Landquart Grusch Bahn
Phil Saint

Our railway. The story.
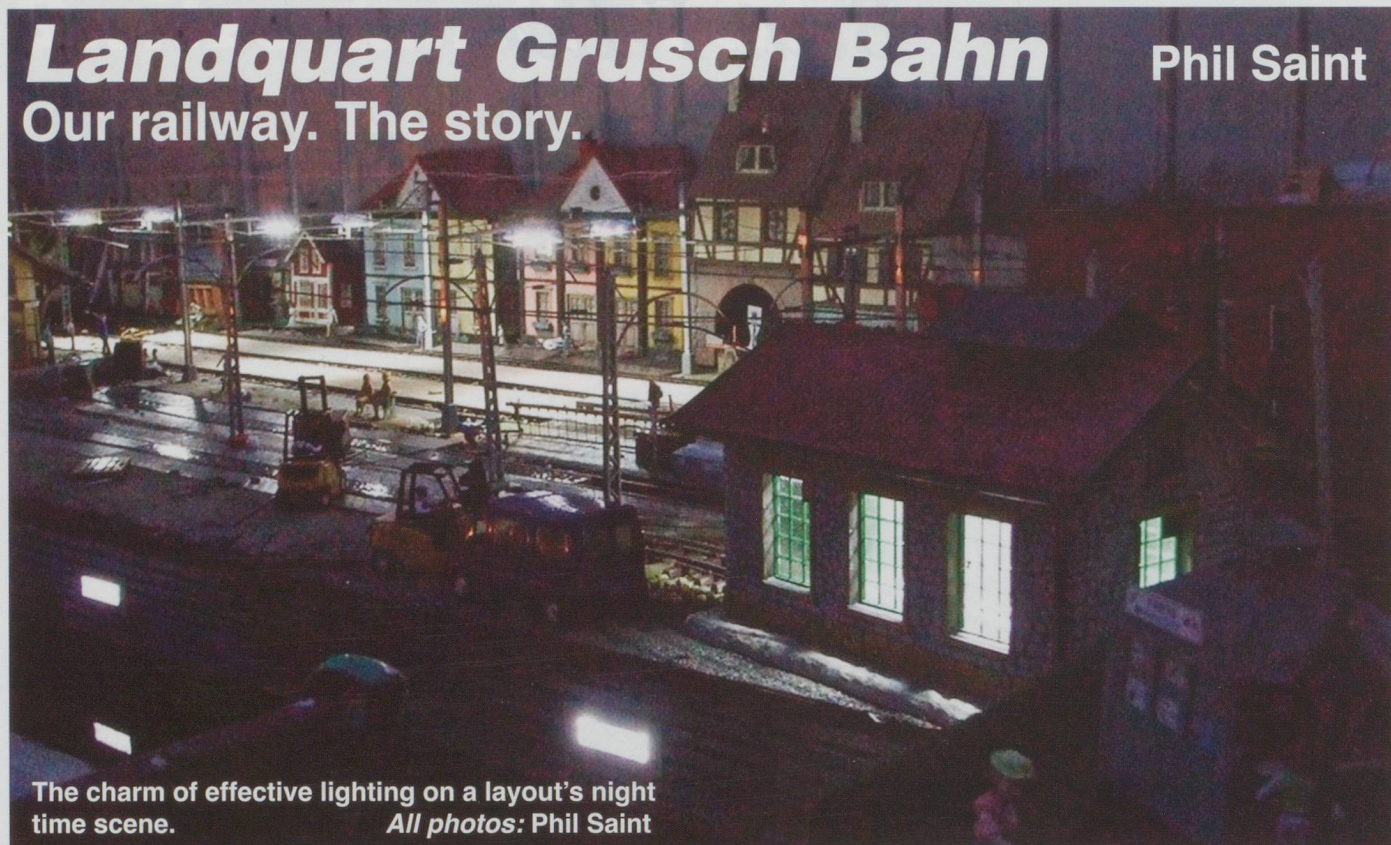
The charm of effective lighting on a layout's night time scene. *All photos:* Phil Saint

While the kids were young we started with an LGB 'starter set' as nearly everyone does. The kids grew up and we hardly used it apart from summer evenings. Not very inspiring!

Then I bought a cheap loco and some wagons. Where are they going? In the garden!?! The boss eventually relented and construction started. How to lay track? Several people offered advice - phew! The Internet didn't help. Dig a trench fill with concrete! No way!

A visit to the Arcadia railway shop proved rather painful on the wallet. A nice shiny red Ge 4/4[111]. Tim 'the owner' said he would put it away and take payments toward the purchase. So that was it, RhB all the way.

