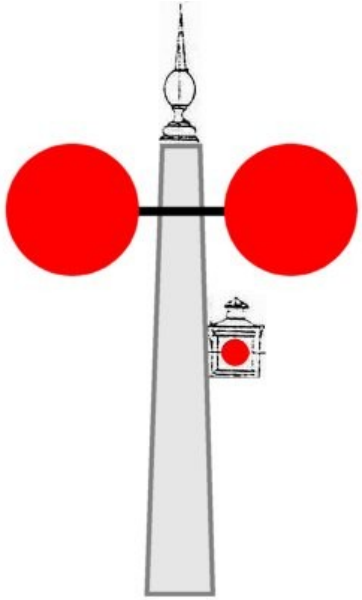
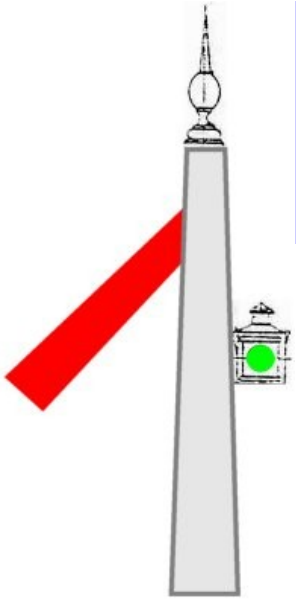


The L.B.& S.C.R. Modellers Digest

A journal of the Brighton Circle, for those modelling the “Brighton” in all scales and gauges.



Issue 1

Summer 2015

Contents

Editorial

The trial edition of LB&SCR Modellers' Digest seems to have been generally well received, so this is the follow up. Once every six months feels like a reasonable frequency to aim for, and the first two editions have fallen around Christmas and Summer.

The Ready to Run release of the 4mm scale E4 from Bachmann has happened and the 7mm scale Terrier from Dapol is still imminent, so, hopefully, there will now be some new modellers looking to develop trains and layouts that are appropriate for their Brighton locos. I hope that the Digest may offer some ideas.

Similarly, I hope that modellers of other pre-grouping companies may find something of interest, since many of the techniques and period details are common. This edition contains a drawing of one of the Brighton's more numerous wagons, which would have travelled widely and been seen on many other companies' lines. Some of the railway figures from 5 & 9 Models may be modelled on Brighton pictures, but others should have wide application.

In preparing this edition, I have been struck by the breadth and depth of Brighton modelling. Items in 2mm, 4mm and 7mm scales are featured, together with small suppliers who support each of the scales. There is regular update on new products through the Brighton Circular Modelling Notes and on the E Group, both of which are available to Circle members.

Eric Gates
Modelling Steward, The Brighton Circle

LB&SCR Signalling

Among the comments received about possible subjects of interest, signalling came high on the list. This edition therefore includes a couple of items to start the ball rolling.

In about 2005, Mike Waldron set out to search for information about early Brighton semaphore signals, and concluded that Brighton practice, conveniently for the modeller, fell into three main eras:-

1. from the earliest days to c1870, with all the weird and wonderful methods and devices of starting and stopping trains – including timed intervals between departures to avoid contact.
2. 1870s, when block working was introduced, to 1902, when slotted posts began to be phased out.
3. 1902-1960s from the major re-signalling project, right up until the time when Beeching axed some smaller branch lines which still used the 1902–style lower quadrant arms.

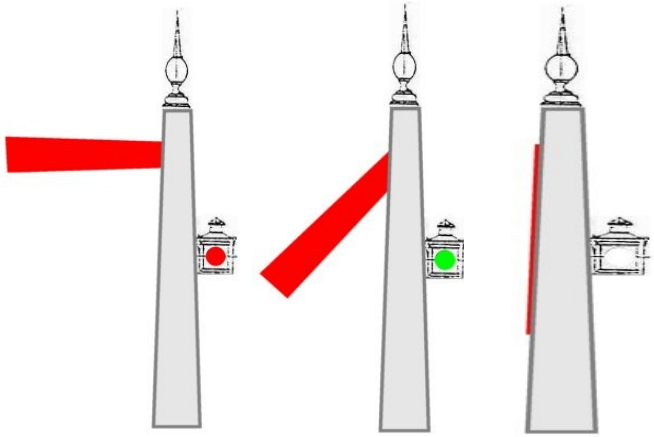
As a result Mike has made many of the necessary components available through EBM Models and some of these are described.

In planning both *East Grinstead Town* and *Hailsham Common,* Ian White wanted to be able to run the entire range of his stock, which spans roughly 1845 to 1910. Luckily rolling stock from the 1840s lasted to the 1870s, and signalling systems introduced in the 1870s lasted almost to 1910. Therefore, if a layout is signalled appropriately for say 1880, he can just about run all of his stock. The resulting arrangement, as used on East Grinstead Town, is illustrated on the following pages.

The signals for East Grinstead
by Ian White

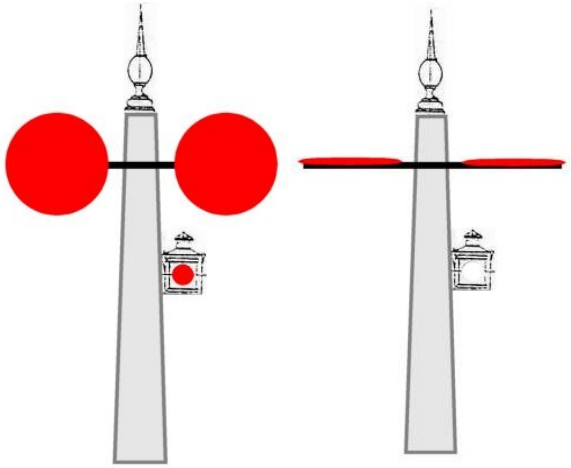
East Grinstead Town models two periods of signalling history to represent any time between 1872 and 1908.

The Terminus (opened 1855) – features 1850s signalling. When the layout is operated as post-1882, this section is goods only and the signals are cleared.

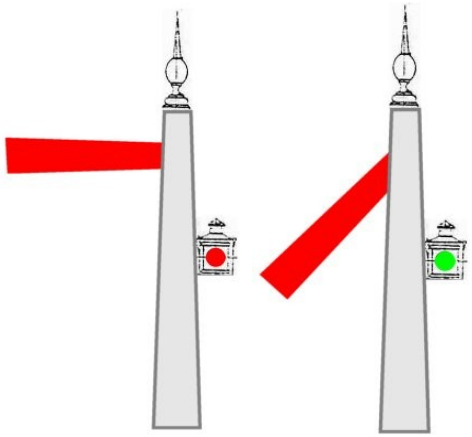


1842 - **Three position signals**, stop, caution and clear. “Caution” meant another train a few minutes ahead. Signals were placed for convenience (drivers knew where to stop), mounted on the roof of the signal box, or, if separate, operated by a lever at the base.

By the mid 1870s – Trains were separated by distance (called a “block”), rather than by time, and the “caution” indication had become redundant. The vertical “clear” position was phased out and abolished in 1882, after which “clear” was indicated by the signal at 45^{o}.

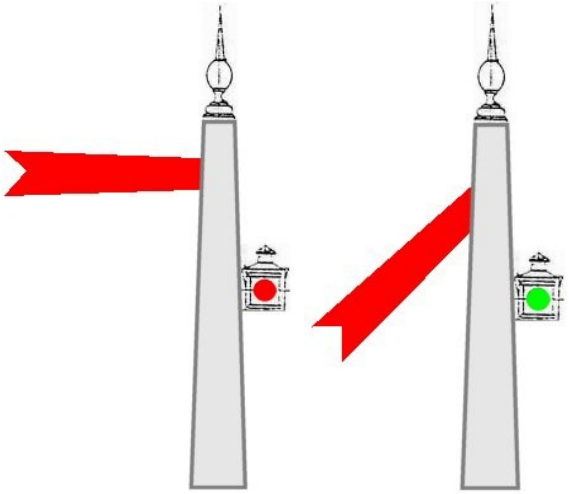


1845 - **Distant signals** indicated that the next signals were at “stop”; drivers came to a brief stand before proceeding; the turnover disc type (set “on” for danger when disc vertical) was used until the early 1880s.



The layout includes the through lines that were opened in 1866 to Tunbridge Wells. These are signalled to mid-1870s standards, and used into the early 1900s.

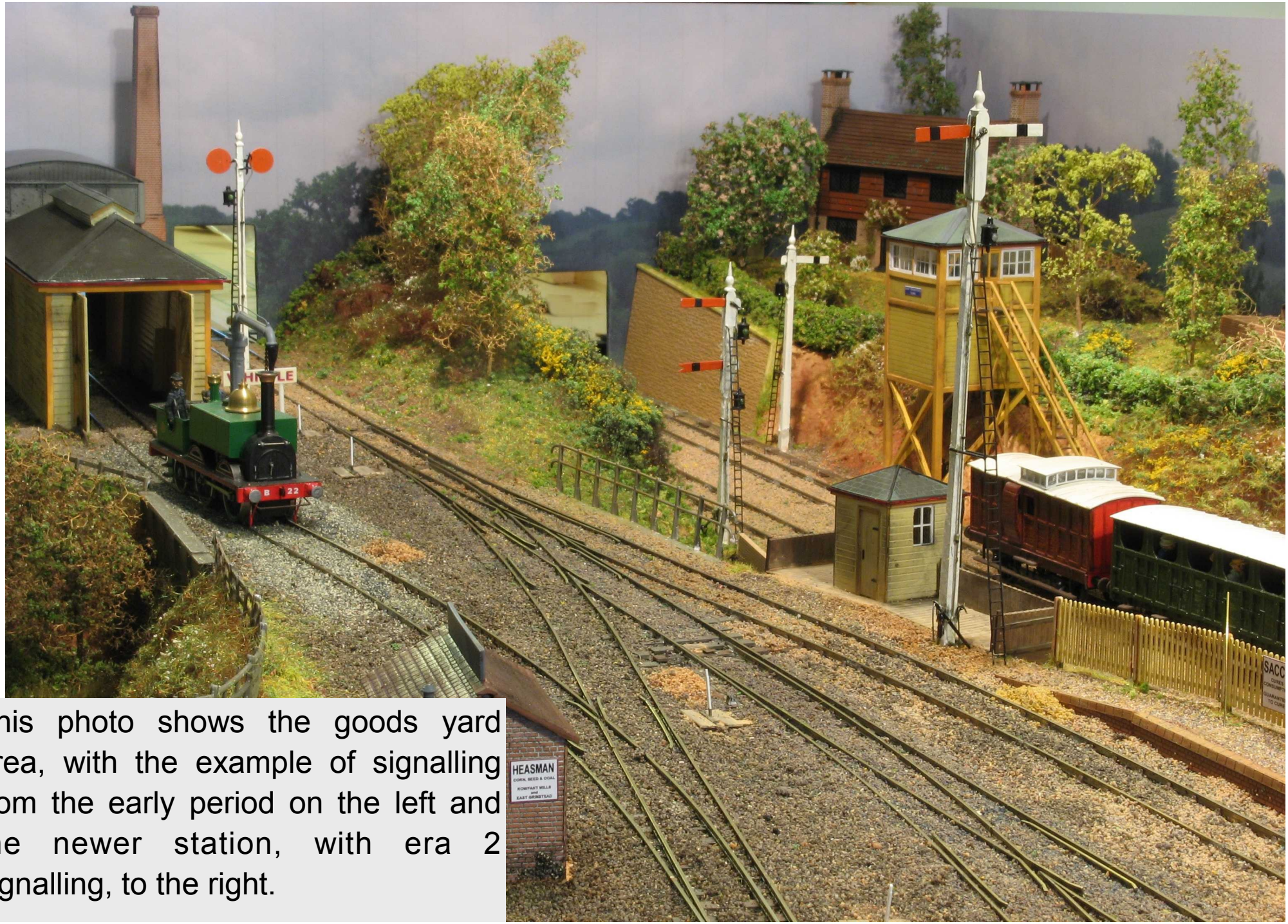
Two position signals were placed at the stop position, and operated from a separate signal box. Positions were horizontal for Stop (called “on”) and 45° for clear (called “off”).



1869 – **Semaphore distant signals** were introduced; the notch was introduced in 1872.

All the pre-1900 signals were red with a straight black stripe, and had lamps below the arm position. Inside the lamp was a disc holding coloured filters; the disc rotated as the signal changed. Signals with two arms, one for each direction of travel, had a single lamp with lenses for each direction, and two discs of filters.

c.1900 - The black stripe across LB&SCR signals was replaced by white (V-shaped for distant signal). Slot mounted arms with a separate lamp were replaced by a front mounted arm with an integral coloured spectacle plate. A V-shaped reflector next to the lamp on distant signals was fitted so they could be recognised at night. The use of yellow arms and lights for distant signals only came after the LB&SCR was incorporated into the Southern Railway in 1923.



