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 13

Summer 2021

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Editorial

Members of the Brighton Circle will be aware of a number of new initiatives that have been taken to increase the benefits to members. The “Virtual Blatchington” series of on-line meetings were a product of Covid, but look like assuming a permanent role in the Circle’s schedule. This issue of the Digest contains a résumé of some of the topics presented in the fifth virtual meeting - VB5. The on-line format is particularly useful in enabling us to involve our more far-flung members – not least those in Canada and Australia.

The Satellite is a new benefit exclusively to members and is a quarterly newsletter that has been introduced because the larger format Circular has been reduced to three issues a year. It deals with the business and activities of the Circle and includes the Modelling Notes that previously appeared with the Circular.

There is also now a Facebook group, which has over 300 members. Like the Digest, this is open to all and we hope that it will encourage more people to develop an interest in the LB&SCR and therefore become paying members of the Circle.

Decisions about compromise

Pre-grouping modellers in 4mm scale have been spoiled for choice by the recent release of 4 and 6 wheeled carriages by Hattons and by Hornby. Both have chosen to style their products “generic”, in order to allow the release of a wide range of liveries, but both appear to have based their designs on Brighton prototypes to a greater or lesser extent.

The Hattons vehicles were assessed in Digest 12 and the Hornby products are considered in this edition. Note that this is not a review in the normal sense as, in this publication, we are looking at the extent to which they are appropriate for use as models of LB&SCR prototypes, rather than the

more traditional critique of the products overall qualities. The general view is that they are excellent generic models – which is what they aim to be – but, for our purposes, the question is what Brighton vehicles might they represent and with what degree of accuracy. This is not what their designers were worrying about!

For potential purchasers, the question is “are they good enough”? Like most things in life (and particularly in railway modelling), this is a matter of the compromises with which you are comfortable. There are not many modellers who have started out to build a model of the Brighton and never deviated from perfectly accurate models of everything from the outset. Many of us built up our carriage collections by mutilating Tri-ang clerestories, or repainting Ratio Midland carriages – or indeed K’s venerable Isle of Wight 4 wheelers, with their electric lighting! By comparison, both the Hornby and Hattons vehicles offer much more straightforward and perfectly plausible solutions; the Roxey and Branchlines kits can wait while other bits of the layout are completed. In short, I see these vehicles as a very useful stepping stone for those wishing to get into the pre-grouping scene.

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The Emperor in S Scale

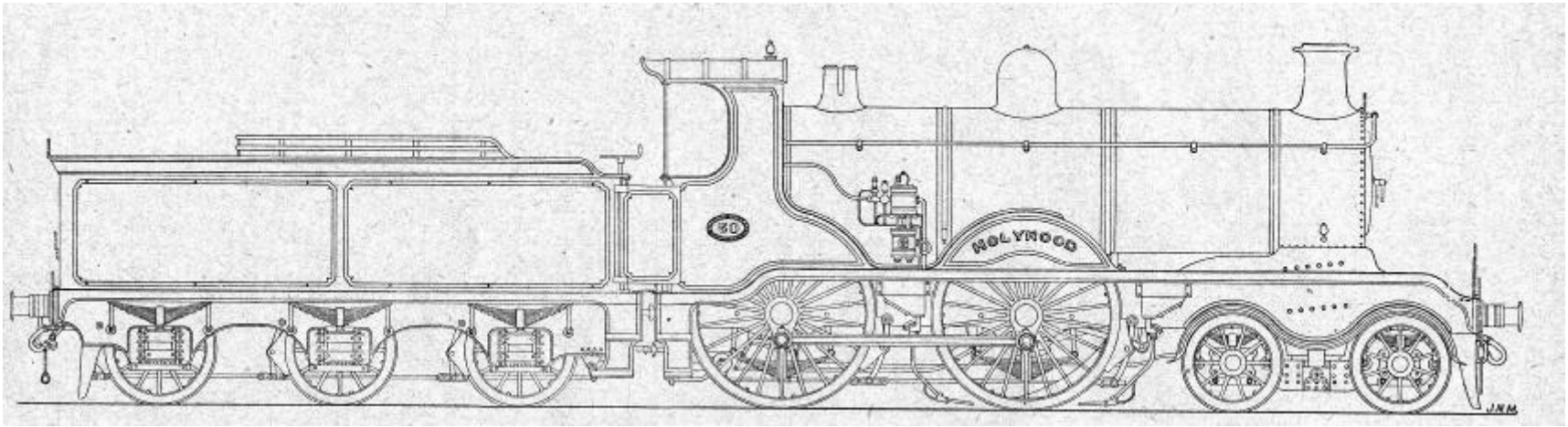
By Mike Watts

Some 25 years ago, when I started modelling in S Scale, I ordered from Alan Gibson a series of etched brass LB&SCR number plates. Two of these were for A1 'Terriers' no. 65 '*Tooting'* and no*. 55 'Stepney'. Tooting* was the first of my set of LB&SCR locomotives in S scale and has run many miles, including exhibition showings of my old Wandle Valley Railway. But *Stepney* never came about and those numberplates sat in one of my modeling drawers, unused.

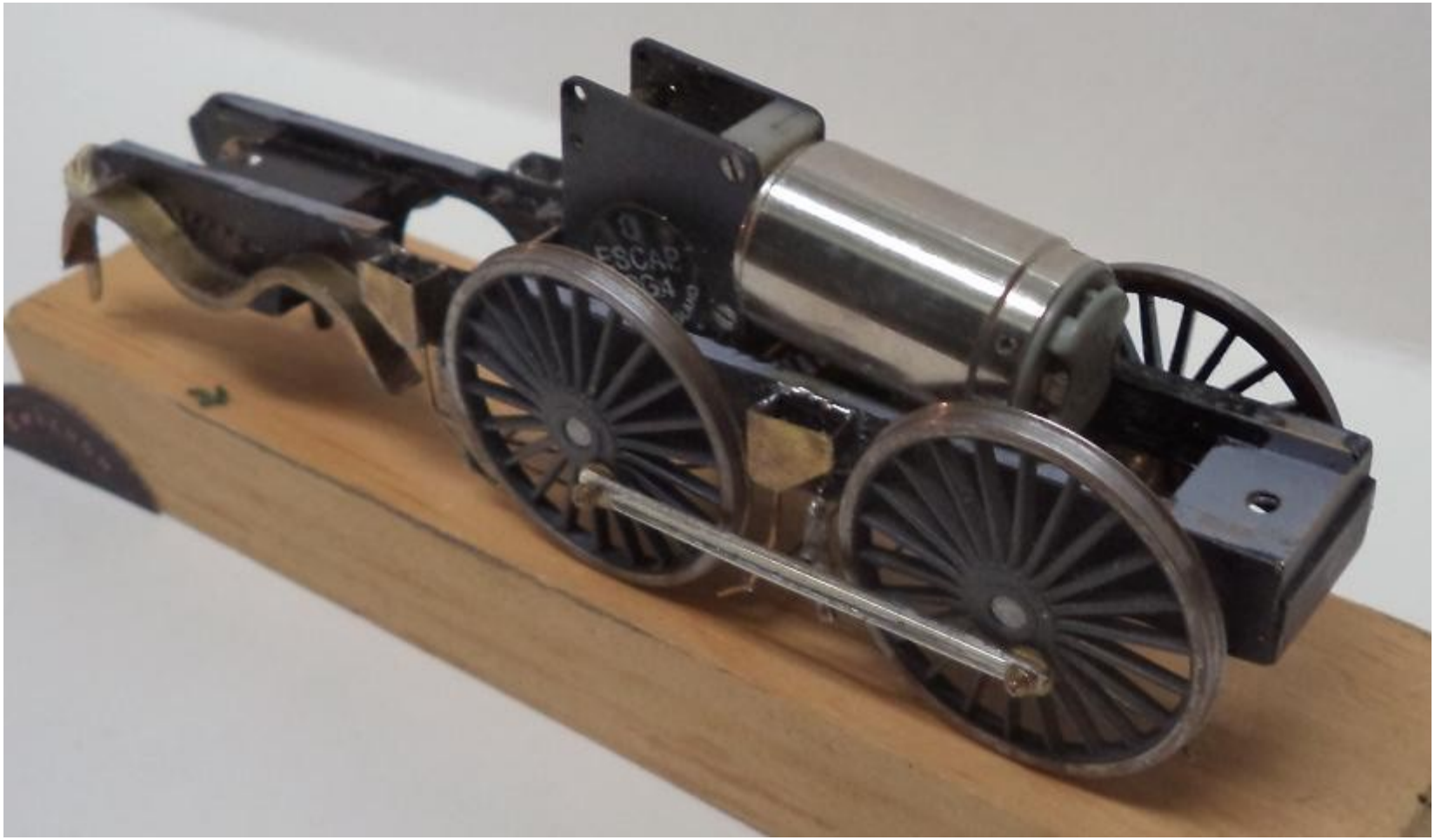
Then some 10 years ago I had the idea of using the number plates for a B4, but it was an idea which didn't come to fruition until about 4 years ago. From having a layout of small engines, Craven 0-4-2T, an A1, an E1, a D1 and a D3, I had a desire for a big engine. This resulted in my H1 no. 38. But all these didn't seem right: the Brighton had many locos in between 'big' and 'small', and so the *Emperor* came about.

After successfully building an H1, I had no qualms about building a 4-4-0. As I had an umber liveried H1, logically I should have constructed an umber livery B4. But then, an umber no. 55 would not have had brass numberplates and using no. 55 numberplates was the whole point of the exercise. With the Circular appearing on my doorstep 4 times a year, showing off *Holyrood, Emperor* just had to be in IEG livery.

I started by using J.N.Maskelyne's 4mm/1 foot drawing from MRN September 1951, suitably enlarged to S scale.