So back to the construction; the idea was to build like a conventional indoor layout but beefed up. A visit to the timber yard and a pile of decking was obtained. Then out in to the garden in winter at - 4C. You must be mad said the boss. The boards then required topping off with something. A call from one of my customers solved that. Phenol faced plywood, and pressure treated.

The fall of the garden dictated that steep inclines were not the way to go, but that meant elevating the track. So how about a bridge? A quick visit to my timber merchants brought the answer. MDF to form shuttering. This was the first venture into bridge building, and to be fair it wasn't too bad. Then we decided to install a rack section, which would sit behind the bridge. This was OK, but the piers hid it.

Some years later, when working, I was repairing a machine when I noticed the client's CNC router was vacant. Not being

TOP: The red Ge 44[111] in the snow at Susch. The joys of operating in the open!
MIDDLE: The 'EMS' locomotive repainted by Phil.
BOTTOM: A busy scene at Susch.

one to miss a chance I asked could they machine some MDF to form a long arch and promptly sketched what I visualised. The following day it was ready. Well done, Jon. Then into the garden to fit bendy ply to form curved shuttering for the invert to the arch. When that was done, off to Wickes for sand gravel and cement. I estimated that somewhere in the region of three hundred kilos went into the bridge. Finished, it was 12' long and 3' high allowing for the base pads, etc. At the top of the arch there was just enough room to get a conduit in for cables to pass through.

Then with having electric locomotives I decided to put up catenary. The RhB type was thought about, but in the end tramway was used. That just wasn't right so off it came - and onto eBay to look for second hand. It took a few months and gradually it came together. Including some transverse ones for the station.

So now to the motive power. All are digital, and most have sound. Ge 4/4[111]:'Albula' with yodel'*; 'Holchim', repainted by me; 'Capito', LGB original; 'EMS', repainted by me; 2 x 'B C U', LGB original - one of which is due to make Lazzarini. Ge4/4[11]: 'Arosa'; 'Zuoz'; 'Klosters'; 'Felsberg'; 2 x Ge 6/6 Krokodile – one brown, one blue. Ge 6/6[11]; 'Davos'. Abe8/12 Allegra. *The 'yodel' comes from the loco's digital sound system. Probably not prototypical! ✚


TOP: The viaduct under construction.
ABOVE: An overall view of Susch in the sun.

Sta. Maria – Part 3
Martin Fisher concludes his article on the construction of his RhB layout.

In Part 2 of the description of Sta, Maria (*Swiss Express* - March 2016) I concluded with the comment that the layout would be extended. In its original form the layout ended where it met the side of our freezer. However, with the freezer relocated, permission was duly obtained to extend the layout over the tumble drier (which took the place of the freezer) and the washing machine. The location of this extension can be worked out by reference to the plan accompanying Part 1 (*Swiss Express* - September 2015). [Older SRS members may think it ironic that a 'freezer' was blocking a model railway!] The accompanying photographs show the extension and the passing station Valcava. Other photos appeared in Part 1.

Wall battens at the back and on the end wall largely support a frame (also supported by a 2" x 1" post at the side of the washing machine) that, in turn, supports the repositioned fiddle yard. With the electrics disconnected, this can be removed if we need to get to the back of the white goods or when "the-gas-man-comes-to-call" to service the boiler that is located above the fiddle yard. Completely by chance the original baseboards were very nearly at the right height for such an extension. To ensure the supporting frame was just clear of the white goods, I only needed to lift the running line on the extension by about half an inch. Once the surrounding scenery was in place, this slight incline became invisible. The framework which had supported the fiddle yard in its original location was fortuitously the right height to support a sub-base, over which the extended main line could run on a low embankment, which would enable
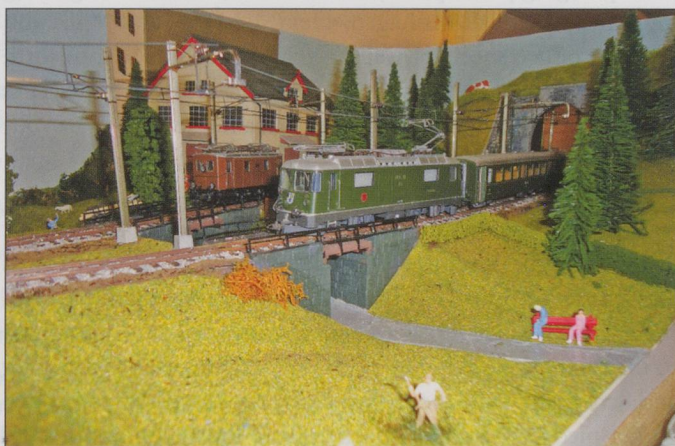
Ge4/4II 612 "Thusis" on a passenger train for Sta. Maria passes Ge2/4 207 in the mill siding.

me to utilise one of a pair of pedestrian under-bridges bought many years ago but never made-up. A spare point and motor were unearthed so a siding could be run off the main line, over the other under-bridge and up to a mill. So the only purchase thus far for this four-foot extension was two yards of track.