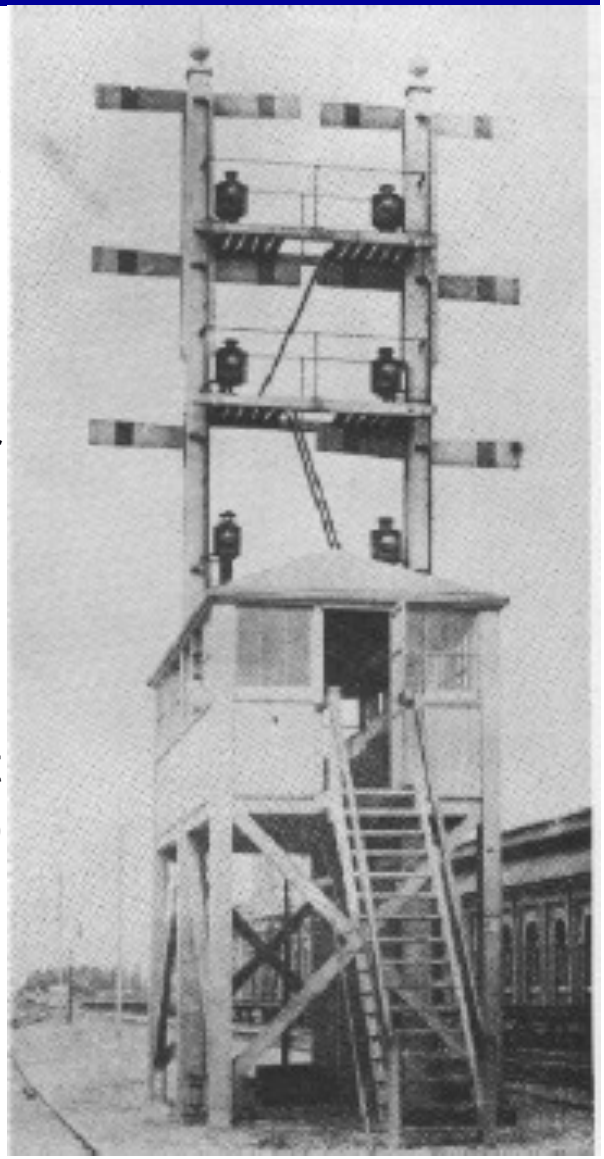
This photo shows the goods yard area, with the example of signalling from the early period on the left and the newer station, with era 2 signalling, to the right.

Slotted post signals - era 2

By Mike Waldron

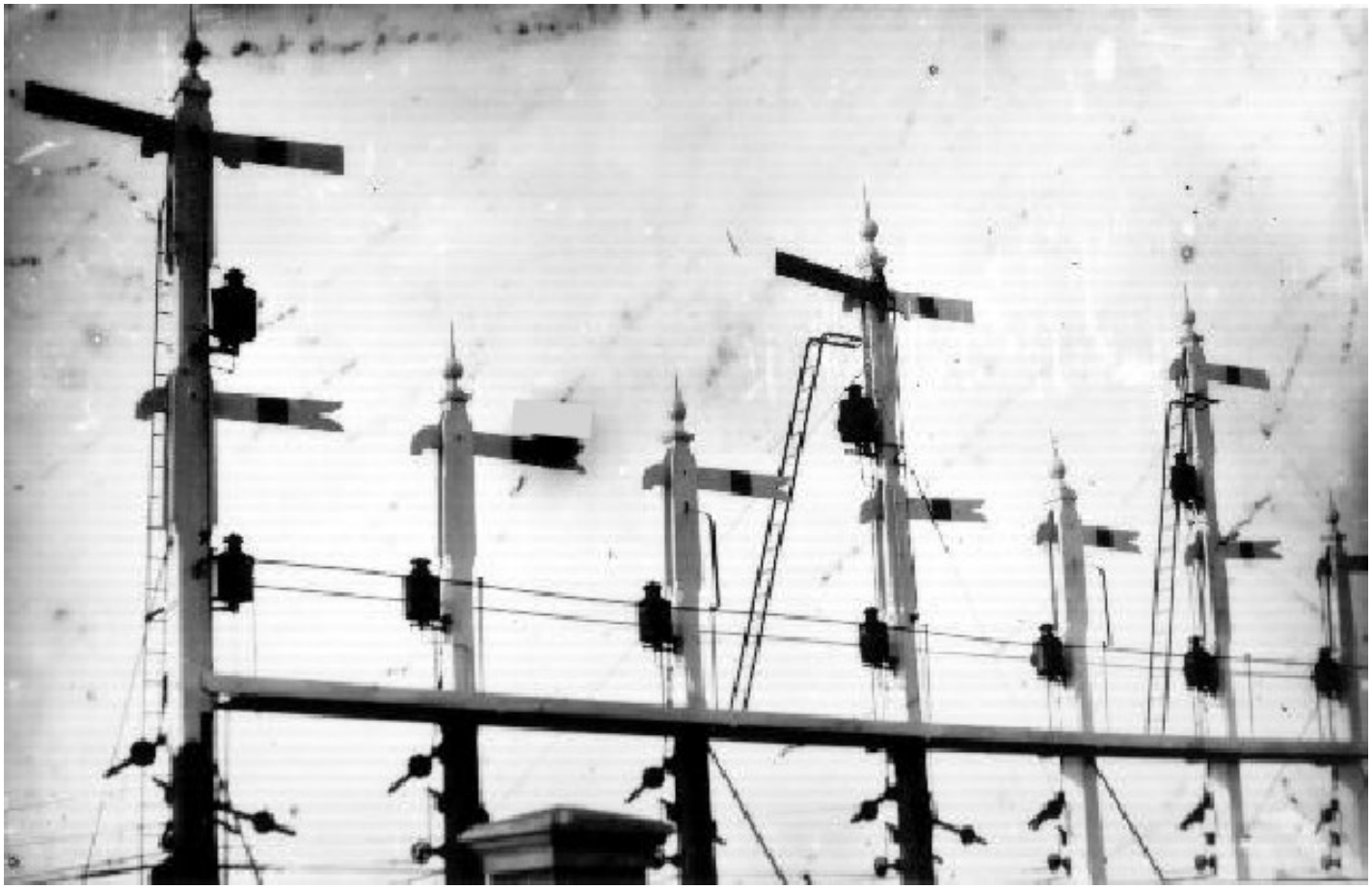
The earliest standard semaphore signals were attached to very large-sectioned timber posts, most of which appeared to "grow" out of the roofs of often small boxes beneath them which contained the operating lever frame. This made for short and safe rod or cable runs that were not greatly exposed to the weather, or any other untoward influence.

However, as trains became more frequent, and the three major termini became busier, with the sprawling suburban networks around them, a more effective system of signalling became necessary. Signals needed to be sited at the point of danger, or 'fouling point' and they needed increasingly to be operated remotely. Block sections were introduced, guarded by a signal box at the beginning of that section, which either gave or prevented entry into it, according to whether there was or was not a train occupying it. Also “distant” signals were introduced to send a message to the driver that he could expect the next section to be occupied, and therefore the entry signal to either the station or next section would be set at 'on' (danger).



In the early semaphore days, there was little visual difference between these signal arms - the “distant” being the lower arm where a tandem (one-above-the-other) arrangement was located, or a solitary, often fixed, arm, sited well out from both stations.

Early semaphore arms were long and wooden, with a square outer end and semi-circular pivot end. The side facing on-coming traffic was painted red, with a black square just in from the outer end, and the rear painted white with a similar black square. “Distant” arms were similarly coloured, distinguished only a “fishtail” end, along with their position – usually below a ‘home’ signal, often several hundred yards out. Arms were mounted on a pivot – often using arms facing in both running directions on the one post – giving rise to uni- and bi-directional posts and arms. Later, the tail ends of the arms were endowed with what became known as the “Hockey Stick” shape, which lasted in varying shapes until the grand re-signalling of 1902.



Hockey stick pattern arms

There were, as always with the Brighton, exceptions to this rule - in this case chiefly at its central southern terminus, Brighton. This station was remodelled in 1882/3, when the huge cast iron curved roof was built, and the wooden shed-like canopies were removed from underneath. The signalling was also upgraded, but in this case, without the broad box-like cheeks that had featured until then. Instead, the slots appeared to be cut straight into the posts, and gave the impression of being much sleeker and more modern, with the arms being slightly shorter and nearer to the post-1902 arms. Bi-directional singles were everywhere in the station throat, and gave the impression of looking like tall crosses until such time as one of the arms was pulled by the signalman into the “off” (safe to proceed) position. The lamps remained separated from the arms, mounted some distance below them, presumably to ensure the lenses offered the optimum view to drivers in the dark, whichever red or green aspects were showing.

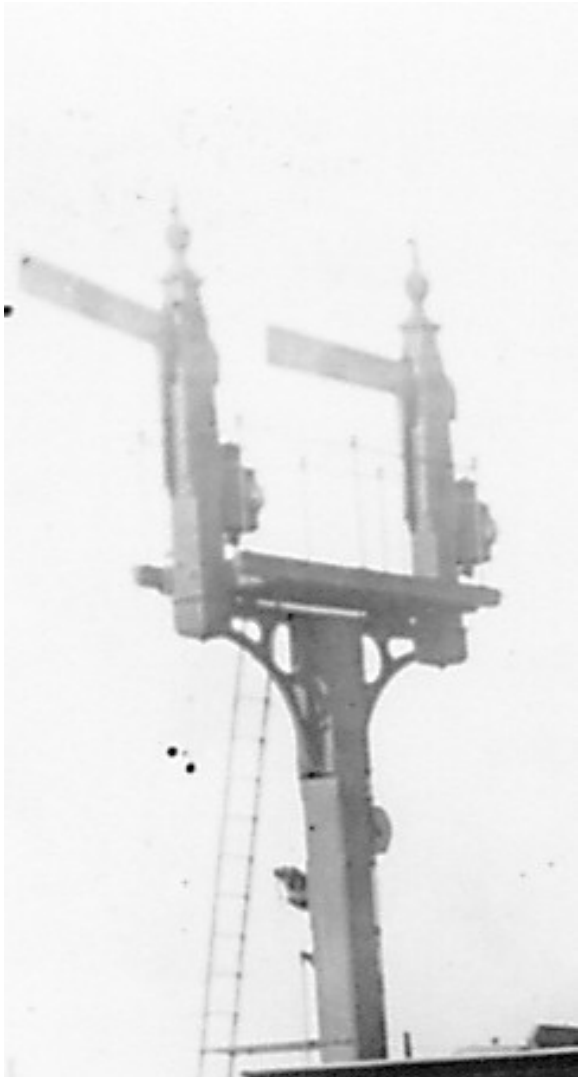
Later design signals at Brighton

Post-mounted rotating lamp and return weight details at Lewes.

In every case, the access ladders on single posts were up the front, with a small platform on which the engineer or lamplighter would work. Gantries had catwalks, and the giant bracket sky-signals had yet another very long ladder leading up to the top of each of the ‘dolls’, a very long way up from the ground!

Building models of these signals.

I have made available as many of the possible parts needed as are commensurate with the standard run of signals of this era; all types of arms, tapered posts, from scale 20’ up to 50’ as etched units, with all the necessary cranks, mounting and operating units, catwalks and ladders. All of these, with the exception of the ladders, are in brass.



Early equal bracket New Cross

Lamps for these are already cast in whitemetal by Model Signal Engineering, who also model the later post 1902 period, so we have not overlapped except in the use of lamps.

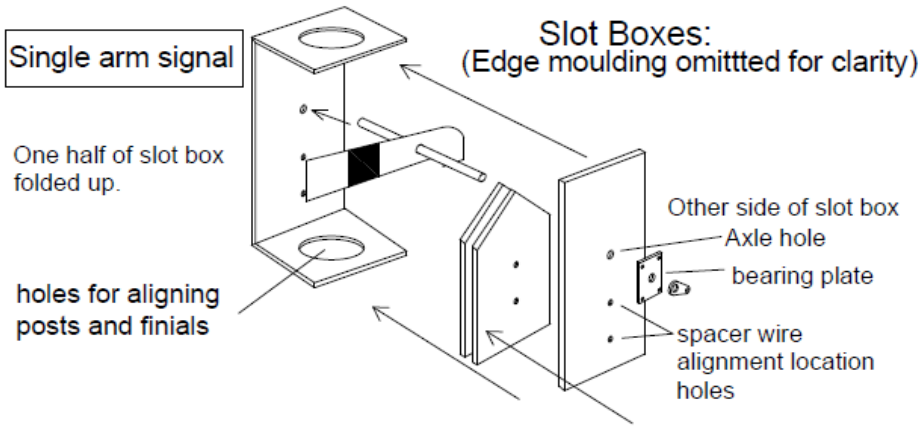
The website listed below describes both prototype signals as well as the parts available to reproduce them.