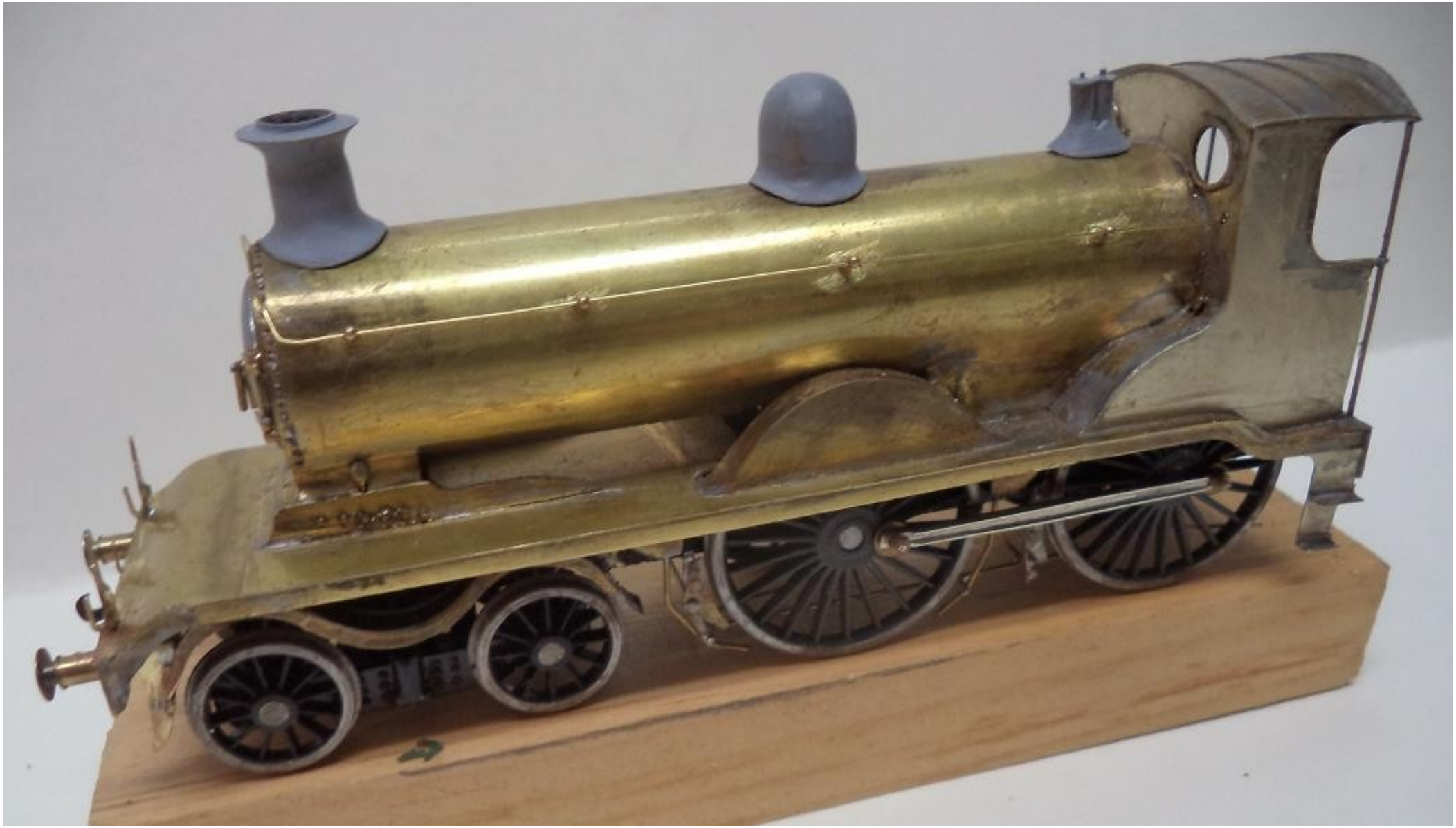
The Locomotive



Cutting mainframes to suit and structuring the chassis, with a large 4mm Portescap unit, plus pick-ups, was all fairly straight forward and conventional. The wheels used are from Alan Gibson who provided suitable S scale driving wheels (Alan Gibson used to model in S scale himself!). The bogie wheel arches were formed and attached at this time.

For body construction, normally I use 10 thou brass sheet, but for the footplate I used 16 thou brass sheet to provide a firmer base for the body. The smoke box/boiler was rolled from 10 thou brass sheet using a piece of copper water pipe as a ‘former’ in order to get a nice smooth surface. For the actual size for the boiler I solder circular pieces inside to give a firm structure. The cab was also a conventional structure, following details from the drawing. As this basic loco body

construction was completed, a buffer beam with standard buffers was added. The chimney, dome and safety valve casings were made up separately, as well as a smoke box door, but not attached until much later in the construction process.



Finishing the Loco Body Structure

With construction proceeding satisfactorily up to this point, the loco was tested on my test track, with all the necessary adjustments made. Although I started work on the tender at this point, I will describe that later in this article.

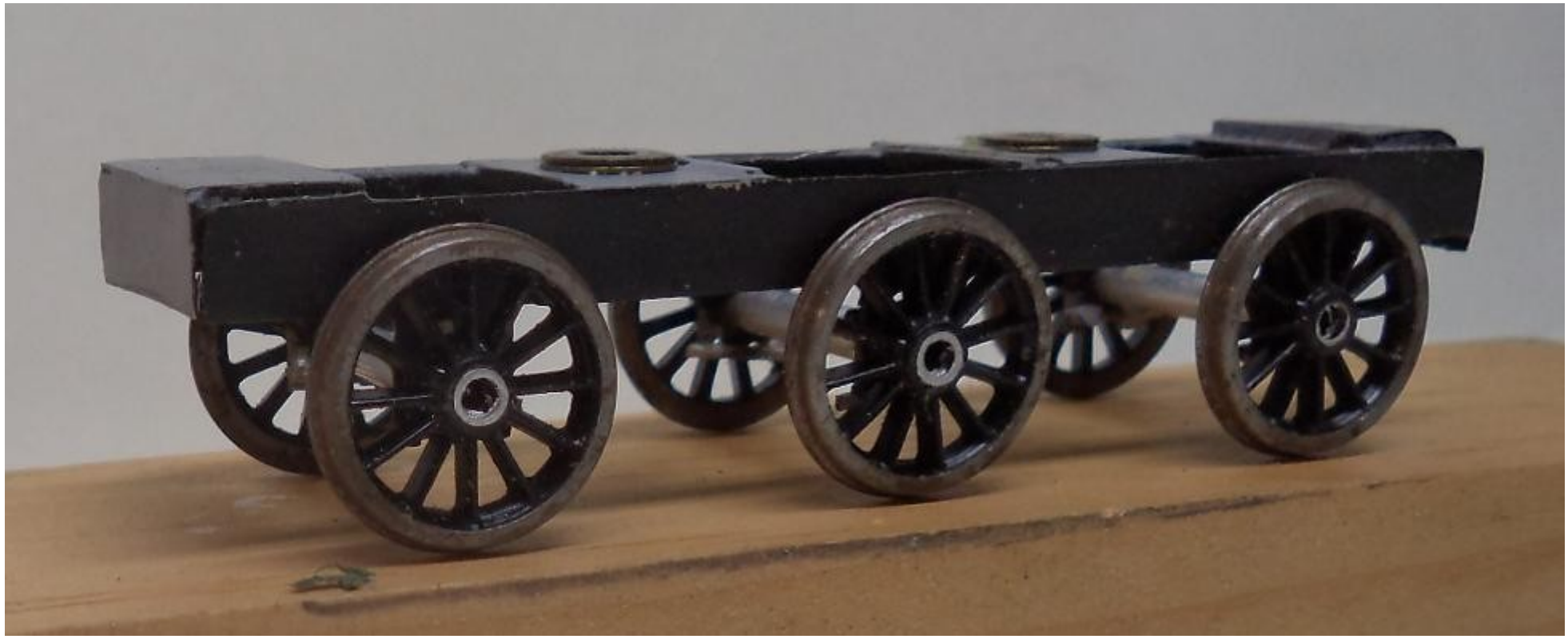
I spent a considerable amount of time here in making and fixing various underframe components, although some had been made a little earlier. This phase is always one of long, tedious soldering sessions of small made-up brass components, such as brake gear and sand boxes.

I decide to tackle the Westinghouse pump structure at this point, as it is such a prominent part of the view of the loco. Fundamentally, it is 2 small tube sections connected to and with various pieces of wire to represent the tubing. However, rather than fixing it in place I made the whole Westinghouse structure removable, with the intention of not fixing it until after painting and lining was finished. As it so happens, it is not fixed permanently at all as it slots in firmly into pre-drilled holes in the footplate.

However, at this time I did fix in place the front route disc code support stems. In addition, I fixed in place all the hand rail supports, except the front one just below the chimney. That was to be one of the last jobs after painting, lining and lettering.

The Tender.

The tender sub-chassis is fairly conventional..

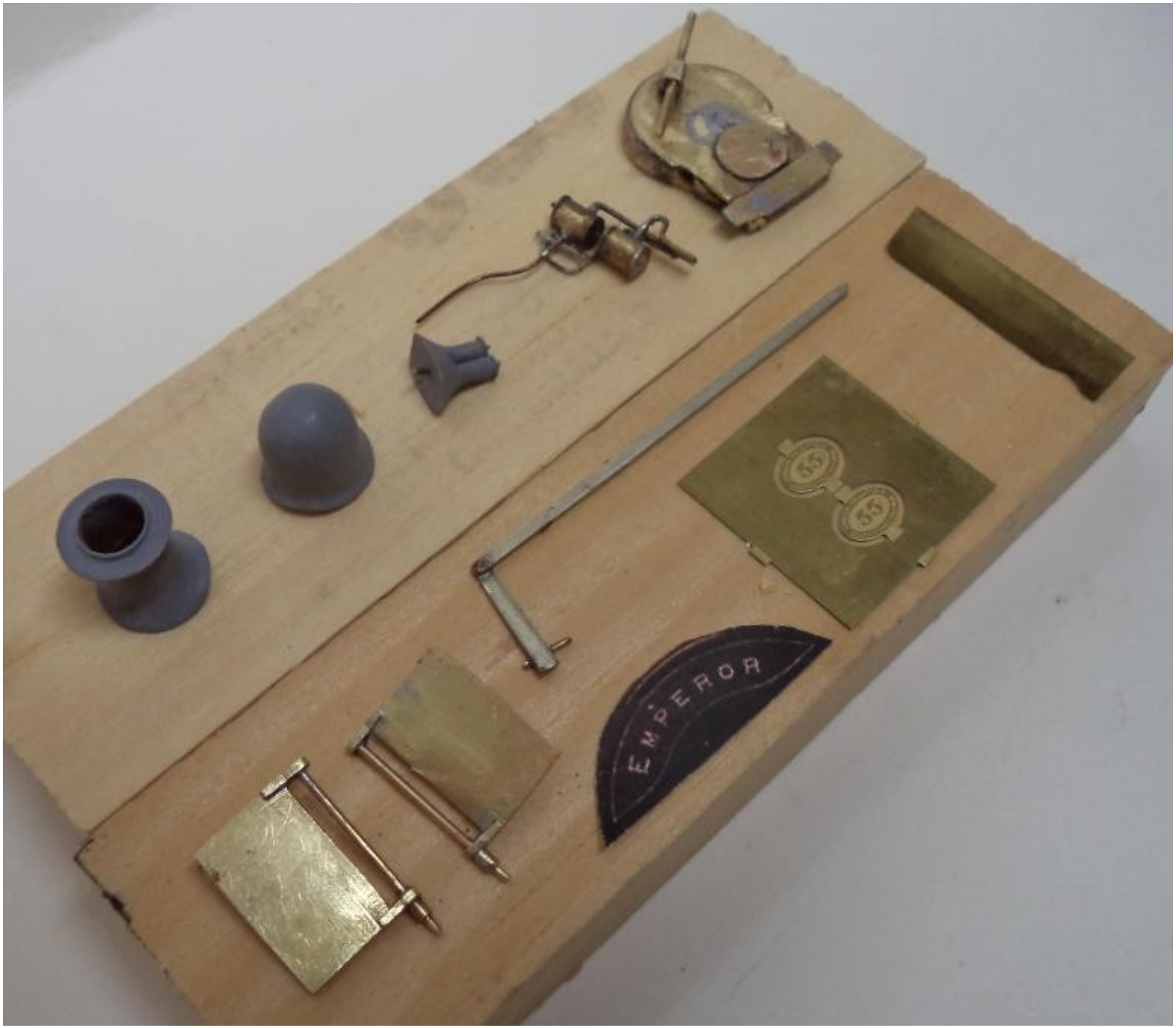


The tender body is also fairly conventional, with the exterior tender wheel frames attached to the tender body. The sub-chassis is almost completely removable, except for part of the brake gear that has to be unsoldered to remove it. In ordinary circumstances I do not like to have to do this, but in order to complete the brake gears adequately I chose to have it this way.