By and large, construction methods were the same as for the original layout. The tunnel mouth was moved from its original position to the new fiddle yard entrance, whilst the old short tunnel was opened out into a deep cutting. Having previously exhausted my supply of vaguely suitable old Swiss calendar photographs, I purchased two plain sky papers for the back-scene. Surprisingly, I had (just) enough spare trees for the extension and enough wires for the overhead;

easily the most expensive element of the whole project was the acquisition of several catenary masts for this.

The mill building was a bit difficult. This had to be freelance, using the construction methods outlined in Part 2, and the floor plan had to be irregular to fit the site. The only mill building I could track down was at Grüsch and this wasn't really suitable because of its great size and the fact that I only found one (distant) photograph. The main part of the model is based reasonably closely on the prototype, albeit scaled down. The rest could only be represented in stylised form behind the model, rather than as a continuation of the frontage along the siding. I am not happy with it and may someday try to improve it. But, you will be relieved to know, if I do it will not form a Part 4 article. 🇨🇭

The repositioned fiddle yard.

MAKING A QUAYSIDE
Peter Marriott looks at one way of making quayside walls

Many of us enjoy seeing railway lines running along a quayside, and over the years lots of layouts have been made depicting such a scene based on places such as, in Switzerland, the docks at Basel. In this feature we show how to use the recently introduced quayside walls by Bachmann Scenecraft.

Walls

There are a number of companies that make walls, including Faller's quayside walling plus concrete edging top pieces that can be assembled using plastic cement. The walling can be cut and reduced in height and the pieces have a realistic weathered effect. The kit also includes bollards to be located into holes in the top edging piece, plus tyres that can be used to hang along the side of the wall. Auhagen, Heki, Redutex and Wills and others produce sheets of walling that can be adapted to form quayside walls. Harbour walls are also available from Scalescenes in downloadable form to be printed on a home printer via your PC www.scalescenes.com.
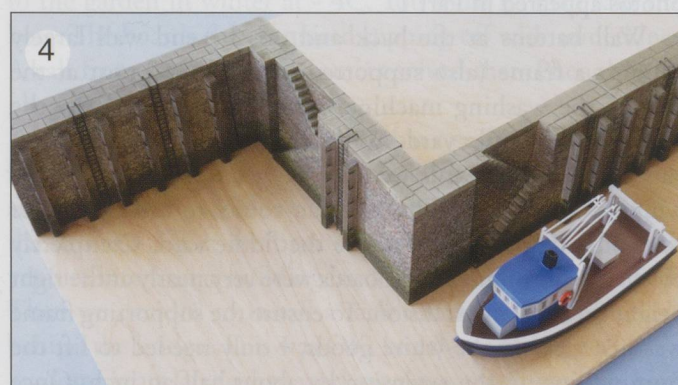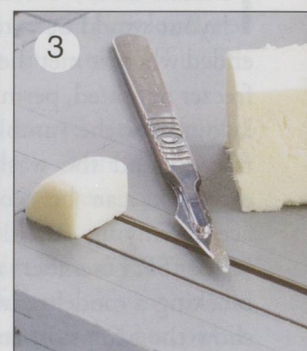
Using the Bachman Scenecraft walls

The new Bachmann Scenecraft quayside pieces comprise of straight lengths of walls, corner pieces, straight walls with steps and fishing net lofts. The quayside wall sections are fitted with metal ladders and come with a small bag of bollards to be glued to the top of the walls. The plain wall sections are 14.5cm long and 8cm high, while the sections with steps are 11cm long. Two corner pieces are sold as a pack and are finished on both sides so that they can be used in either direction. All of the walls come ready weathered, with the lower sections of wall with the typical green effect of the rising and falling tide when used in maritime locations. To build the diorama shown here using the Bachmann Scenecraft walls took about 25 hours work spread over 3 weeks.

Thanks…

…to LOKI magazine for permission to use this extract of an article that appeared in the June 2016 issue of the magazine. 🇨🇭

Editor's Note. Peter hopes to follow-up with an article about sourcing and/or building vessels that can be used with such scenes.

1. BLS 187 002 by Piko heads towards the buffer stop on the quayside.
2. The Bachmann Scenecraft pieces of quayside wall with steps and fitted metal ladders. The walls come ready weathered.
3. A buffer stop has been shaped using a craft knife from a block of hard foam. A piece of 2mm cardboard was positioned between the rails of the track.
4. I fixed the wall sections to a plywood baseboard with white PVA. A Bachmann Scenecraft fishing boat is shown for size comparison.