Mike Waldron

http://www.mjwsjw.co.uk/page11.html

E.B.Models Slotted Post Signals System 1

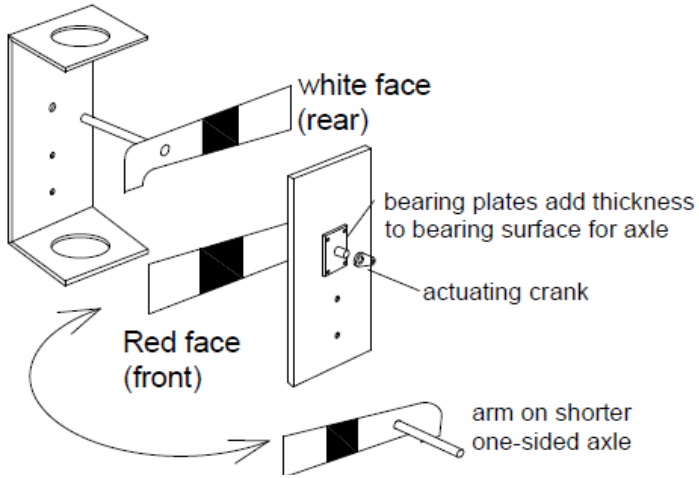
Single arm signal



2 spacers used with 1 signal arm
(angled top may need reshaping)

For tandem signals - both single and bi-directional, use the same construction process with each position

Bi-directional signals:
(the 3 spacers need are omitted for clarity)

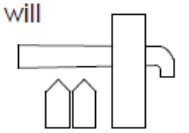


1

GENERAL SYSTEM PRINCIPLES:

SIMPLE SINGLE ARM SIGNAL

Each individual signal arm will require the following:
1. Signal arm
2. Slot box
3. Two spacers

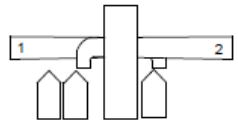


This will be known as BSB - basic slot box arrangement

BI-DIRECTIONAL SIGNALS: 2

Think of these as the same - but with 2 arms. (Instructions will clarify further)

These 2 back-to-back signal arms will require the following:
1. Two Signal arms
2. Slot box
3. Three spacers

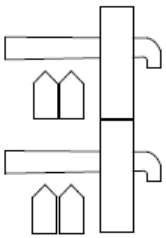


This will be known as BBSB - basic bi-directional slot box arrangement

TANDEM SiGNALS: 3

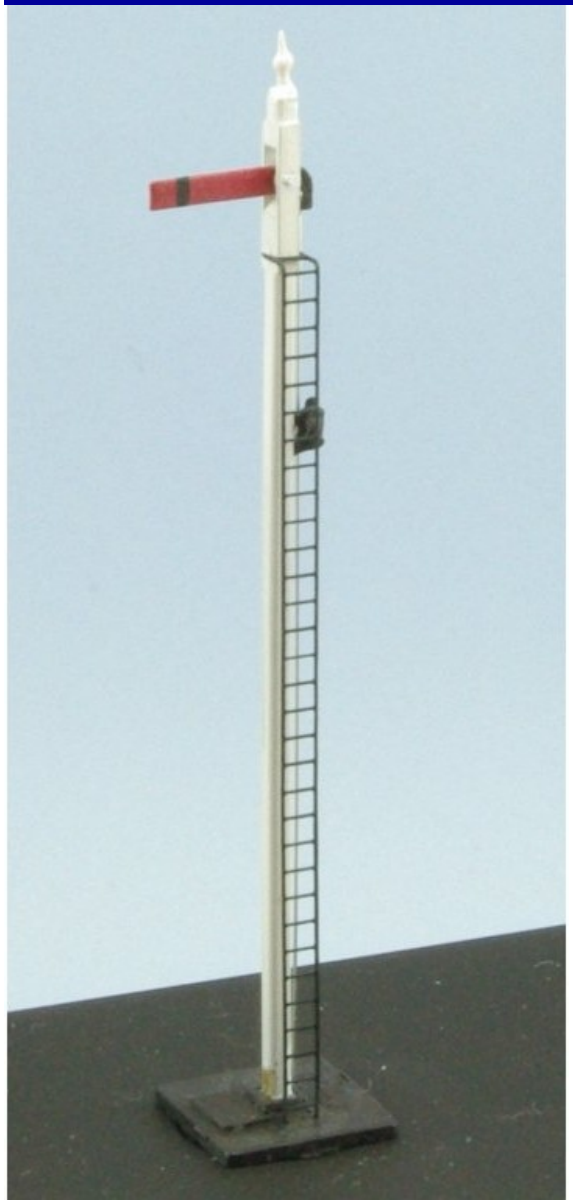
These should simply be thought of as one single arm above another

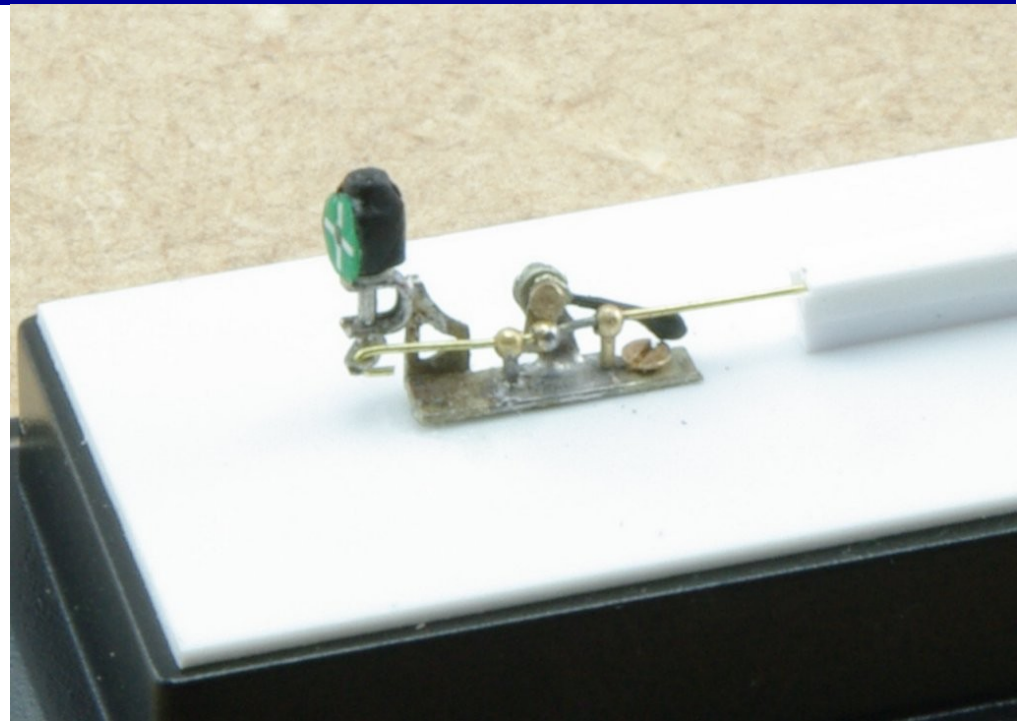
Each individual signal arm will still require the following:
1. Signal arm
2. Tandem Slot box
3. two spacers



This will be known as TSB - tandem slot box arrangement

Some 2mm scale signals

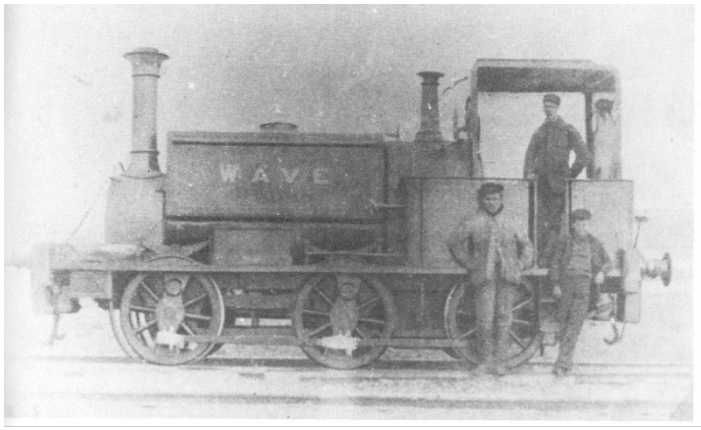




Continuing on the theme of signals, on the right is a photo showing the mechanism for a working ground signal. To the left is a fine example of the hockey stick design of slotted post signal. Both were modelled in N gauge by Gareth Collier. To see a video of his Stroudley G class gliding through Waldron and Horeham Road follow this link.
https://www.youtube.com/watch?v=rMq0F5oMazo
Gareth will be providing a more detailed description of his models in the next edition of the Digest.

Stroudley livery - non standard versions

The early Stroudley years are fascinating, not only for the introduction of his own locos, but also for the rebuilding of Craven locos that he inherited. A question arose recently on the Brighton Circle E group about the way in which the Stroudley passenger livery might have been applied to one of these non standard locos. The particular question related to Wave, which was a Manning Wardle, acquired by the Newhaven Harbour Company, which is recorded as having been painted in the full Stroudley passenger livery. There is one known broadside photo which appears to confirm the passenger livery, but gives little clue about the way in which the livery was applied to other aspects of the loco. From a historical point of view, it is most unlikely that better information will ever become available, so that, for the modeller, it is necessary to make an informed decision, based on as many clues as are available.



One of the lines of enquiry was to look at other, contemporary, non-standard tank engines. Bognor was a small Kitson tank, which received a Stroudley make over, before being put to work on branch line passenger trains. The model on the following page was built partly by the late Peter Korrison, completed by Richard Barton and painted by Alan Brackenborough. This loco has the similar problem to Wave of limited information about the colour of the tank top; should it be a panel of Improved Engine Green, with a lined out border, or should it be a simple olive green panel? The conclusion, a lovely and unusual model is shown on the next pages.

The tank top has been painted improved engine green. The arc to the tank top and the dome give quite a significant vertical surface.

The top view shows how the rear face of the saddle tank has been lined out! The cab rear has been split into two panels and the cab roof has been painted as a single olive green panel.

Photos courtesy of and copyright of Richard Barton.

Saltdean - the station building

By Peter Smith

I am planning a small LBSCR exhibition layout in 0 gauge to be called 'Saltdean', set in the early 1890's. One of the main reason's for choosing the Brighton was the chance to model a Myers station building; I've built several of them before for customers (www.kirtleymodels.com) but never one for myself. Seeing a photo of Lavant settled it; not too big, but very impressive, just the thing to make a small

I haven't modelled Lavant exactly, mainly because, as is always the case, the book with the pictures I needed didn't turn up until it was too late. My excuse is that my model is of Saltdean, and no one can show me pictures of that station! I was going to set the layout in the 1880's but I moved the period forward a little as I like the stations with the tiles on the walls...in this case the printed papers I used were produced using a photo of Sheffield Park station building so it should be accurate.

I made a deliberate decision to get the colour of the brickwork wrong; some time ago I built a Myers station and used a photo of the brick wall at Sheffield Park to produce a sheet of building paper to use on the model. It looked awful! The dull red of the bricks, with little variation, killed the model so on this station I decided that although that would be correct, looking good was more important so I used a lighter brick with more variation in the colours.

It's a classic case of the real thing not translating well into model form, sometimes you have to accept some compromise. It would have been worse to have used the correct brickwork and regretted it once it was too late to alter things. I realise that many of you reading this will disagree with my decision, but sorry, it's my layout!
I use plastic card for the shell of my models, in this case 2mm thick for strength, and it is well braced using 10mm square stripwood inside. The decoration is mainly done using my own building papers stuck in place with Evostick. The glazing is 3mm thick polystyrene sheet so it stays nice and flat; the stained glass is done using photo's of the real thing at Sheffield Park simply stuck behind the clear plastic.
There is no short cut when modelling a Myers canopy; all that timberwork had to be done a piece at a time, with Plastruct square section strip of different sizes. The etched valencing is my own product, again based on a Bluebell station; it looks unfamiliar because the deep boarding was cut back by the Southern. The leaded roof of the canopy was first modelled in plastic card with Plastruct battens, then aluminium cooking foil was glued over it with Evostick, pressed down gently with a soft cloth. This gives the characteristic curves where the lead sheet crosses the battens. The foil was painted in a mid grey with Tamiya acrylic paint, then dry brushed with white enamel.
The woodwork on the station was painted in LBSC colours, both using Tamiya acrylics which had to be mixed to the correct colours. Some of the planking on the stairs is printed paper which is too yellow so that will be replaced.
The model isn't finished which is why the pictures only show one side of it; I'll do a follow up article once it is complete and in place on the layout.

Ouse Valley Viaduct in P4

Readers of this magazine will no doubt be familiar with the Ouse Valley Viaduct south of Balcombe – 37 arches of Victorian splendour carrying the Brighton main line over the Sussex river. We are building a model of this iconic structure in 4mm scale to P4 standards and work has been progressing in fits and bursts for the last few years. As if this is not madness enough, the longer term plan is to exhibit it as a mere component of a layout based around 1960 +/- a bit including Balcombe station, Lewes and possibly also Eridge (another existing P4 project).

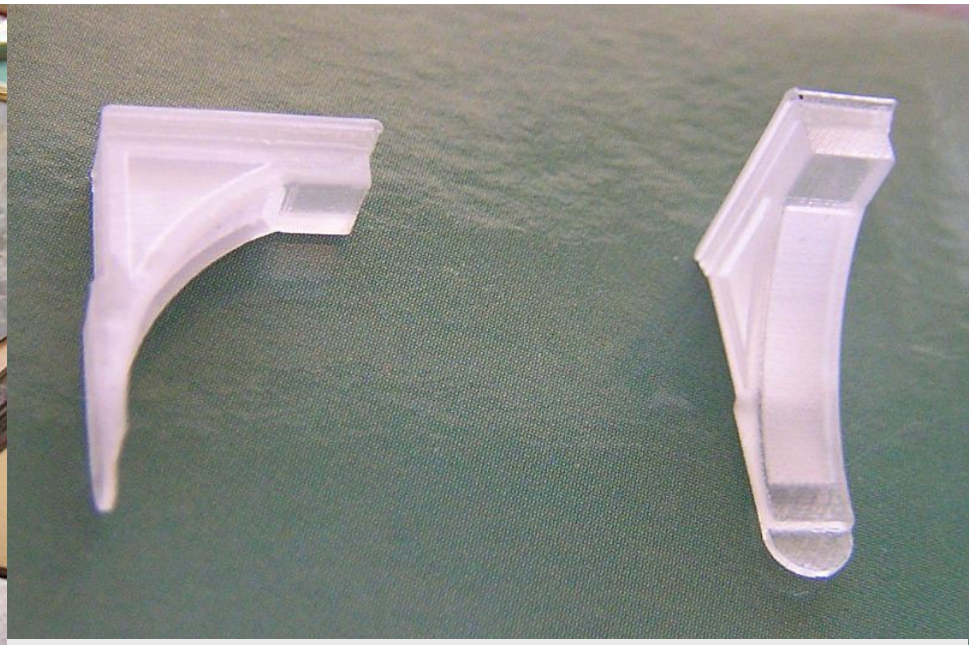
There was a full description of the project scope in *British Railway Modelling* (March 2013) and in view of the limited space here we are just looking at some aspects of the construction.