The axle boxes are not perfect in terms of numbers of external ribs, but I decide that adding one or two extra ribs per axle box was a step too far! Other details such as buffers are fairly standard.

Cab Side Doors

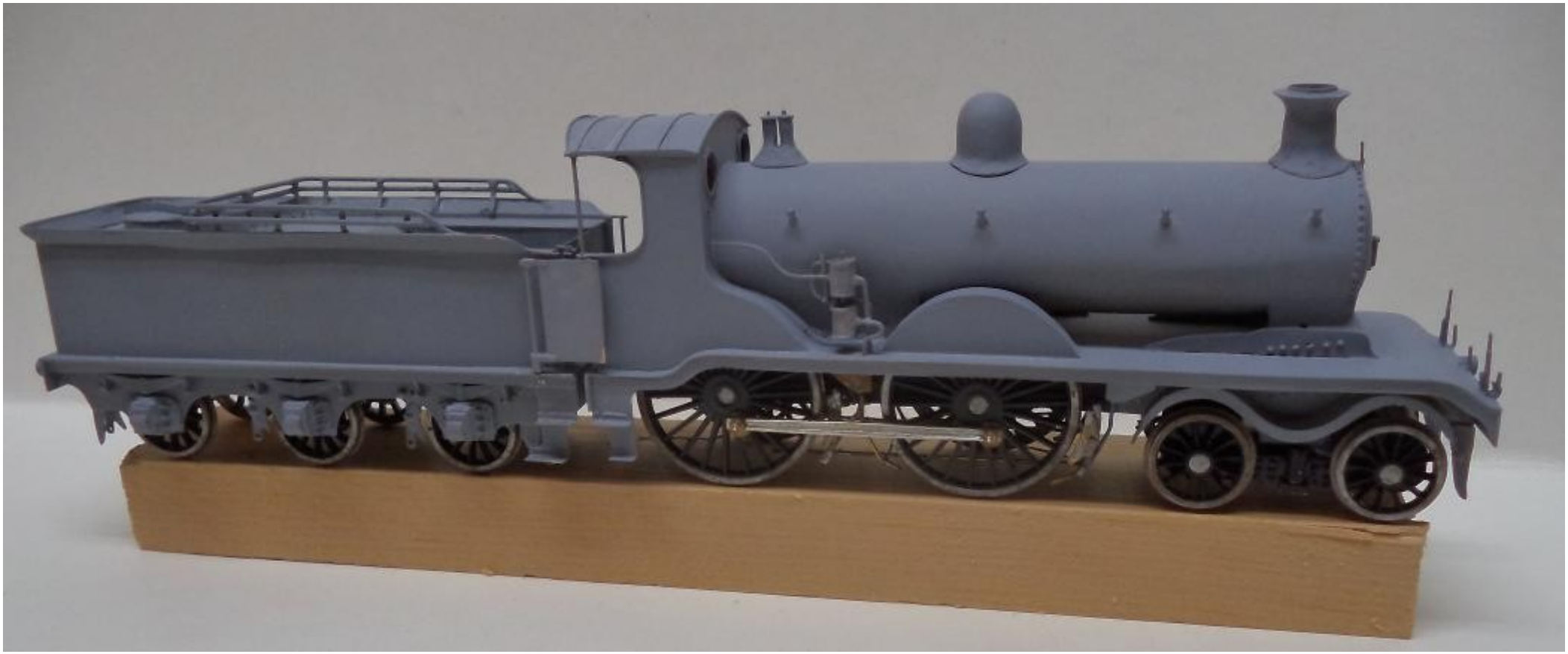
From photographs it seems that, in normal day-to-day practice, these were not usually closed, but folded back towards the tender. I decided to make them and pivot them to the tender side plate. After experimenting with various small pieces of wire as ‘catches’ I found that if, I left them removable, but with a sort of clasp to hinge behind the loco cab side handrail, they stayed in place when the loco plus tender was running. So, after completion of the loco they are attached to the tender and stay in place.



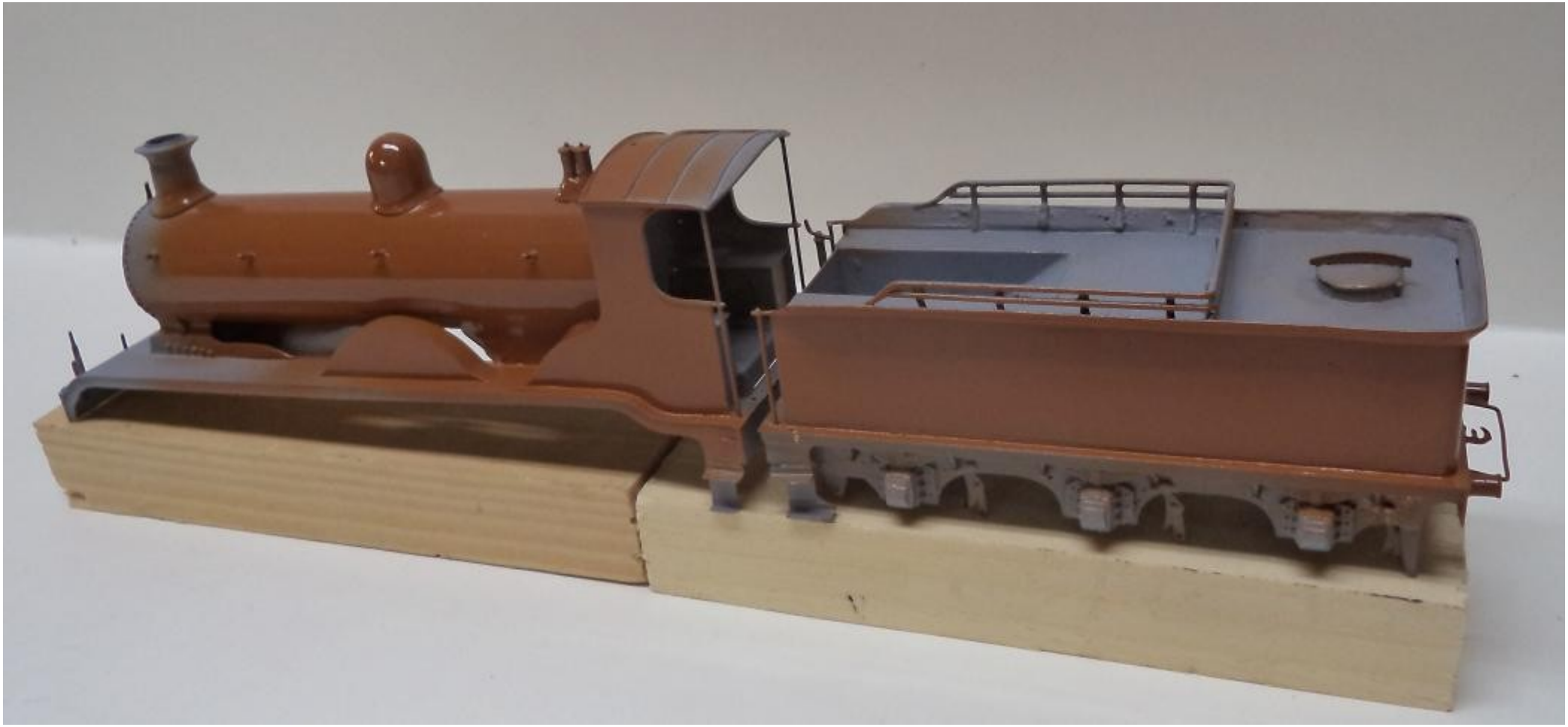
To the Paint Shop - Loco and Tender

The sub-frames of the loco and tender had already been painted as I went along in the construction process.

The loco body structure and tender structure were both cleansed with a strong kitchen cleaning agent, thoroughly rinsed and left to dry for 24 hours. Then I fixed in place, the chimney, dome, smoke box door and safety valve casing, before applying a grey under coat. I use a standard flat automotive aerosol, usually applied in my garage where there is adequate ventilation. Then I leave the painted body structures for several days before considering the top paint coat.



Next came the spraying of the yellow ochre IEG. For this I use Cherry Scale Models LBSCR Yellow Ochre enamel paint. I realise that there have been many discussions about the accurate shade of IEG, both in modelling circles and in full size practice, but the resulting colour satisfies me. I have a spray booth for this activity and the result is left to dry for several days.



After the IEG top coat, I applied diluted satin black paint to the smoke box, footplate and various minor surfaces. Ideally I would like to mask-off and spray the smoke box, but that creates other problems with these locos, with the void between the boiler and the footplate.

Applying Lining to Loco and Tender, and the Loco Name

Stroudley's IEG had a typical Victorian unique lining aspect, multiple line colours with unique treatment to corners. Fortunately for S scale locos there is the perfect lining transfer sheet - the HMRS LNER 4mm Loco Lining. The sheet gives perfect single white lines with black edging and numerous curved end pieces from which to fashion the unique corner to each line on the cab sides, tender sides and ends. In addition there are curved lines for the loco splashers and footplate lining. It is a very delicate process and very time consuming, especially forming the inward curving lines for the corners. As a matter of interest, there are 34 such corners on the loco, tender and tender doors, meaning that 68 very tiny pieces of 90 degree lines have to be cut and applied.

In all cases of lining and corner pieces, I applied a light coat of decal set to the lining within 5 or 10 minutes of applying the lining. This was also applied to the edging paint of mid green used outside the lining all over the loco and tender bodies.

Transfers for the loco name, *Emperor*, were supplied to me to order by Mike Waldron, having been created to my bespoke specification. The quality of them is excellent, as it was also of other transfers I have ordered from Mike, from the same source. A decal set was applied just as quickly as with the lining.

Lining - Boiler Bands

These were items which I faced with some trepidation. Nothing suitable is available commercially, so it was a case of lining pen and suitable paint. I tried enamel, oil-based and acrylic paints, finally settling on acrylic to give me fine and sharp lines. I experimented with various type of paper, settling on a stiff, thin, white paper.

The boiler bands are white/green/red/black/red/green/white, of varying thicknesses on the full size loco, but after some rough calculations of 1:64 scaling down, I chose to go with the narrowest line I could draw. I started with a series of thin black lines, representing the central line of the mix. Then I added the red either sides, then the green and finally a very fine white line. Expecting some to be failures, or at least poor quality, I prepared 16 lines/bands of about 6 inches each, with the intention of using the 4 best. As it so happened at least 10 were satisfactory. They were cut with a fine knife and immediately ‘fixed’ with my decal set fluid. After leaving a few hours to dry, the bands were lightly glued to the boiler surface and varnished in place. The photo displays show the result.

Completing the *Emperor*

There were various smaller items either added after completion or added as I went along. These included buffers, a cab interior and of course real, British, coal.