The building period has coincided with many exciting developments in technology in the hobby, notably laser cutting, 3D printing and static grass applicators, and these have all been employed, together with more traditional techniques such as etching, resin casting and working with limewood strip. These techniques have all needed to lend themselves well to the demands of multiple repeats of many features – arches, balustrades, refuges, corbels etc.

We didn't have any drawings, so the model design made use of direct measurements at ground level, photographs and dead-reckoning.

The original pack of laser cut components from York Modelmaking.

Mass production of balustrade sections in progress.

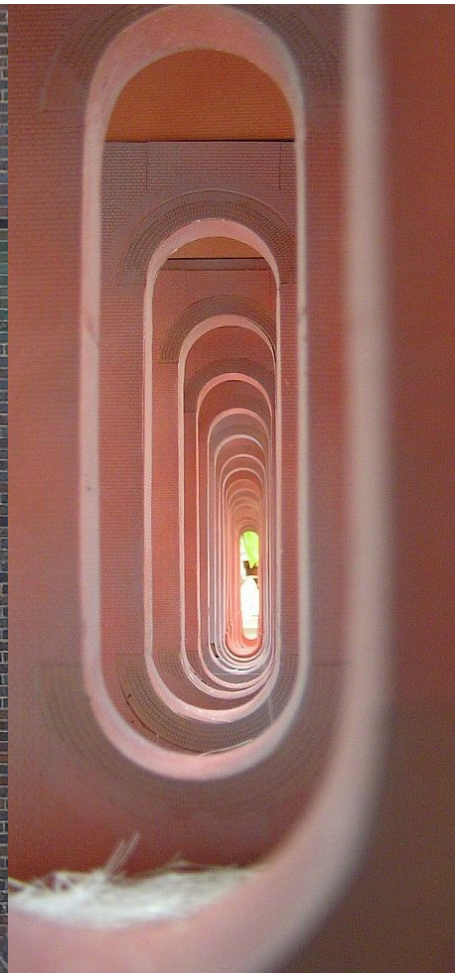


Preliminary 3D printing samples of the corbels.

Multi-media materials in evidence – laser cut MDF, plastic card brick surfaces, etched brass arches, 3D printed corbels and resin-cast pavilion roofs.

Early trial assembly and fibreglass scenic base. Extension boards will use lightweight polystyrene insulation material.

The viaduct was exhibited as a work-in-progress at Scaleforum in 2011, just in 'primer' and with a number of details yet to be added, especially the decorative brickwork at the tops of the piers. We are also looking to emulate the famous view through the piers, although in exhibition we may have to make use of a view-cam to show this!

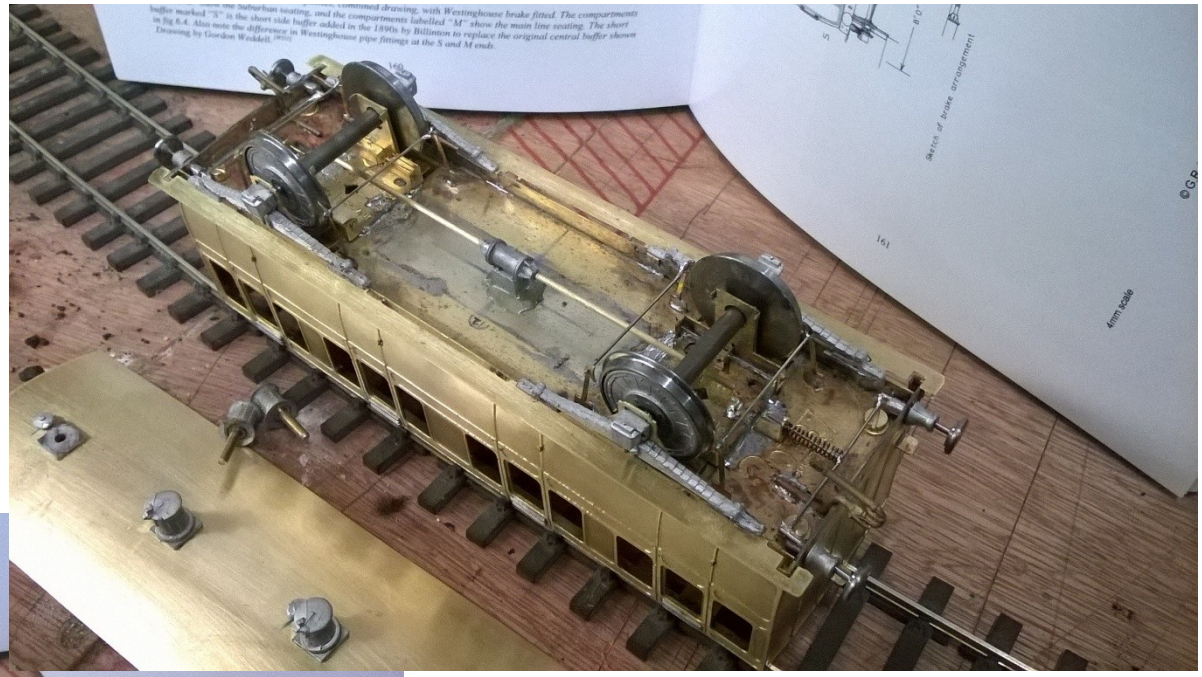


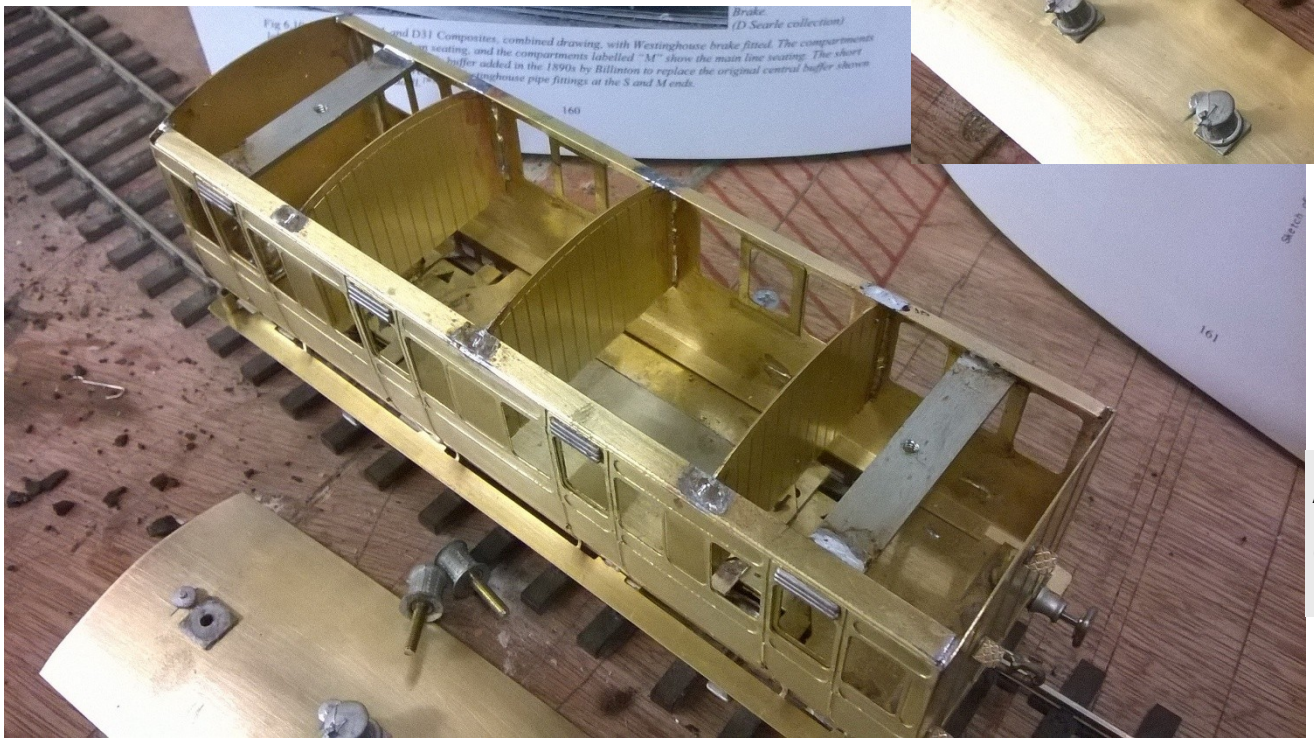
The London end. (Photograph and Photoshopped background by Andy York, courtesy *British Railway Modelling*).

We are still working on the best colours for the Caen stone upper parts and for the main brickwork – the real thing is very patchy but we feel it would look ridiculous at 4mm scale if it were reproduced exactly like that, so we are going for a more restricted pallet. Hopefully the viaduct model in completed form will debut at the Crawley MRS exhibition in April 2016. This will feature predominantly EMUs, but as long as you don't look at the 3rd rail we can also run LB&SCR trains as guests!

Stroudley 4 wheeled carriages

For those looking for some rolling stock to go with their new Dapol 7mm scale Terrier, the Stroudley 4 wheelers by [Roxey Mouldings] offer an excellent solution. Graham Boseley has provided the attached photos of a set of 4 that are being built by Justin Kristuras.





All photos courtesy of and copyright of Graham Boseley.

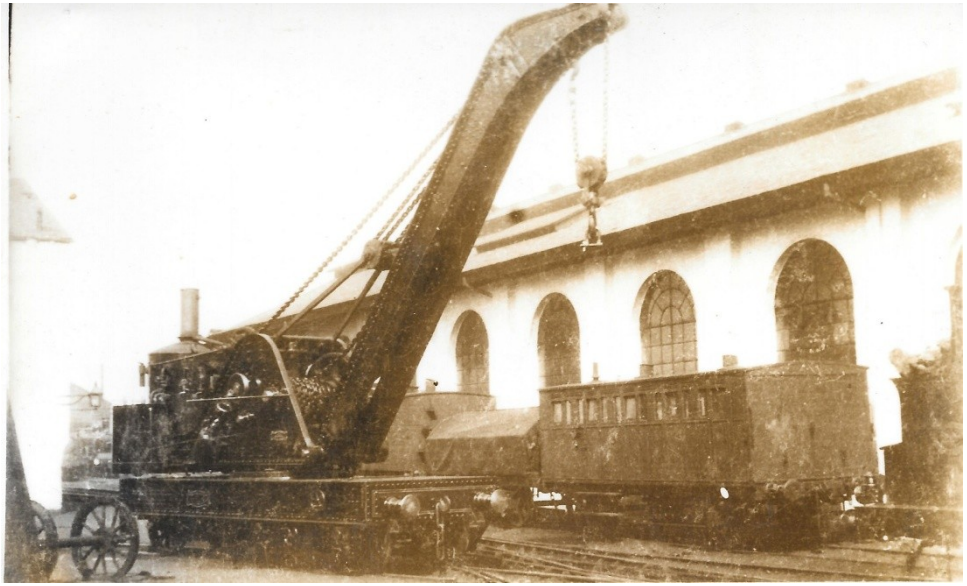
Composite, ready for the paintshop.

Brake/3rd, largely complete and with lined out mahogany livery.

LB&SCR breakdown cranes

Early this year, there was a discussion on the Brighton e group about various aspects of breakdown cranes, prompted by members who were working on the D&S kit for the Cowans Sheldon 15 ton crane. These vehicles were sold to a number of companies and the Brighton bought a pair in 1898, which were numbered 16 and 17.
Several questions were raised, although it seems likely that there is limited available information to provide certain answers.

- What match trucks or tenders were used, given that the jib would overhang most normal wheelbase Brighton wagons?
- What livery was used? As they belonged to the loco department, there is at least a possibility that they were painted as locomotives, so possibly goods green, then later umber or black.
- Finally, in this photo, which shows useful detail of the livery on the buffer beam, how did two cranes of 15 tons capacity lift a D tank weighing well over 30 tons? According to the caption on page 120 of LB&SCR Miscellany, it took three attempts to recover the loco.



This photo shows the New Cross crane on 14 September 1901, with other vehicles of the breakdown train standing behind (see also page 59 LB&SCR Album). Photo Colin Binnie collection.

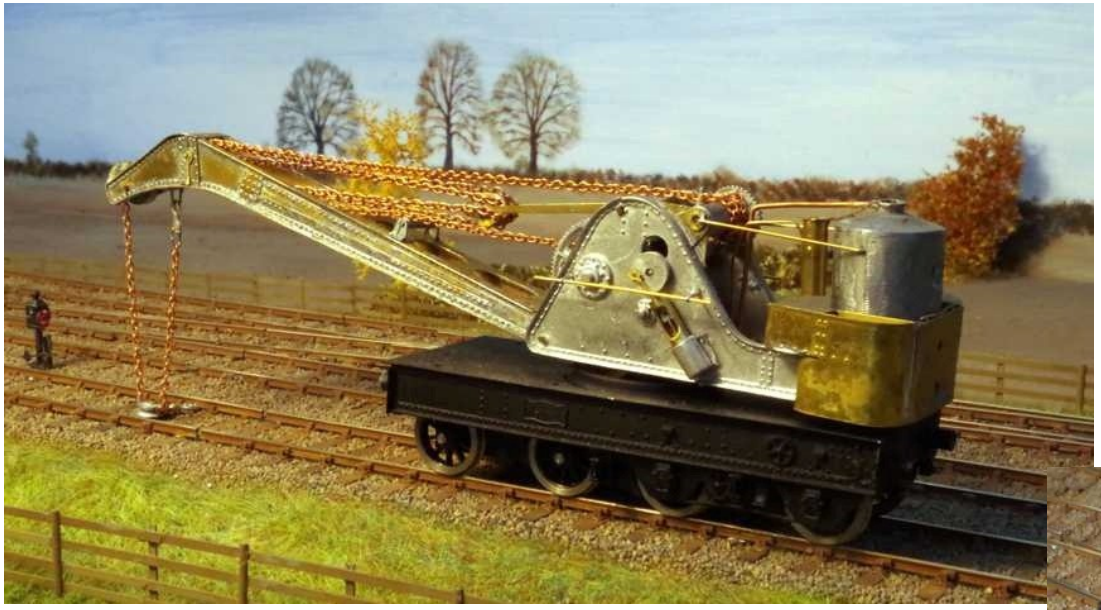
Some prototype views

Photos from the Colin Binnie collection

The photo above shows one of the cranes in action, believed to be at Littlehampton on 4 August 1920.

The photo to the right shows a 10 ton, goods department, travelling hand crane of 1904, but it is included because of the clear view of the crane tender. A drawing exists of a crane tender.

The Brighton Circle's Blatchington Mill meeting in January followed shortly after the discussion and resulted in no less than four examples of the D & S Models Cowans Sheldon breakdown crane, in various stages of completion.



Left and below, Barry Luck's crane, awaiting painting.

On the right, Mike de Jong Smith's example, finished in SECR colours.

Below, Eddie Carter's crane, finished in black

This page and the following page illustrate Charlie Trace's crane and tender.


3155
L B & S C R
No 16
L&BSCR
L&BSCR

Weathered mahogany for Brighton carriages

by Eric Gates

Mahogany, either varnished wood or as a painted finish, was the standard carriage livery for many years on the Brighton.

My normal method to represent this livery has been to use a red oxide primer (Halfords car spray), followed by Precision Paints mahogany. The correct shade of mahogany has been the subject of debate in the Brighton Circle, with surprising amounts of new evidence coming to light even now from bodies rescued by the Bluebell Line. Victorian mahogany tended to be of a reddish hue from Honduras, rather than the more purple colour of current sources; the red undercoat tends to bring this out. The areas for transfers were given a coat of Klear and the transfers were then bedded in with a soaking of MicroSol; even then, trying to get them settled around panels and door handles was not easy. The whole lot was topped off with a coat of MicroMatt, which, possibly because of operator error on my part, comes out with just a slight sheen. The resulting effect can be seen on the Luggage brake 3rd illustrated above.

The Craven luggage brake 3rd is still in shiny “as new” condition and I have been interested in giving my rolling stock a slightly more “lived in” atmosphere. I do not want to reproduce the sort of “end of steam” level of neglect, but, even in the days of substantial numbers of cleaning staff, a few trips down the East London line tunnels or across the South London line must have taken the edge off the shine.

K’s 4 wheeler, heavily reworked to form part of a close coupled block set. The aim has been to give the vehicle some light weathering and traffic grime.

I

Another view of the block set

have tried to achieve this effect by drybrushing the running gear with grey to reduce the intensity of the black and wet brushed the inner edges of the panels with ModelMates mud brown. This has helped to lowlight the relief of the panels. I then dry brushed the panels with Vallejo saddle red, which is matt and a fraction lighter than mahogany, to highlight the same areas. Whilst I am quite pleased with the effect of the highlighting, I am less convinced by the wetbrushing, which seems to leave a sort of high tide mark, as well as settling in the crevices; this then needs to be cleaned off with a damp cotton bud. It has resulted in a slightly more variable colour, as you might expect with varnished wood, although I am quite prepared to be told that mere suburban coaches would have been given a mahogany paint finish, with varnished wood reserved for more prestigious rolling stock like family saloons.

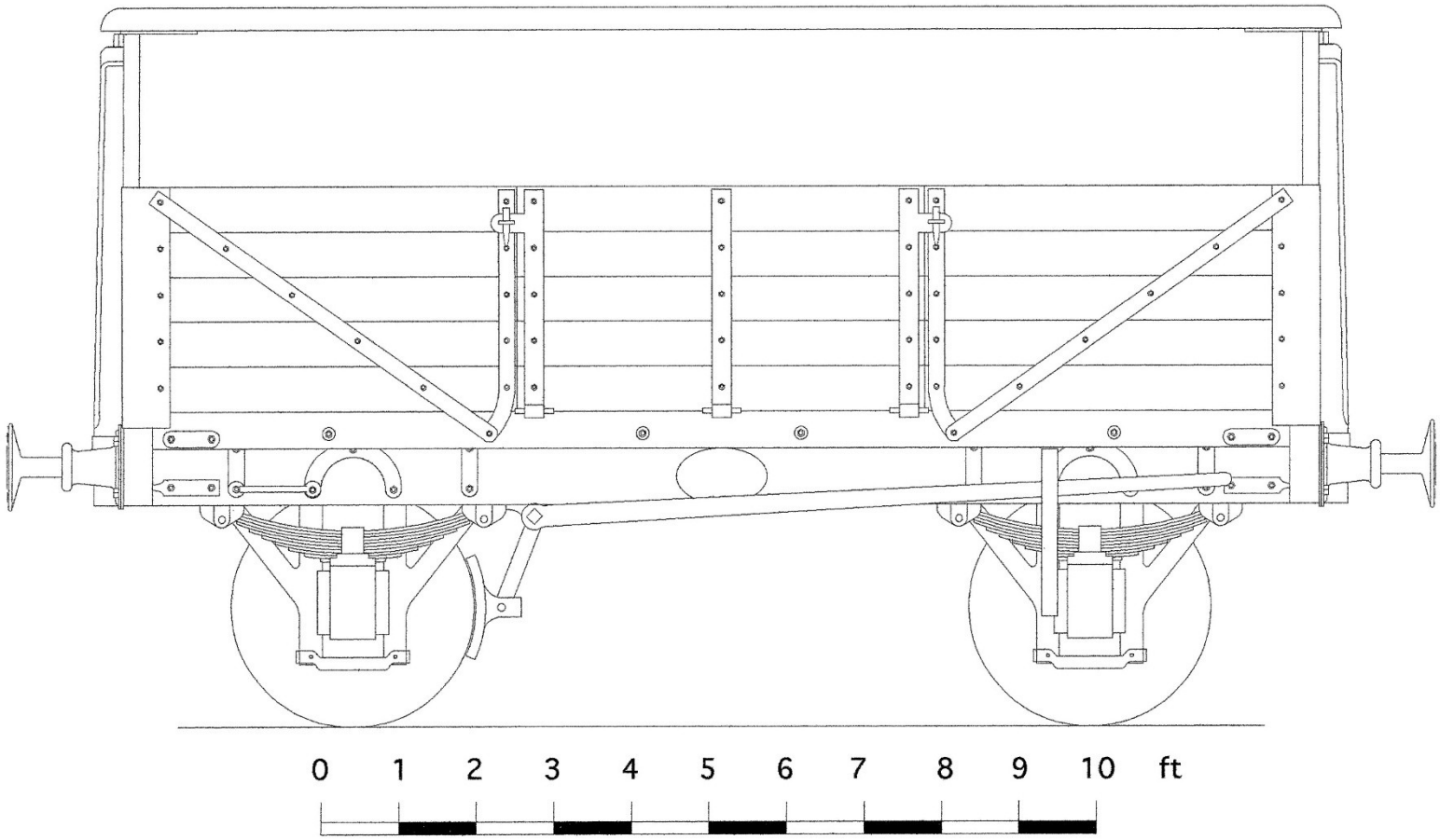
LB&SCR Open A 6328 of 1899

by Simon Turner

For those who do not model the LB&SCR, it might be useful to illustrate “the typical Brighton wagon”, to suggest vehicles that might be seen on neighbouring systems.

At the Grouping, almost three quarters of Brighton wagons were open merchandise wagons, of which the majority were 5 planked with high round ends and a sheet rail. This type was classed as “Open A “ and had been built, in gradually evolving styles, since the 1870s. Evolution included additional strapping on the sides, improved brakes and, in some cases, steel underframes. For the most part, the Brighton did not use standard RCH components, so that repair off the LB&SCR system was problematic when the common user system was brought in. In Southern days, this was overcome by putting many into “internal use” and corralling others on the Isle of Wight.

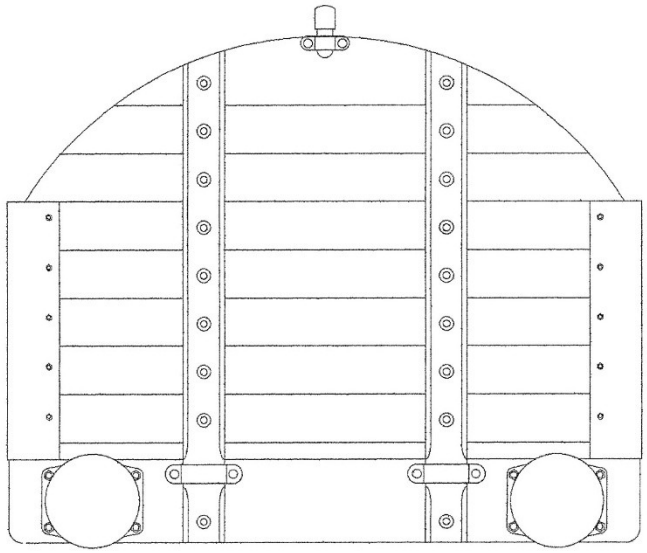
Models of the Open A have been available from Woodham Wagon Works, 5 & 9 Models, Nu Cast and, currently, Cambrian kits.



LB&SCR A class Open Wagon
As per No.A6328 built 1899

Drawn by S.T.Turner *May 1998*

A6328



Notes on wagon No.A6328

Although built in 1899 , wagon No.A6328 corresponded in every respect to LB&SCR drawing No.3297 issued on 20th July 1894 and endorsed by Billinton. The only major difference from the Stroudley period design which preceded it was the substitution of an iron brake shoe for wood , though there are other minor changes.

End View
Wagon No.A6328

Drawn by S.T.Turner *May 1998*

A6328E

Some 5 & 9 people

Chris Cox of 5 & 9 Models has been trying his hand at sculpting some 4mm scale Victorian figures, which are now available at £10 for a set of 9, including post and packing. Further information can be obtained from Chris Cox at 5 &9 Models at

chriscox5and9@gmail.com

or through the 5 & 9 website.

2 ladies and a portly gentleman

2 railway policemen and 2 gentlemen

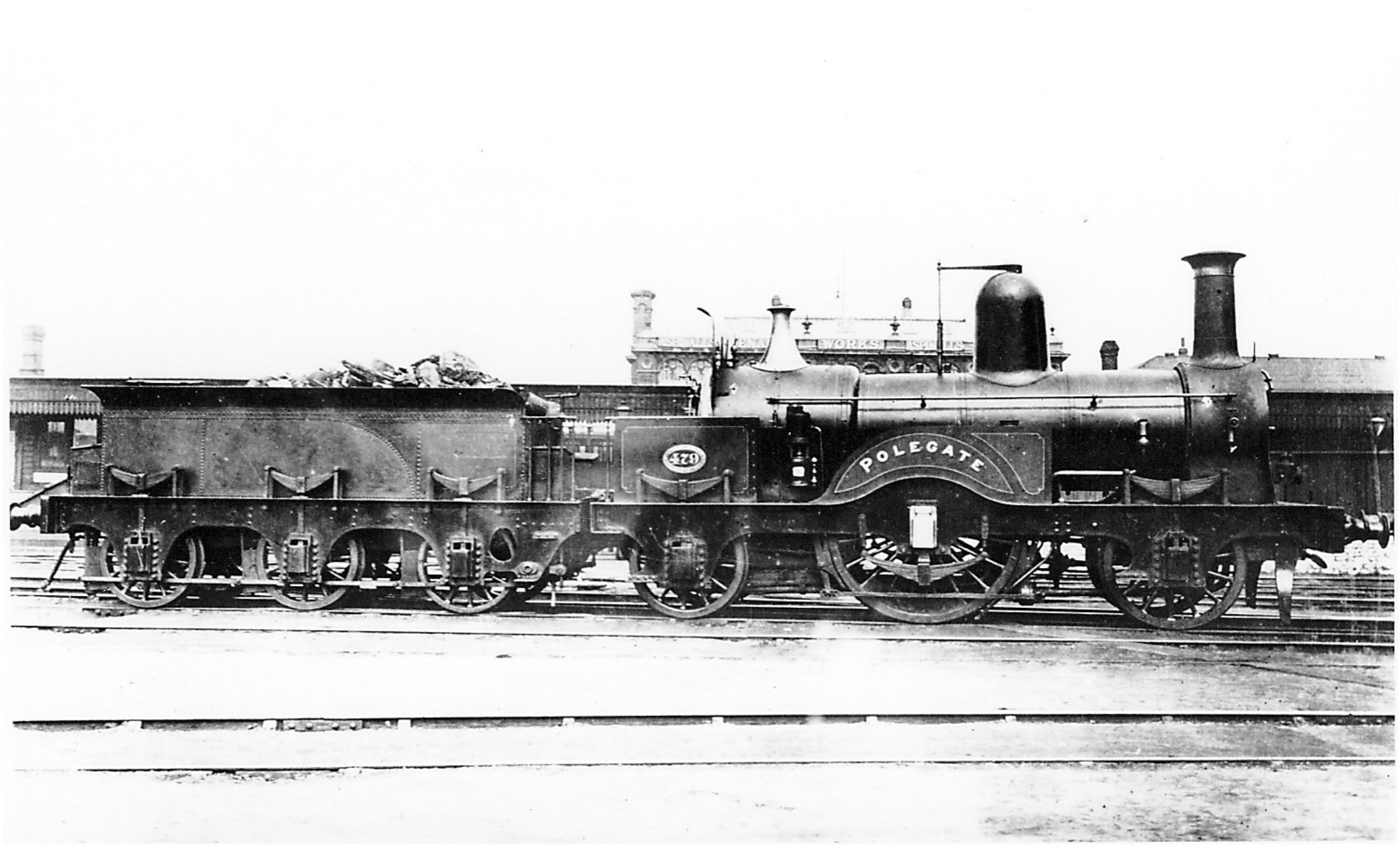
2 footplate crew



Hot from the casting machine, with a Dickensian flavour.