Finally here is the view of the *Emperor* at the station buffer stops, looking over the village green at Whitford Green.

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LB&SCR 6 wheeled vans

By Gerry Bixley

This is a Branchlines body of an LBSC milk van but the chassis is a shortened generic Hornby 6 wheeler. This is neither Stroudley nor Billinton, of course, but it took no more than a day to shorten and EM it; not perfect but a reasonable compromise, with springing and axleboxes superb so I have a number on order for further conversions. The addition of brake equipment is desirable, as it is missing from the Hornby version and there are no spring J hangers, but I made the decision to live without them in order to speed up getting my vehicles into service.

The first class carriages were 32' so for these and second class, the unshortened chassis is ideal. One exception however was the 30 ft saloon which went to the IOW as a 4 wheeler, of which I have a partly completed conversion.

I will only need vans, which were 30', so I expect to have surplus bodies. The passenger 6 wheelers had all gone by 1930, so really have no place in my layout except as departmental vehicles. Some 6 wheeled vans survived into my 1935 period, for which I need 3 motor fitted versions, plus a couple more.

I now have 8 Hornbys for possible conversions. The Bixley system is littered with partly made vehicles, be they road or rail.

A Billinton luggage van similar to one preserved at the Bluebell Railway.

A Billinton full passenger brake for SR Motor Set 753 awaiting brake gear and roof fittings.

A variant of the LBSC luggage van of which there were 8 built. Three were later converted to passenger brake vans. I am not sure yet as to which this will be, depending on the success or otherwise of future production.

The 3 vans produced each have different methods of dealing with the centre axle problem on my 3 ft. radius minimum curves. This is particularly relevant as the passenger brake van will need to be propelled next to a motor fitted D1/M or D3 loco as part of set 753. The reason for building set 753 in both its 1930s and 1950s liveries is that it was allocated to Cranleigh each night where I lived. Yes, I have built two sets!

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Octogenarian investigates Laser Cut models

By Graham Boseley

The lockdowns have resulted in my building my first ever layout in O Gauge. Everything is first time and therefore needed to be simple. Phase one now works.

The layout goes from nowhere to anywhere and is there to enable me to run my Brighton engines and rolling stock. It will have a station at each end and is long enough to have a halt in the middle.

The Gauge O Guild operate an excellent web site and during the lockdowns have put on two virtual exhibitions giving traders a chance to advertise their latest models and the modelers a chance to find their latest wants.

I looked for infrastructure suppliers. Amongst them I found Lasercut Railway Models (LRM) and bought an engine shed kit. Next I found Poppy's Woodtech (WT) and bought a halt kit.

LRM approach allows you to build a box with a floor with a hole in it. All interlocked, it provides a strong base. Windows can be added to sides before they are fitted to the box with brick corners all interlaced.

Never has so much glue been put to such good use since I built my loud speaker units. I used Evostick Instant Glue covering both sides and immediately pressing them together. The picture shows the shed waiting for its roof. I think some painting is necessary before final assembly. Also shown is the ventilator to fit on the roof.

It was unfortunate that I built the halt second as I found the kit delicate compared with the shed. It consists of two products; the platform and the ramp. I needed to attack it with my Stanley knife to release items. Also the ramp had an ingenious way of flattening the top to line up with the platform. I decided that this was a non starter and a little butchery was required instead. This resulted in the ramp butting up to the platform with a virtually undetectable bump. The picture shows the completed halt. It is quite satisfactory and compares with the pictures of Fishersgate Halt and Holland Road Halt in the Middleton Press. My push pull trains will pull up to it quite happily.

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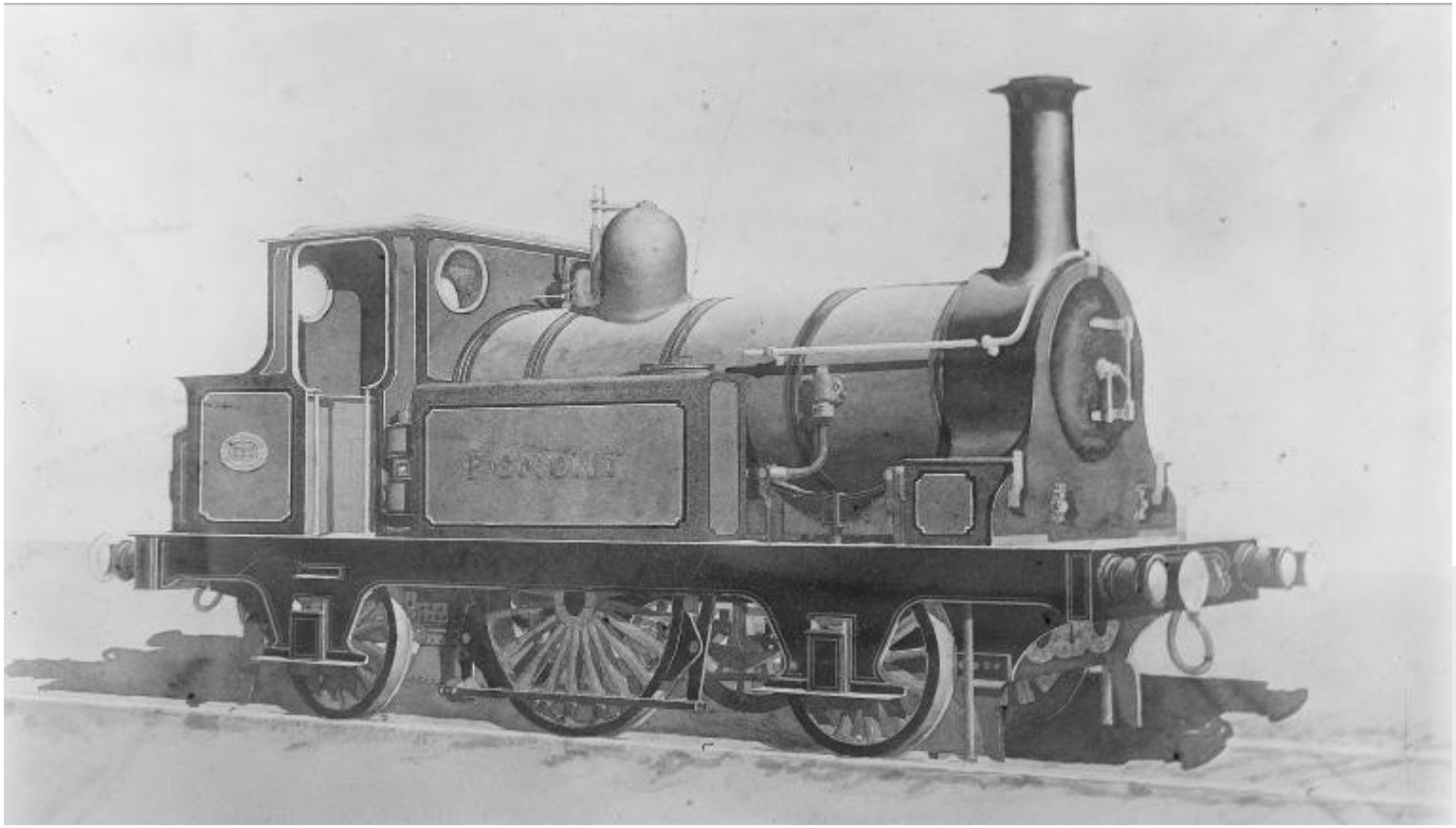
Egmont

By Peter Wisdom

J C Craven's little joke or the only locomotive to have a Beethoven overture written in its honour (1). This locomotive was built in 1866 as one of John Chester Craven's (2) class of two, and modernised in 1874 by William Stroudley (3). Egmont was named after the Earl of Egmont, a landowner who resided at Cowdray Park and was one of the promoters of the Chichester and Midhurst Railway. It pulled the first train when the line opened on 11 July 1881. The locomotive was scrapped in 1884 having carried out branch line duties in various parts of the Brighton system.



From a watercolour by Basil Field, subsequently Chief Draughtsman at Brighton.

I had parts in hand for Egmont as something different from the usual Brighton A1s, D1s, E1s etc and, as there are no known photographs (only the watercolour sketch), I could not be accused of getting it wrong. It was a project for the future when I made a start on Railmotor No 1, but I got bogged down in the Walschaerts valve gear and decide to move Egmont to the top of the list.

I built the chassis first, sides were fretted out in 1/16 in brass from two lengths soldered together using a blowtorch and holes for axles, brakegear pivots and frame spacers drilled using a pillar drill. The motor gearbox combination is a small Mashima/Branchlines which I had in hand for the railmotor. Pickups are the backscratchers known as Siblups, strips of thin 0.15 in phosphor bronze, bearing on the backs of the wheels, bent over the top of a cut out in the frames and soldered to strips of PCB, then Araldited to the inside face of the frames (4). I put strips of sticky black plastic tape over the cut-outs in the frame and behind the pickups to prevent short circuits.

The front and rear wheels from Slaters are carried in hornblocks and the centre wheel, also Slaters, was fixed - until I tried the chassis on Arch Overburys' layout where very slight dips in the track left the chassis stationary with the driving wheels gently spinning. This problem was solved by slotting the axle hole by about 1mm and leaving the bearing to float, sprung with lengths of brass wire soldered to the inside of the frame.

A representation of the ashpan was soldered between the frames and guard irons soldered and pinned in place. The brake hangers were filed up and drilled using four lengths of nickel silver soldered together and fitted with plastic brake shoes held in place with 16BA nuts and bolts. The top of the hangers were soldered to cross frame brass wire fitted through the previously drilled holes and the bottom held at the correct distance apart with a length of brass rod. The adjustable rodding came from the scrap box and small washers of brass tube keep everything in place, secured with a spot of superglue.

Apart from the boiler, smokebox front and the toolbox, all the other body parts were cut out in pairs using the appropriate part of the plan stuck onto two thicknesses nickel silver soldered together, cleaned up with Swiss files and then separated. The boiler and smokebox wrapper were rolled using borrowed rollers. The side tanks have rounded top edges and the wrapper was cut over length to ease bending and cut to length when soldered in place. A thin extra layer was soldered in place to give the recessed tank top. The tank fillers were made from ¼ in brass tube, with a top soldered in place and turned round in a power drill in lieu of a lathe, and the handle, fashioned from thin strip, soldered on. The fillers are removable for painting and are mounted on a length of brass tube that the filler telescopes into. This is soldered onto a step inside the tank, positioned so that the filler projects the correct amount. Sand boxes were folded up from one strip of nickel silver scored at the bends and soldered at the join. The filler is 'turned' in a power drill and the sand pipes are from thick copper wire. They were kept separate for painting and are glued to the footplate.

Cab beading is thin nickel silver strip soldered into the cab cut-out and the turned out ends, that hold the vertical handrails, are cut out from four scraps of nickel silver and soldered in place. The cab handrails are from the LGM range, correctly tapered and put wire handrails to shame.

The cab roof is filed and scraped from layers of 30 thou Plastikard and is a push fit. The deep valences are riveted, although my plan didn't show them but the side elevation of the original locomotive did and so mine has (5). The chimney and dome are from MSC, safety valves, lubricators, whistle and clack valves are from the Hobbyhorse range and cab spectacles from the lathe of the late Ian Dawson. The smokebox door is turned from Plastikard as I could not find the correct size in small parts lists. It would be helpful if the size of smokebox doors etc were appended to their prototype use.

The above footplate springs were fabricated from strips of Plastikard as once again I could not find something correct in any list. The bottlejack buffers were provided by Colin Hayward and fitted with Slaters sprung buffers and fixed to a sandwich of metal /wood /metal.

The model was painted by Colin Hayward, who also supplied the number plates. One of the benefits of getting on a bit is the network of friends you can call upon for help and assistance.

My thanks are due to Ian Hopkins for supplying the plan and those named above who have helped in some way.

Notes

1 The Egmont Overture was composed in 1809 and so was a little premature.

2 LB&SCR Locomotive Supt 1847-1870

3 LB&SCR Locomotive Supt 1870-1889

4 MRJ No 17

5 *Locos of the LB&SCR 1839-1903*

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LBSC 5 plank wagons, Diagrams 1369 and 1370 in Gauge 1.

By Tim Pringle

I believe this is the first article on building in Gauge 1. Historically the scales were larger in the earlier twentieth century than they are today. This was due partly because such hobbies and past times were the pleasure of the well to do and they had accommodation and finances to suit modelling. As time went on space, finances and an improvement in technology lead to a reduction in size. We moved from the field of modelling in Guage 3 , (2½" between rails) and Gauge 2 (2") and Gauge 1 (1¾") down to O & HO/OO gauge and smaller. Thus bringing railway modelling to the tables of all.

Gauge 1 was considered to be the smallest gauge to practically use internal fired steam locomotives and it is this that attracts many of its followers. Commercial support for the larger scales diminished during the first half of the 20th Century so that after the end of WW2 hardly any one was using these scales. A few Gauge 1 modellers banded together and formed the Gauge 1 Model Railway Association in 1947 to help preserve and encourage new members to benefits of modelling in this scale. This is now a fully international club. If any body is tempted to consider building this wagon, I would strongly recommend they join the Association. There are many benefits including probably the best railway modelling magazine you can get. It is entirely produced by members from across the globe four times a year, the Gauge 1 Newsletter & Journal. It is well worth the subscription on its own.

The power of a steam driven locomotive hauling a train of coaches or wagons is an impressive sight. As I have said commercial support is limited and many of the individual models are produced by the various members. It is appreciated that when someone produces a kit they pick up a following of those interested in acquiring one or two for themselves. This wagon has been designed and built with input and advice from several people. This is because the Association is such a pro-active and supportive organisation.

Not only is live steam a common form of propulsion, but battery and track fed electric locos are very popular. Radio/remote control of both steam and electric is now common place. The functional detail one can apply to the models is increasing in line with the computer age. There is an on-line group that deals with 3D printing and associated CAD and CNC interests.

The North London Model Engineering Society track; photo copyright Geoff Hammond

I believe what can put people off Gauge 1 modelling is the belief you require a large garden with a track in it. I would believe that most Gauge 1 members don't have any such tracks. They run their locos, electric or steam at local sites, either run by affiliated local Gauge 1 groups, model engineering clubs, (who are increasingly adding outdoor Gauge 1 tracks), lucky members who have tracks at their homes, having annual or bi-annual "get togethers" or on portable layouts set up at exhibitions and shows. It is a very social form of railway modelling and adds considerably to the fun, interest and satisfaction one derives from participating. Many Gauge 1 members model in more than one scale.

Although there are some diehard LBSC modellers in Gauge 1, there is little commercially available pre-grouping rolling stock to go behind quite the collection of available locos that are ready made or have been designed for self-build. However, there are a lot of generic parts for wagons and other rolling stock available from various suppliers to assist the scratch builder. I chose to produce my own parts as I personally like the individuality one gets from the pre-grouping companies, the LBSC being my choice.

The North London Model Engineering Society track; photo copyright Geoff Hammond

The only major piece of machining required is turning the lost wax cast wheelsets and axles to fit, and either a little light milling and drilling or some hand filing of the axle boxes. One can buy wagon wheel sets off the commercial sector, but the difference between sand cast and lost wax cast wheels is significant, especially if one is trying to capture as much detail as possible.

As I am not doing this, at the present moment, for a commercial benefit, I would be extremely happy to supply any member of the Circle, who wishes to build one of my wagons, everything at cost. But if one follows exactly the path I took, these wagons work out quite costly, more than they are probably worth. As I have several more wagons of various types waiting to be completed, I will be switching to a cheaper method of producing the fine steel work for the bodies. It became very costly having all the small brackets and plates etc laser cut - brilliant result, but not viable unless money is no object. Going down the generic parts route is also an option.

Other than a small lathe for the wheels and axles, if one chooses that route, only the usual modelling aids are needed. A small drilling machine is helpful, but a Dremel type is useable, 0.9 mm being the most frequently used drill bit size, a selection of craft knives plus a good Stanley knife, cutting mat, the usual tools like tweezers and small pliers, good lighting and good eyesight. The glue I use is mainly slightly watered down PVA for the woodwork, with super glue and Araldite for attaching the steel work to the body. I like PVA, as you can wipe any excess off with a small damp cloth even after it has dried; prior to painting, disassembly is easy by pouring a kettle of boiling water over the wrongly assembled structure. Paint it and seal it, and it doesn’t come off so easily. PVA sets faster than Cascamite, but if you prefer to use Cascamite or similar then that is fine. I find superglue messy and just not so user friendly for joining ply to ply.

There are several things you should do to make the assembly easier before you actually commence building.

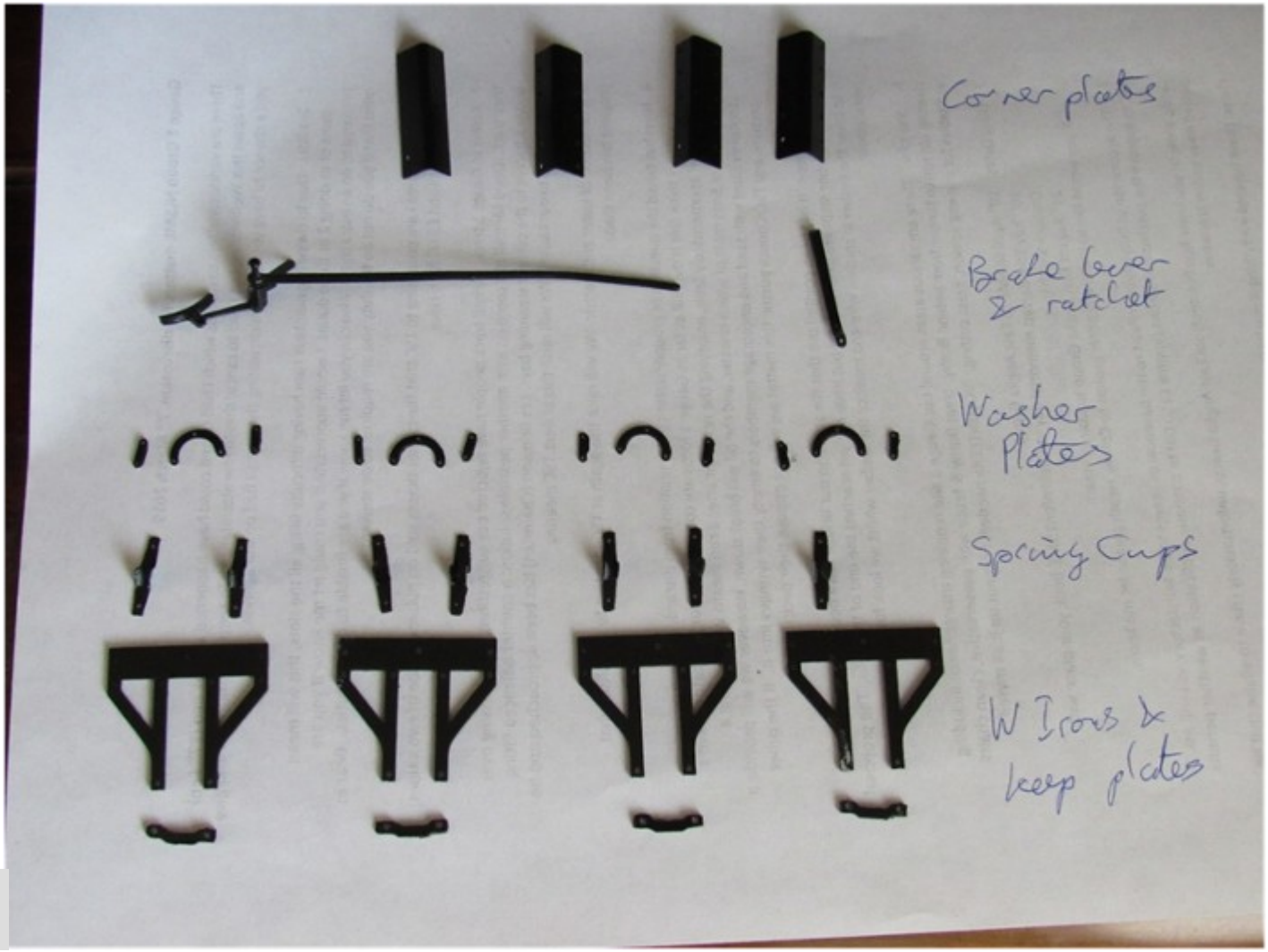
The contrast between a sand cast and a lost wax cast wheel.

Painting prior to assembly.

Prior to painting the steel, I take a fine Swiss file over the surfaces of the laser cut steel work. This takes off any residual roughness on the cut edge. If this is not done, it may prevent the pieces from laying flat for gluing firmly on the timber. It also sharpens the edge definition.

Either use a self etch or an epoxy primer on all the steelwork prior to assembly, but leave one side unpainted if it is going to be glued onto the bodywork. Hang up the weight plate and prime all surfaces. I just spray the rest on a clean flat surface and let them dry face up.

With the earlier liveries the steel work was painted black, so depending on the era, it is worth spraying the primed steelwork black. I use a rattle can of satin black. All the W irons, springs axleboxes, and the brake gear etc will need a coat of black. The later all dark grey interior steel will need painting before fitting as well.



Prep before Assembly.

The first procedure is to drill all the holes in the solebar using a template I had laser cut with the holes in the correct place, or almost. There is a right and a left hand to this template.