And another 5 & 9 loco on the way



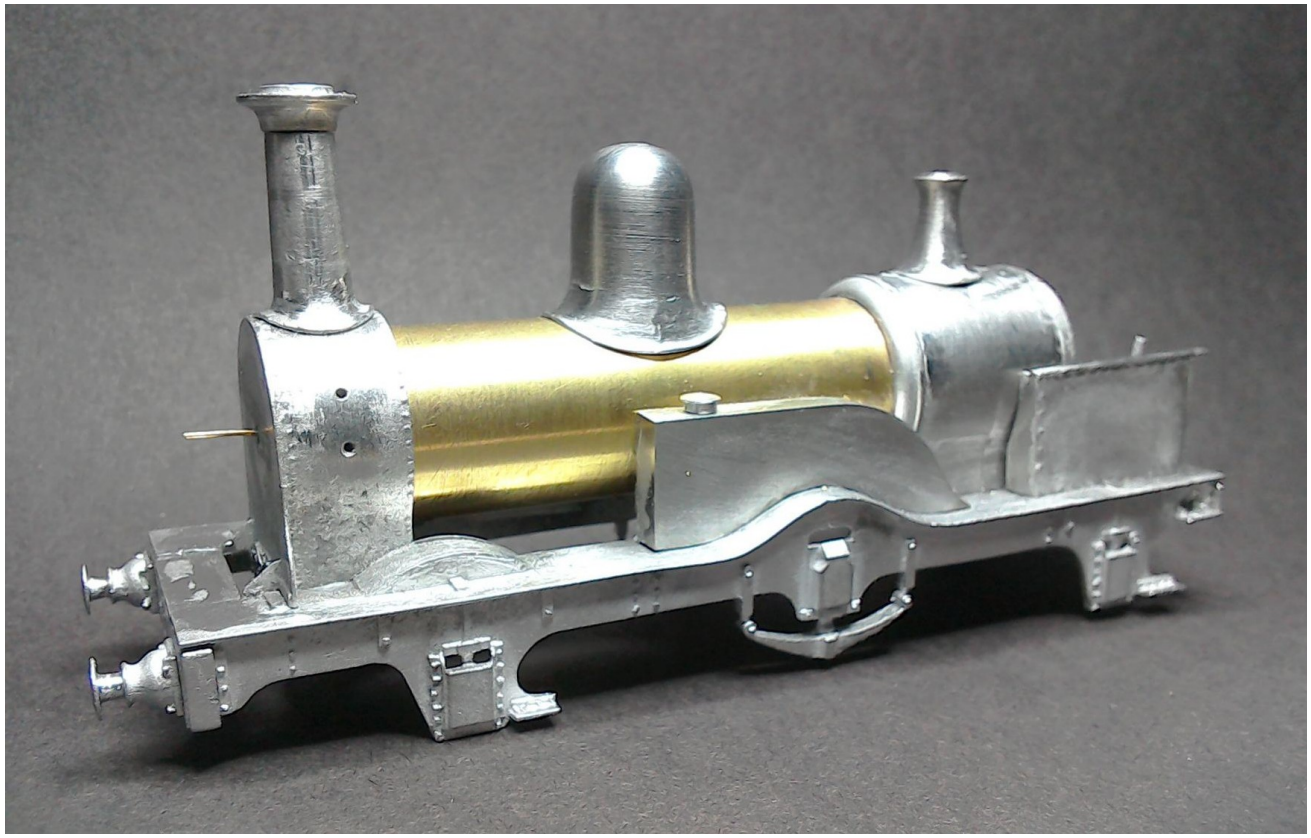
The six Nasmyth Wilson 6’6” singles were ordered just as the LB&SCR got into financial difficulties in1866, so that delivery was delayed until 1867, when a payment arrangement was finally reached. The locos were modified by Stroudley, including improved springing, closed splashers, larger sandboxes and revised regulator. They were also named, becoming 236 Arundel, 237 Reigate, 238 Shoreham, 239 Polegate, 240 St Leonards and 241 Eastbourne. Polegate was the first loco to receive the Stroudley livery in May 1870.

New numbers were allocated in September 1881 to make way for the Neilson built D tanks and the singles became 476 to 481. Withdrawal began with Reigate in August 1888 and was completed with St Leonards in May 1894.

The 5 & 9 Models kit in 4mm scale is likely to be available this autumn, with a cast body and etched chassis. Further information can be obtained from Chris Cox at 5 &9 Models at

chriscox5and9@gmail.com

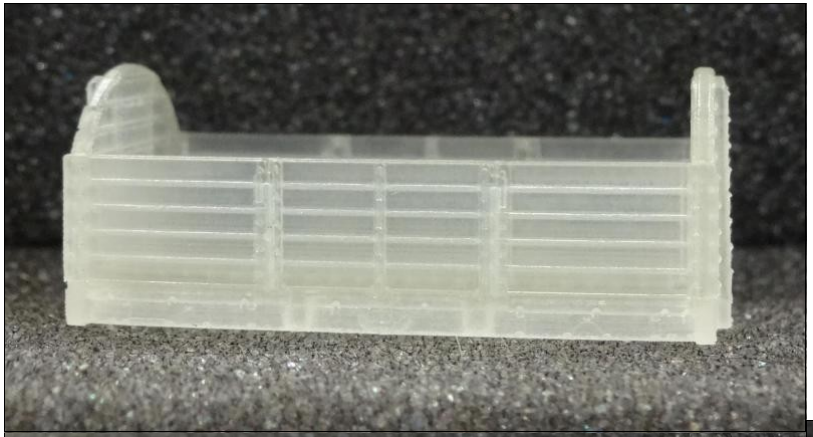
or through the 5 & 9 website.

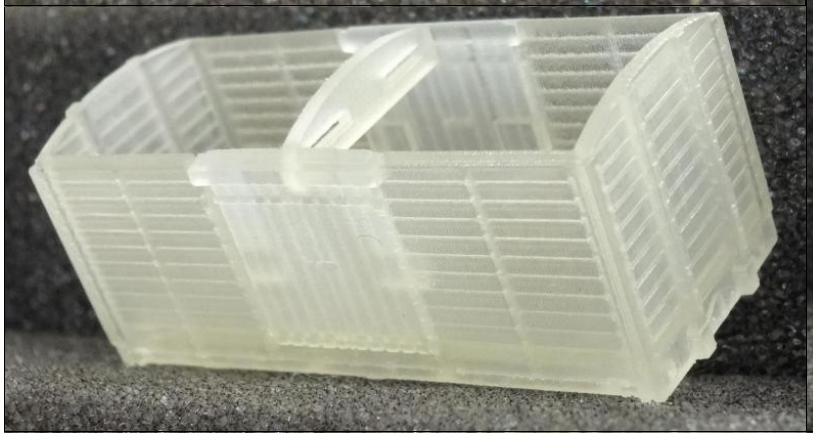


Progress so far - chassis and tender to follow.

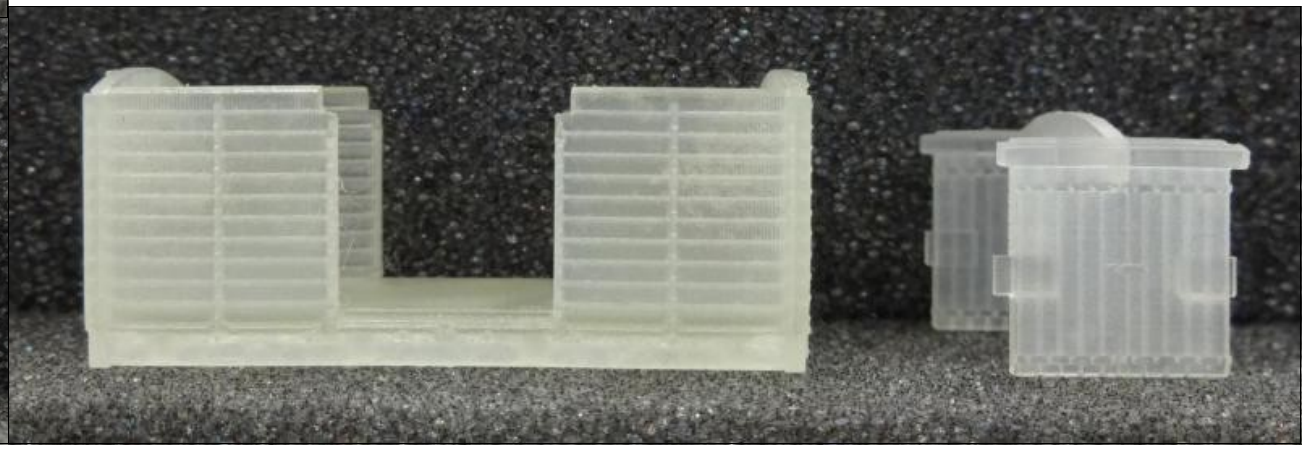
2mm scale wagons in 3D print

For 2mm scale modellers, some 3D printed Stroudley goods vehicles are now available from http://www.shapeways.com/designer/stockprint. The range has been discussed on RMWeb and Dave Searle, who provided the pictures commented that “there seems to be very little clean up needed and the detail is sharp. Under high magnification, the details of bolts and iron work are visible and the whole gives the impression of a real wagon. There is very little evidence of layering and they have printed very well.” The wagons are designed to use 2mm scale association etched W irons.





The range currently includes an Open A, an Open D, Stroudley van and a Grande Vitesse van. Future products are likely to include a timber bolster and a dumb buffered PO wagon. The vehicles are the work of Eddie Poole.



Brighton buildings - in 2mm and 4mm scales

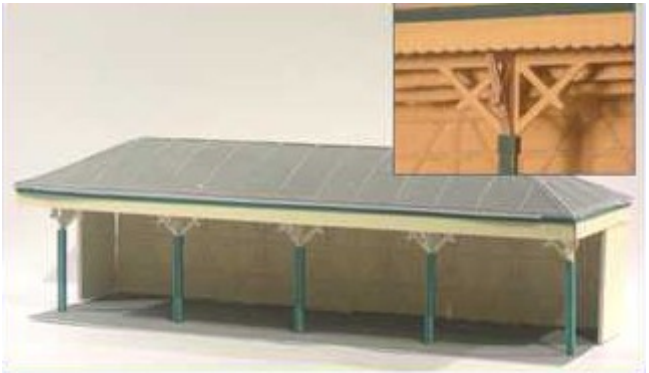
Left - Station building based on Hever or Cowden.