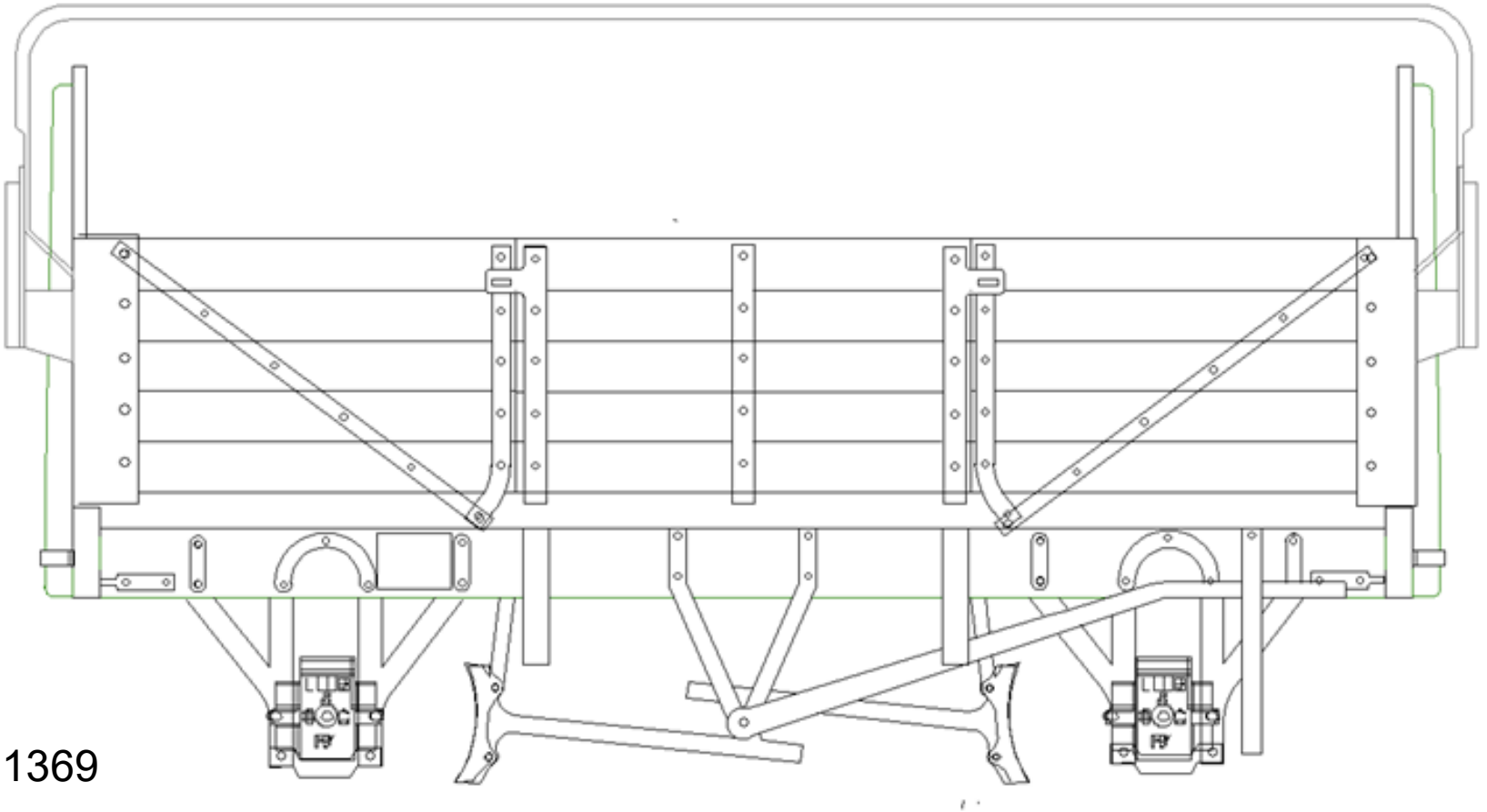


Diagram 1369

The other issue is that it depends on which Diagram you are building, and what brake system you want to add. If you look at the drawings of the two diagrams, you can see the differences, and thus which hole to drill. The other point to remember is that the brake gear was usually only on one side of the wagon, so don't drill both solebars the same.

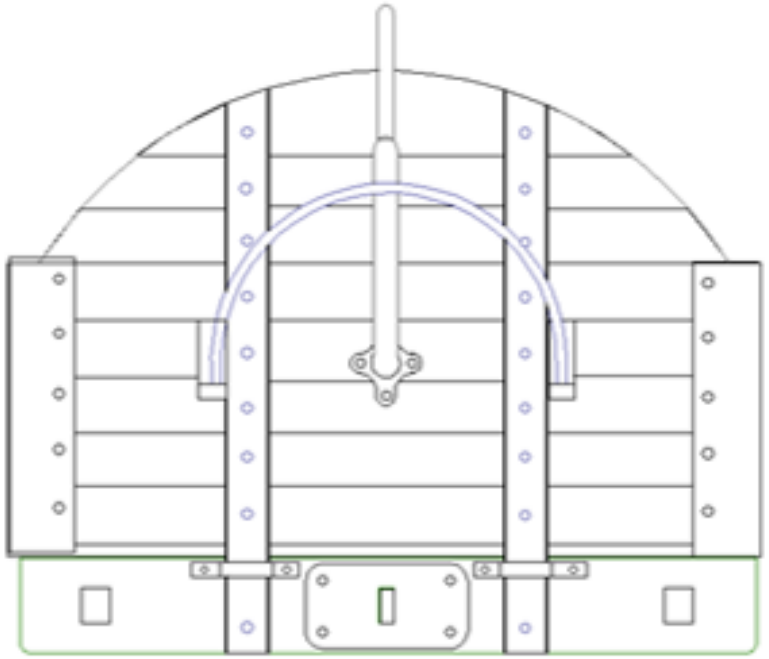


Diagram 1369

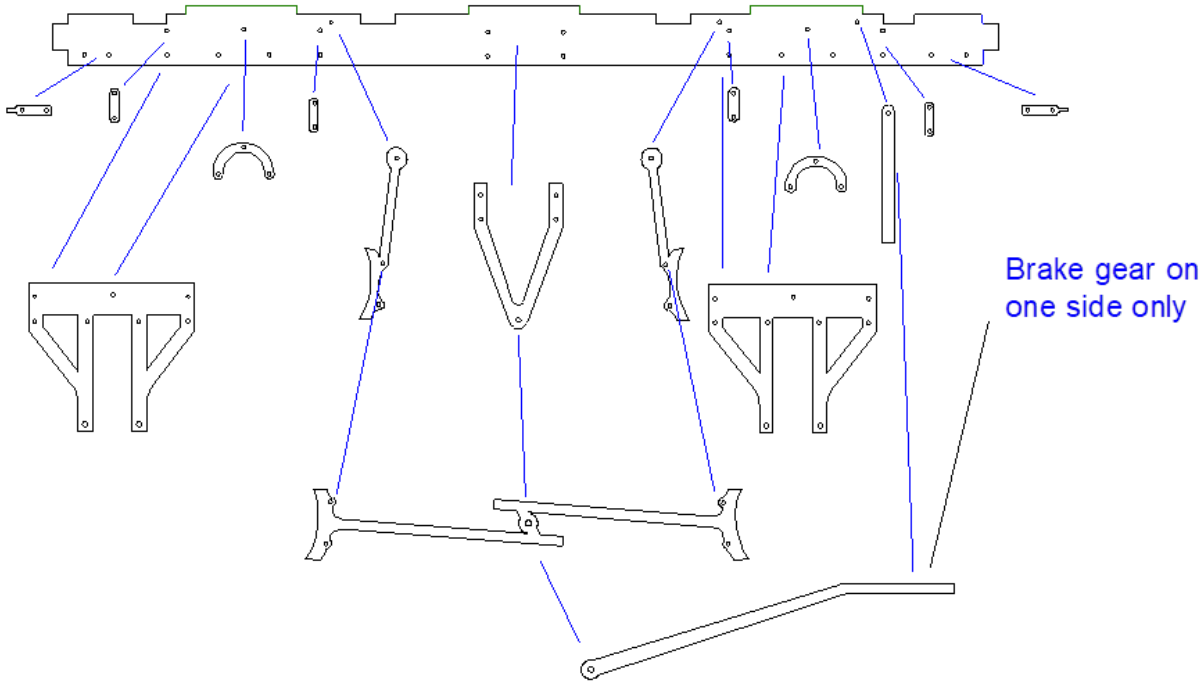


Diagram 1369: Layout for steel on solebar

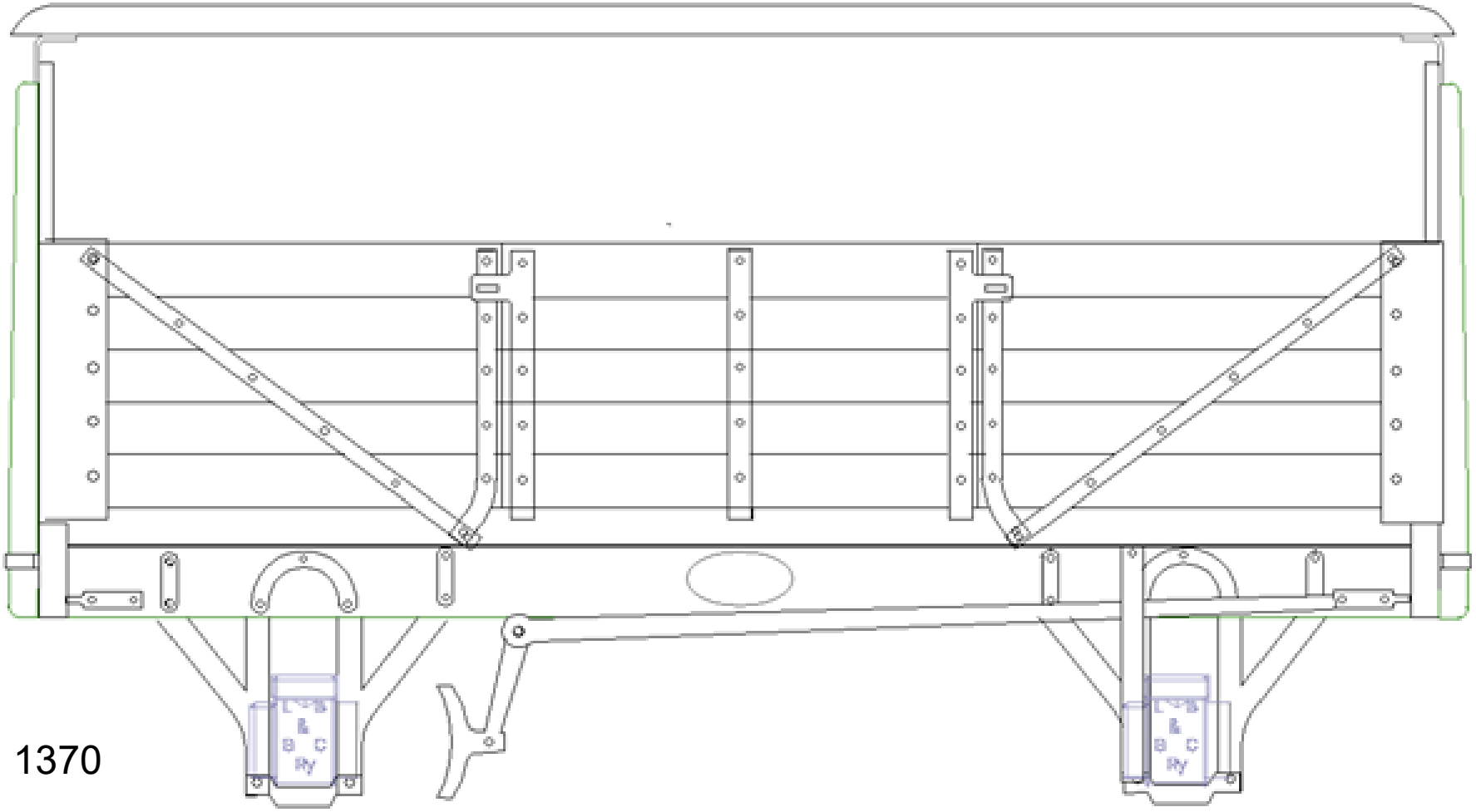
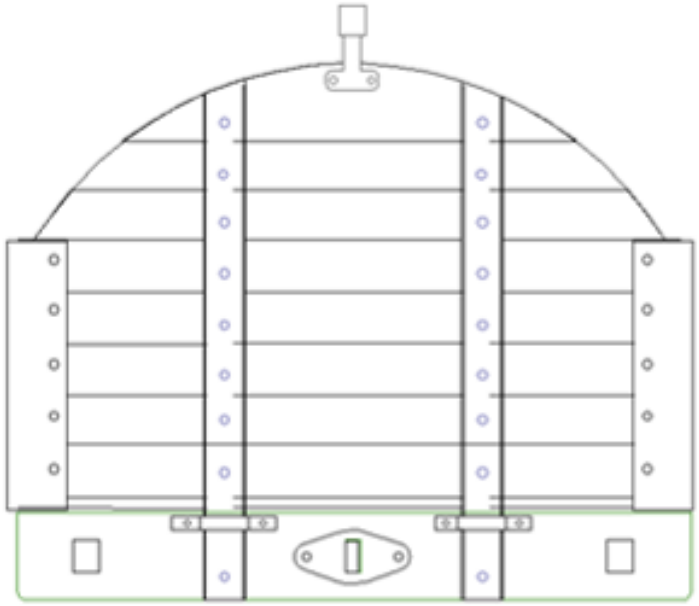