Right - Saxby and Farmer Type 5 signal box based on Grange Road

Available in Brighton or Southern colours

Left - Myres station building based on Kingscote using data provided by Anthony Hemans

Right - Platform shelter based on Kingscote



Further kits and prices available on the website at
http://www.abmrailcraft.com/
ABM Railcraft, 40 Carmarthen Close, Yate Bristol BS37 7RR

Latest release

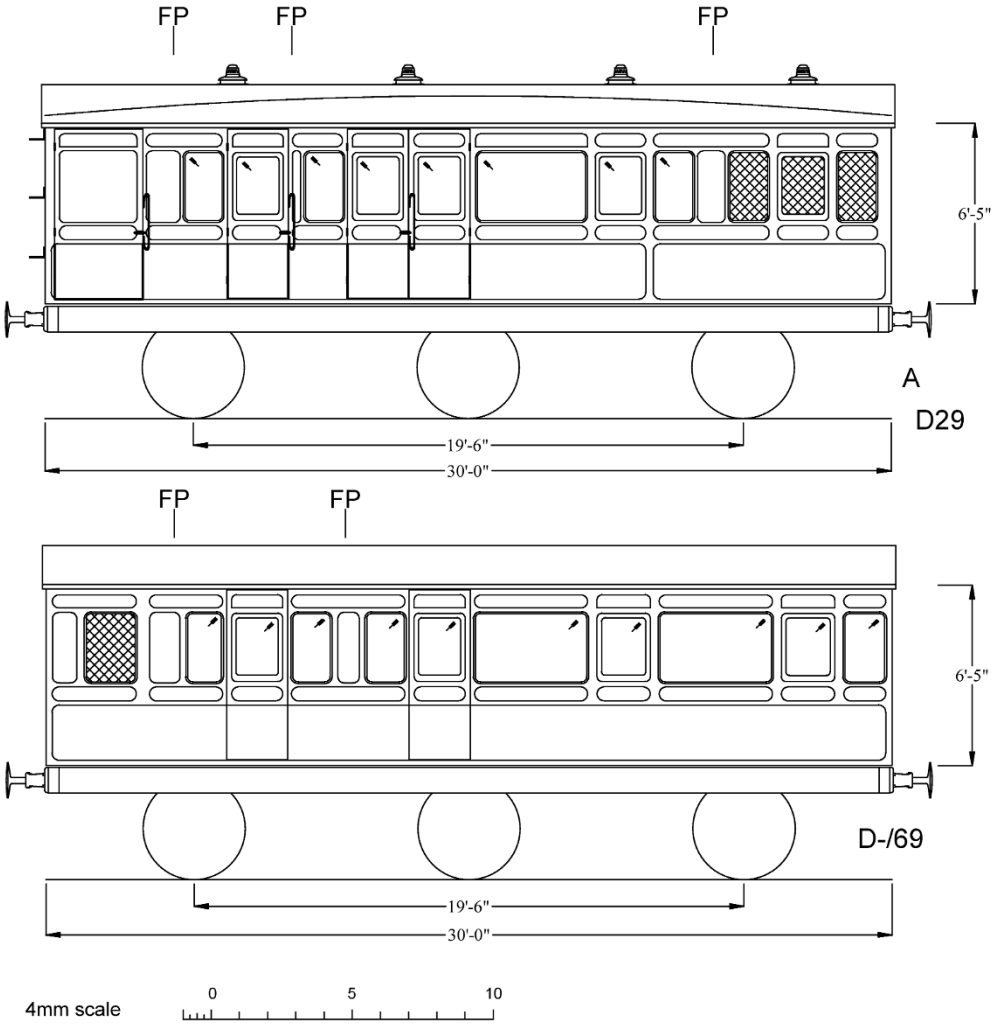
Bramley and Wonersh goods shed - based on information provided by Gerry Bixley

The Cameo Duplicutter - a review

by Ian White

I purchased the Cameo, plus the Designer edition of its software, as a railway model making tool, having read the excellent series of notes about it on RMWeb.

Sheet styrene materials such as Slater's Plasticard are not included in the standard list in the Silhouette Studio software but after a little experimenting I was able to add my own settings suitable for 10, 15 and 20 thou thicknesses; I have yet to experiment with 5 thou. The Cameo will not cut more than 15 thou but even that size is best scored and snapped out, as that saves wear on the tiny blade and damage to the cutting mat. Sheet styrene is a lot kinder to the cutting mat than paper or card which can stick a bit too well.



D29 Saloon

I also experimented with drawing on paper and found that it was possible to substitute the mat with a sheet of similar thickness card, with the paper pinched under suitably adjusted rollers. The paper did slip sideways slightly at one point rendering one “layer” of detail out of place (I’ll try masking tape next time) but even so, I’d always want to test a cutting project with a plotter drawing before adding to the wear on an expensive blade or investing in styrene.

I tested the Cameo using a carriage drawing produced in TurboCAD. DXF export proved unreliable (unless also opened and then saved through InkScape) but the TurboCAD SVG output worked perfectly (only the Designer edition of the Silhouette software supports that format). I used one colour for lines to be cut and another for lines to merely be scored. It is possible to define different cutter settings for each colour defined layer and it would be helpful if the system could “pause” and prompt the operator to change cutter depth settings between layers (or change coloured pens if drawing).

As far as I'm aware any required cutter depth (or pen colour) differences have to be controlled by only selecting layers with a common cut depth (or pen colour) for processing, then repeating the process for other layers after changing the cutter depth (or pen). It might also help if there was a blunter tool available for embossing details such as building brickwork, although I suspect I'll soon have a blunt blade that will do the job nicely!

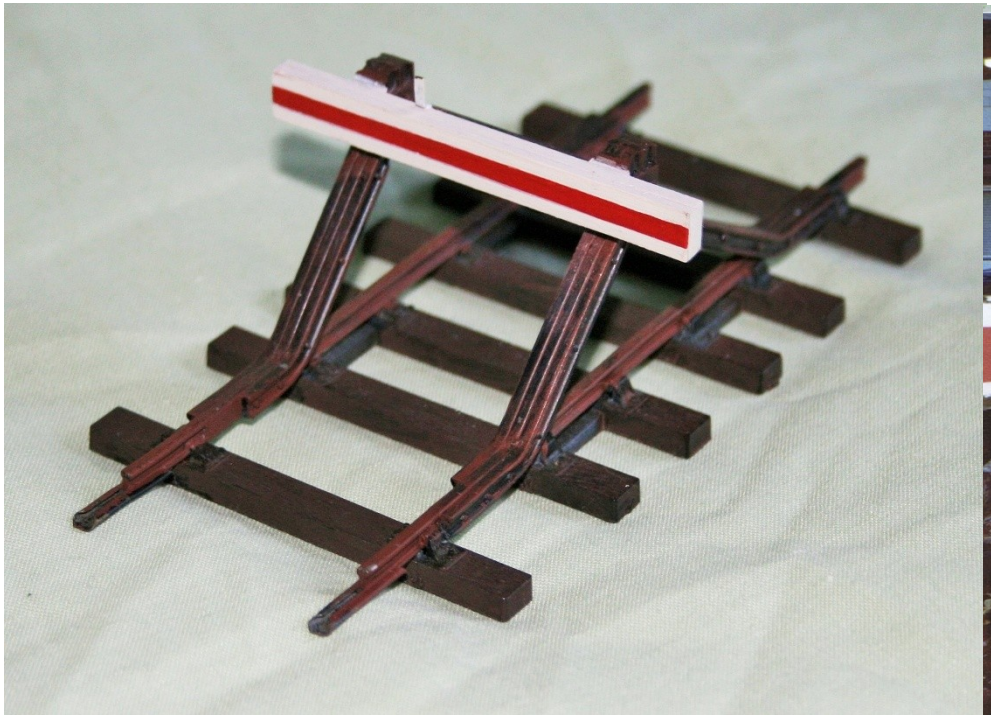
Like any workshop tool some experience will be needed to get the best out of it and I think my choice of the larger Silhouette model over the cheaper Portrait machine may have been something of a luxury. I would certainly recommend anyone used to producing CAD drawings to invest in the Designer edition of the Silhouette Studio software and a set of pens. The cut quality may not be quite as clean and crisp as that of a laser cutter but it is a great deal more affordable, and laser cut model making products tend to be in specialist materials requiring special glues. In contrast, the Silhouette cutters can work with the long established standard materials for making model buildings, carriages and wagons for model railways, namely styrene and card.

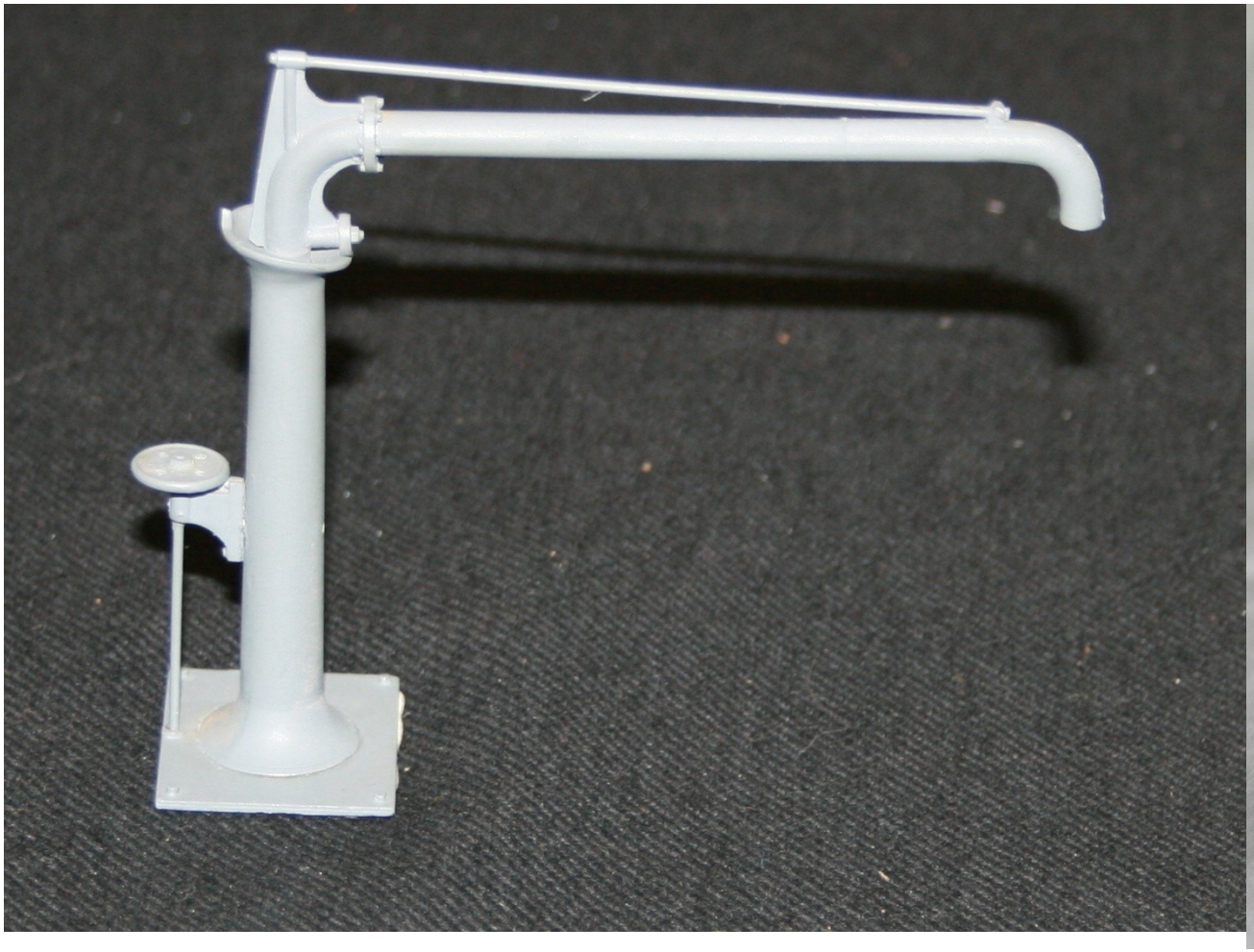
Ian White

7mm Scale Lineside - Ragstone Models

After the feature in Issue 0 on building buffers the hard way, it is worth pointing out that Ragstone Models offer kits in 7mm scale for Brighton buffer stops at £8, or £16 built and painted.

Not entirely by coincidence, there was a discussion on both RMWeb and the Brighton Circle E Group about the correct colour for buffer stops in LBSCR days. The conclusion, based on photographic evidence, seems to be that the actual beam was painted white, with black rectangles where the buffers would contact. The illustrations below show the later style adopted by the Southern Railway and successors.





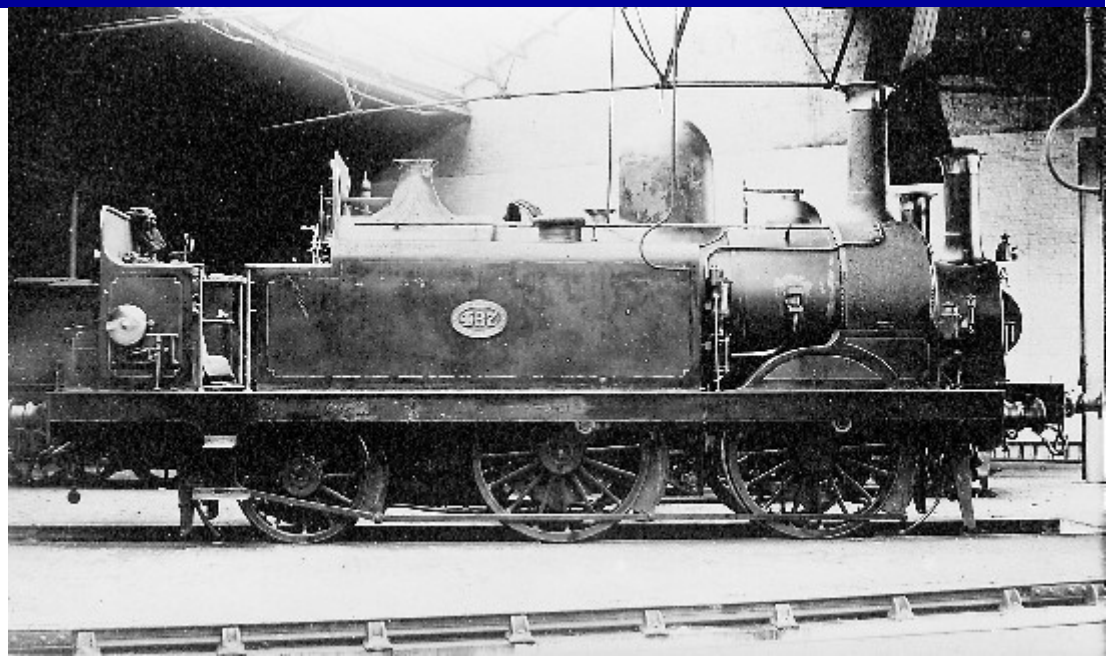
Also available from Ragstone are this pair of Brighton water cranes in both ground and platform mounted versions.