Diagram 1370

I temporarily attached the solebar jig with a couple of drops of superglue. Drill all the holes 0.9 mm.

At this point it is worthwhile to paint the solebars in whatever shade of grey you are using, simply masking off the end and upper tabs. If you are using the darker grey, then it is probably best to add the steel work to the solebar before you paint them. I used shortened specimen mounting

Diagram 1370



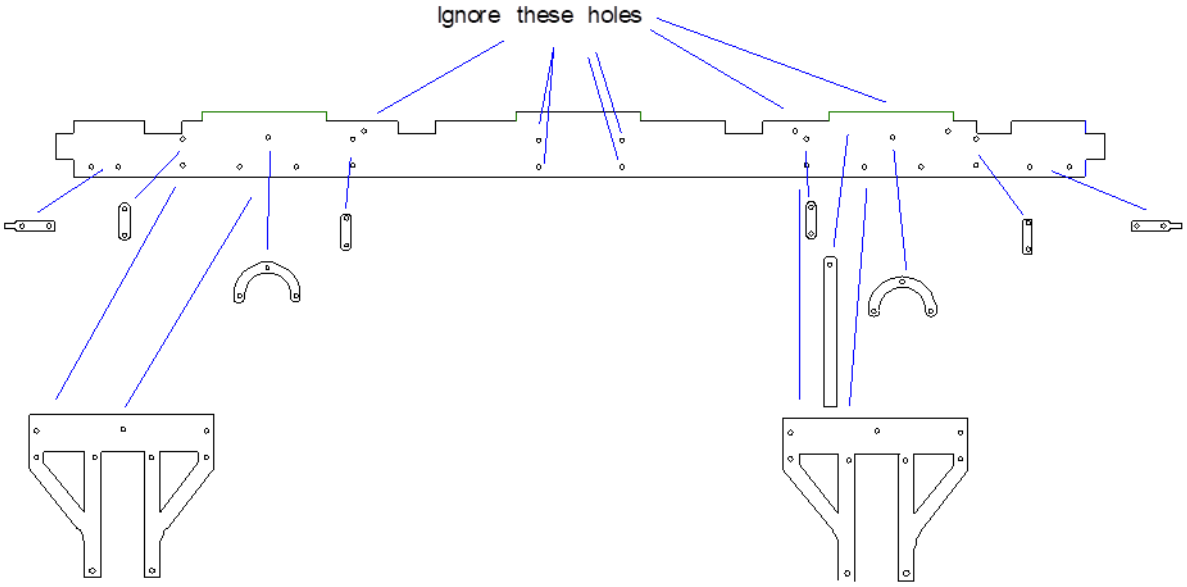


Diagram 1370: Layout for steel work on solebar

pins as “bolts” as their heads are smaller than dressmakers pins. They look OK, even though they should be nuts on the bolt ends. Commercially available resin rivets/bolts are probably easier than snipping pins. They also help secure the plates. I shorten them first with some cutters, so they barely protrude through the inside of the solebar and then apply a small drop of superglue to the shank, and push it right home.

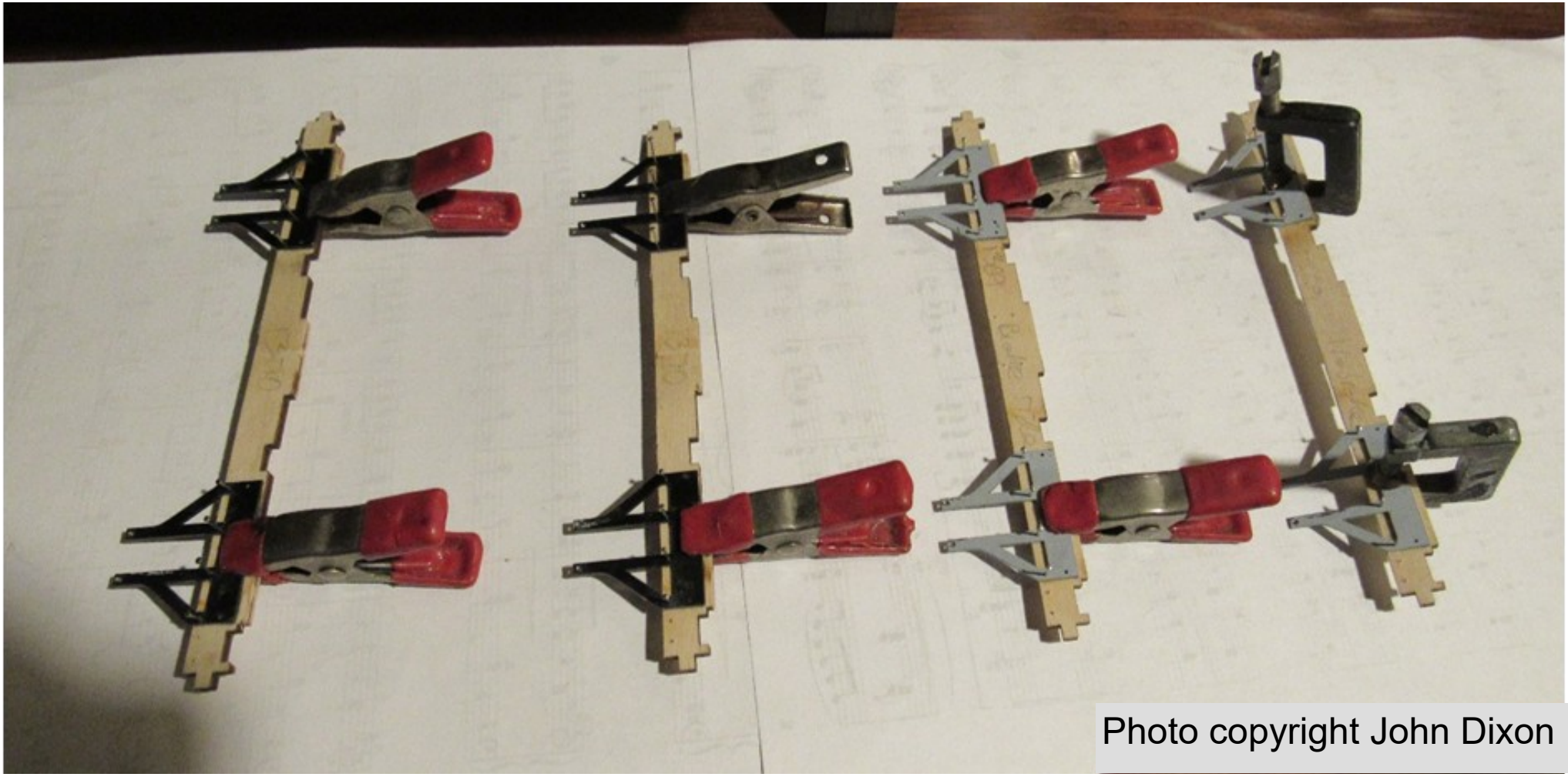
However the pins also need a dose of primer before sticking in. As I have been using an aerosol self etch, I stick a forest of pins into a piece of Kingspan insulation board, and then give the heads a light spray with the primer, followed up when dry with the top coat. I can then pick a pin out of the cluster when I require one.

Photo copyright Geoff Hammond.

W Irons and Spring Cups.

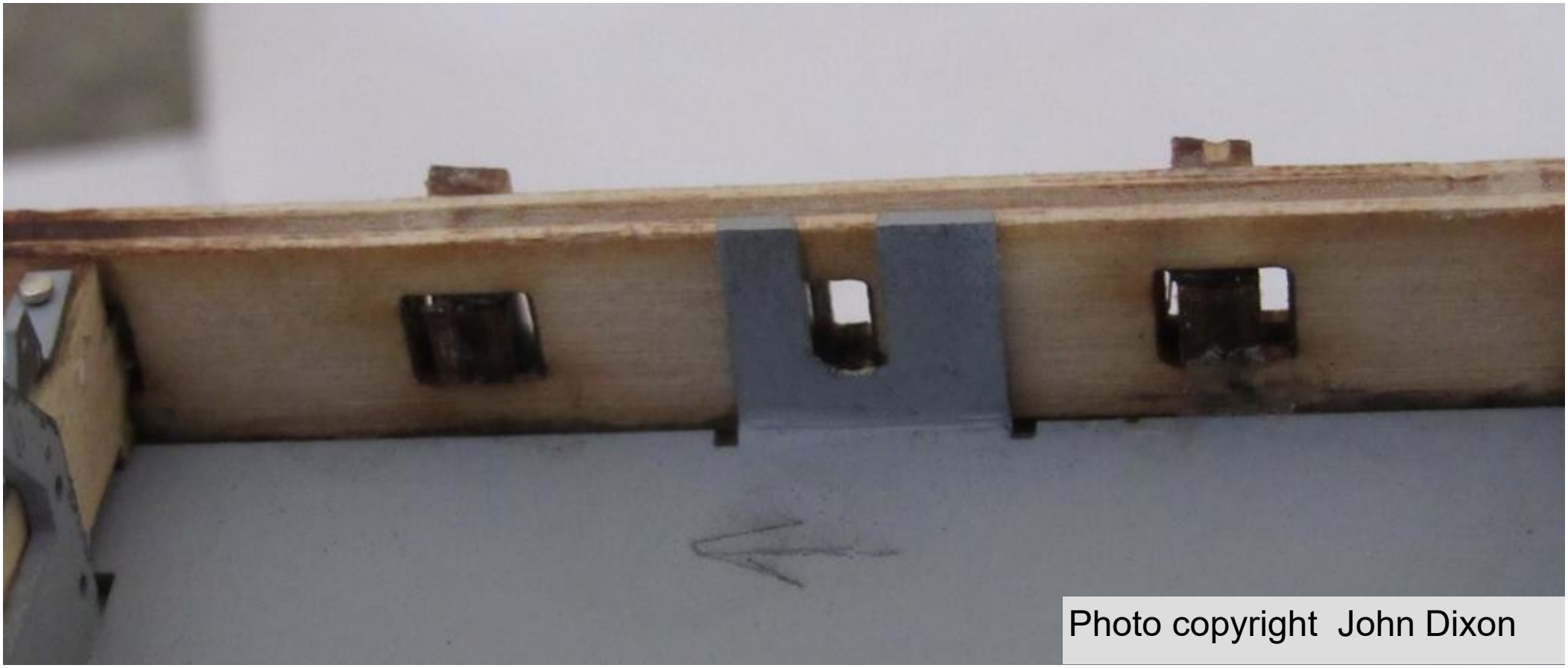
The W irons are laser cut from 1mm thick mild steel. The lower two holes that fix the axle box keeps need drilling No 60 and tapping 12 BA, or drill through with a No 55 drill and bolt the keeps on with 12 BA nuts.