Email: info@ragstonemodels.co.uk

www.ragstonemodels.co.uk

Nos 18 and 21 - the two leftover Craven 0-4-2 tanks

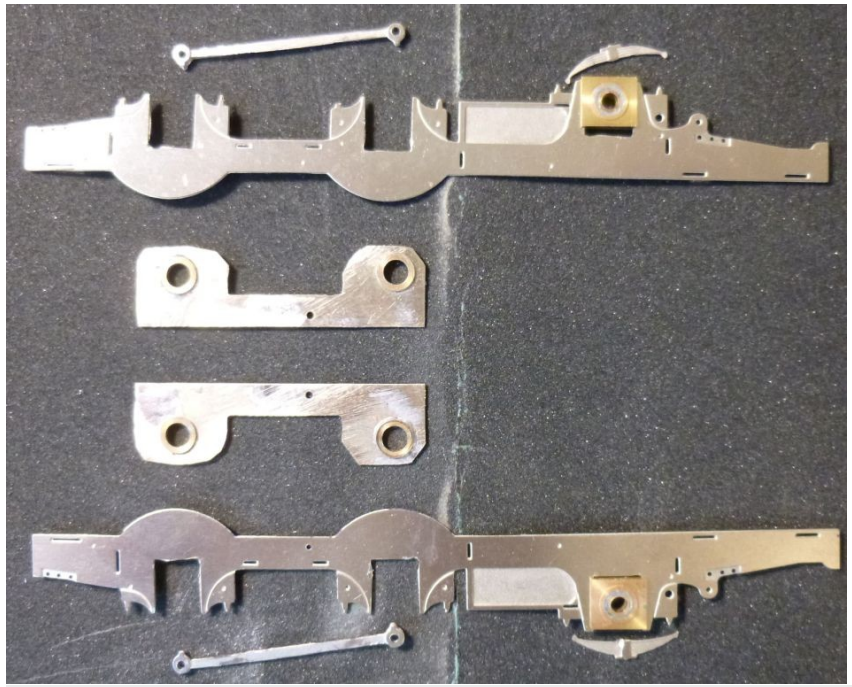
EBModels



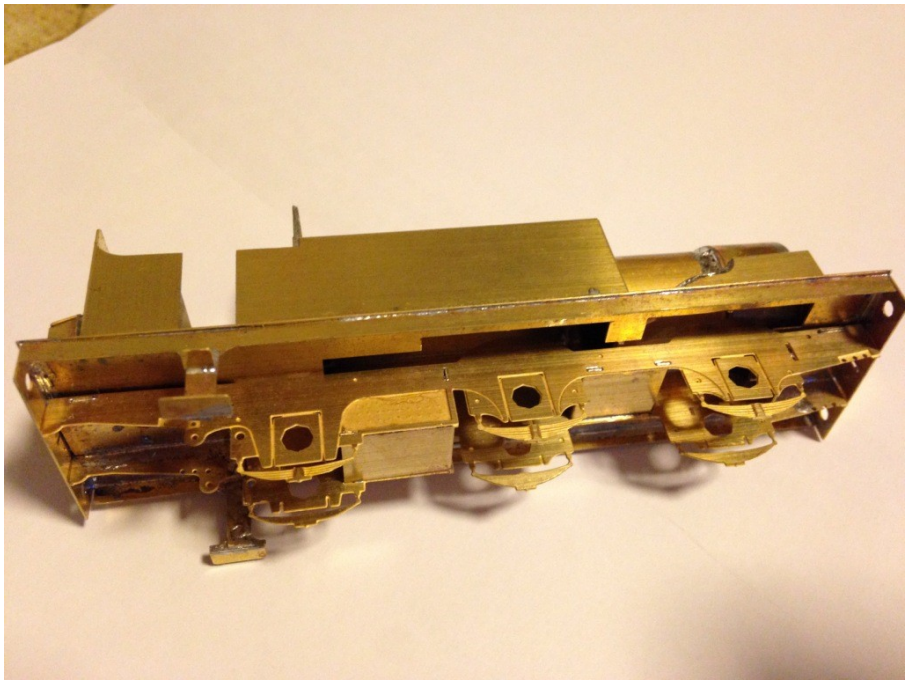
In Issue 0 of LB&SCR Modellers' Digest, there was notice of a kit to be produced by EBModels for Numbers 18 and 21. This pair of 0-4-2 suburban tanks had been ordered by Craven and initial work had been carried out by the time of his resignation. Stroudley halted work and redesigned them from outside framed saddle tanks to inside framed side tanks, which were finally delivered to traffic at the end of 1871. They lasted in service until 1886 and 1888 respectively. They make an interesting study of the transitional period between Craven and Stroudley and are fascinating examples of Stroudley's early products at Brighton Works.

There is currently one kit still available for 4mm scale and anyone interested in the etchings in 7mm scale should contact EBM, with availability possibly in the Summer. More detail on these locos and other EBM products, including number plates and name transfers is available on the EBM website.

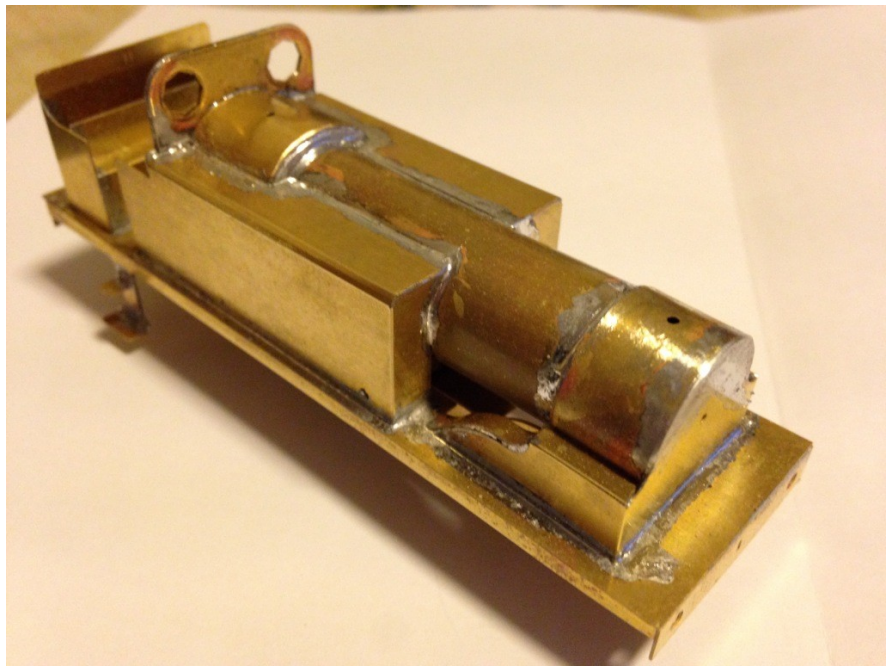
Very latest from EBM - etched kit for the Stroudley D39 1st slip brake, modelled with Cleminson style underframe. For further detail, watch the EBM website.



Photos of 18/21 under construction.



Photos top left and bottom right copyright Ian White, top right and bottom left Mike Waldron



A Brighton might have been

(or a hatchet job on a Lima 4F)

by Barrie Etter

The History

The Observers book of Railway Locomotives 1955 does not show this class as it was a one-off and information on it is rather patchy at best. The design was based on L. B. Billington's E2 class 0-6-0, but the E8 design, built in 1918, did not become fully perfected until the days of the Southern Railway, with tinkering by Bulleid. The design is based on the Midland 4F class of which the Observers book comments on the Fowler 4F: 'The majority are found on the L. M. region, but there are a number in all other Regions except the Southern …'. What is not known is that when an engine failed on the S & D it was spirited away to Brighton works for modification. Why did it happen? Robert Urie lost a bet to his opposite number, Marsh, on the Brighton that the Midland had so many of these 4F's that they wouldn't notice one missing for a month and so it was that when one failed near Broadstone Junction it was towed to Wimbourne for storage at the back of the shed, never to be seen by the Midland again.

The Build

Being impressed with the running and hauling powers of a friend's Lima 4F, I decided that I would like something from the Lima range for myself. The down side was I could not find a tank loco from Lima, so, when a body came up on eBay I bought it. This was followed by the tender and then the chassis, although with hindsight it might have been cheaper to purchase a complete loco and then do the hatchet job.

The first job was to purchase some black plastic sheet to make the tanks and then I set to on the loco body. Having researched the style of side tanks, I settled on the Brighton E2 & E6 tanks (E2 + E6 = E8) as being something slightly different. With the style chosen, the handrails were removed with a sanding drum in my Dremel.

I now chopped the tender down using a mitre block to try and keep everything square. Because I wanted to retain the rear Lima coupling assembly I decided to have an additional water area, so further careful cutting was required to ensure the jigsaw fitted together perfectly. To ensure a flat finish was obtained after painting, modelling putty was applied over the join. Having achieved a reasonable finish on the bunker using Loctite 480 adhesive, the footplate end of loco was glued to the new bunker.

Having taken some basic measurements, which included the distance to edge of running board, I commenced making up the water tanks. This is where I made the mistake of not taking x2 plasticard thicknesses into account and consequently the tanks overhang slightly on the sides. The insides of the tanks only go down to the wheel arch tops, so you'll only need one sheet. The spacing strips are fixed to the main body using MekPak and a smaller spacer is fitted at mid point inside to stop flexing of the tanks when picked up as a whole unit. The tanks were then glued onto the main body assembly.
The loco was then put through the paint shop, Halford grey plastic primer was first applied to show up defects on the body – an additional rub down on the bunker was required, then another coat of primer. Two topcoats of Halford satin black followed this. Having taken the easy route when chopping the old tender and not wanting the new bunker floating in space I had left the one set of the tender axle boxes in place. About now I realised I had a loco body complete but no chassis to run it on so a cry of help in the Gauge O Guild's "wants" section went out and was answered by Les Rich (thanks again).

With the chassis fitted, I tried the loco out on the garden railway and it performed quite well on the short length of line I have so far. Realising that a fixed 8 wheeled loco would not go around a tight radius, I arranged with a friendly machinist to turn one set of the old tenders wheel sets to become flangeless. At Guildex 2014, I had taken the loco and a van to try out on a test track where it ran faultlessly compared against some of the carefully crafted models up for sale being tested, which stumbled over some of the points. At the show, I had managed to purchase a pair of tank fillers, which were fitted when I got home. Since the photos, I've added LBSCR lettering and will seek out a large brass number plate to go on the bunker along with a loco crew.

If I were to do this project again I think I might be tempted to make a 2-4-2 from a battery version so that on damp days I won't have to worry about the electrics … any takers or should that be givers of a battery loco?

Exhibitions featuring Brighton Layouts

Ferring will be attending a one day show at Beckenham, Kent on 24th October 2015

East Grinstead see linked website

Plumpton Green see linked website

Hailsham see linked website

The Brighton Circle

The Brighton Circle is the Historical Society of the London, Brighton and South Coast Railway (L.B& S.C.R.). It is dedicated to the research and publication of information about the company and it produces a quarterly journal entitled the Brighton Circular.

While the Circle is primarily focussed on railway historical research, there has been an important interaction with preservationists, particularly on the Bluebell Line, and with railway modellers. The Bluebell line provides an important source of original artefacts, which contribute valuable information about the company's practice. Modellers have benefitted by access to data about the physical appearance of the company and its operations and, as a result, members of the Circle have been able to produce scratch builder aids, paint and lettering on a limited run basis, which are made available among other members.

Membership of the Brighton Circle for 2015 is

£20.00 for full membership

£17.00 for those over 65

Applications should be sent to

The Membership Secretary, Peter Wisdom

peter.wisdom.wisdom@btinternet.com

The Circle is also in contact with local historians, industrial archaeologists, family historians and other groups whose interests intersect with those of the Circle.

THE BRIGHTON CIRCLE

An historical society dedicated to the furtherance and publication of original research into the history of the London, Brighton and South Coast Railway

---

MEMBERSHIP APPLICATION FORM

To the Hon. Secretary, Peter Wisdom, 76 Woodbourne Avenue, Brighton BN1 8EJ

I hereby apply for membership of the Brighton Circle.

SIGNED..... DATE.....

NAME.....

ADDRESS.....

.....

.....POSTCODE..... (BLOCK CAPITALS PLEASE)

It would be helpful if you could give some idea of your main interests in the history of the LB&SCR and any special interests. Please indicate if you are a modeller and give any details.

I enclose a cheque/postal order for £21.00/£11.00 to cover the joining fee of £1.00 plus twelve/six months membership of the Brighton Circle for the calendar year 2015 (please delete as necessary). Please note that the subscription is reduced for those of state retirement age, giving rates of £18.00/£9.50 for twelve/six months, including joining fee.

Cheques should be made payable to **The Brighton Circle.**


LV