Glue in the W irons to the inner unpainted surface. To locate them accurately, push some pins though 3 or 4 of the pre-drilled holes in the solebar and through the respective holes in the W irons.



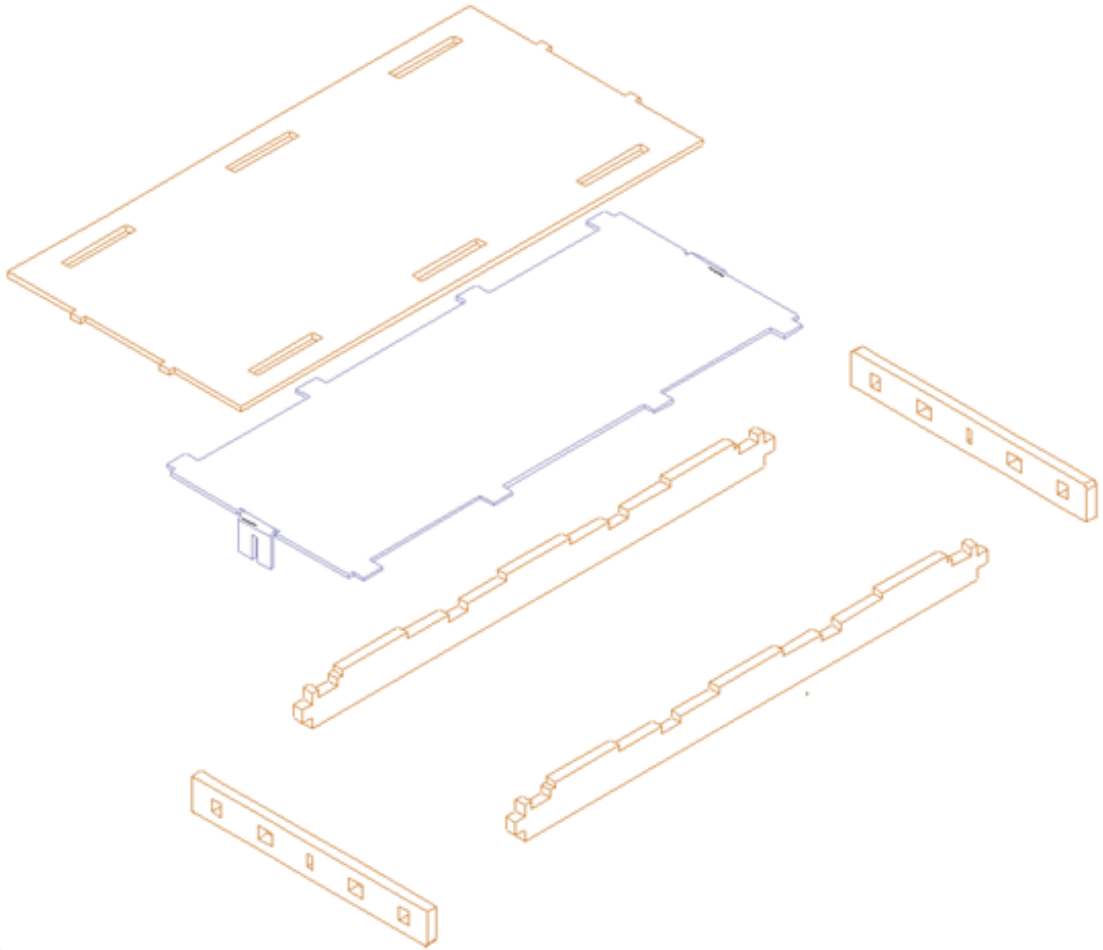
Glue the spring cups to the lower edge of the soleplate with superglue. Once dry, a single 0.8 mm hole can be drilled through the outer hole in the spring cup and a cut off pin glued in as a ”nail” to help secure it. The spacing between the cups can be roughly gauged by using a spring assembly to get the position roughly centralized. It is not critical, but the more equal the spacing between the 4 spring assemblies the better.

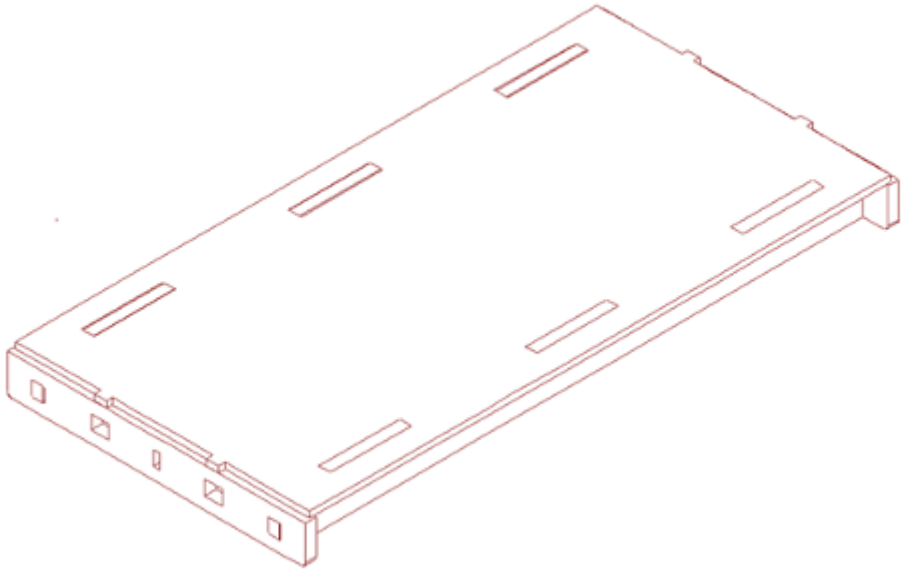
Bend the tabs on the weight plate downwards by 90°. There are slots at the side of the tabs. These are to assist in bending. It is important to ensure that the finished vertical surface of the tab finishes within the set length of the weight plate.

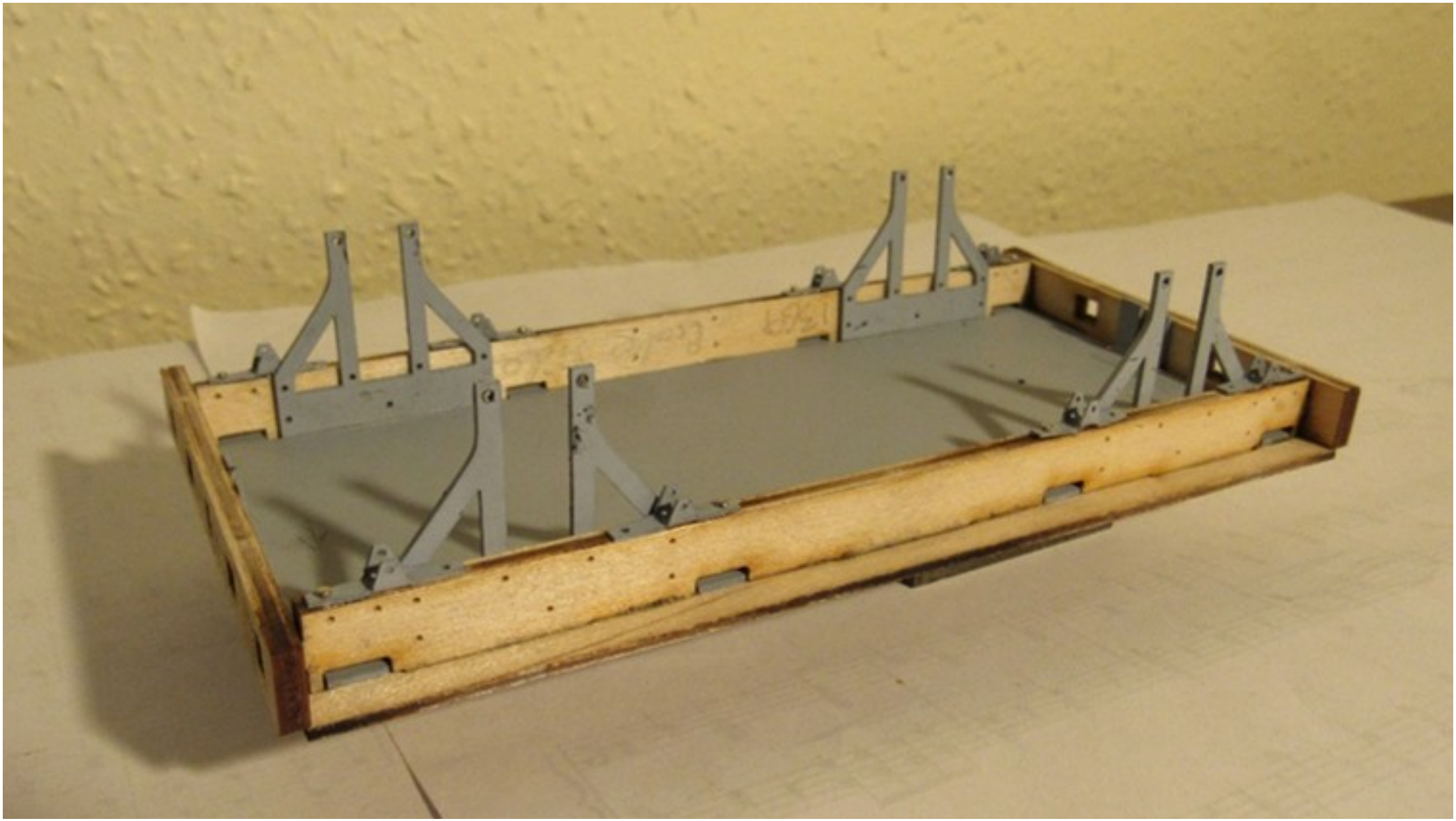


Building the Body

The first step is to glue the solebars up into the floor trapping the steel weight plate between them. The tabs in the steel fit into the slots in the solebars. Ensure all the joints are tight up together. The next pieces to fit are the buffer beams. They fit over the tabs on the ends of the solebars and are slightly lower than the floor.



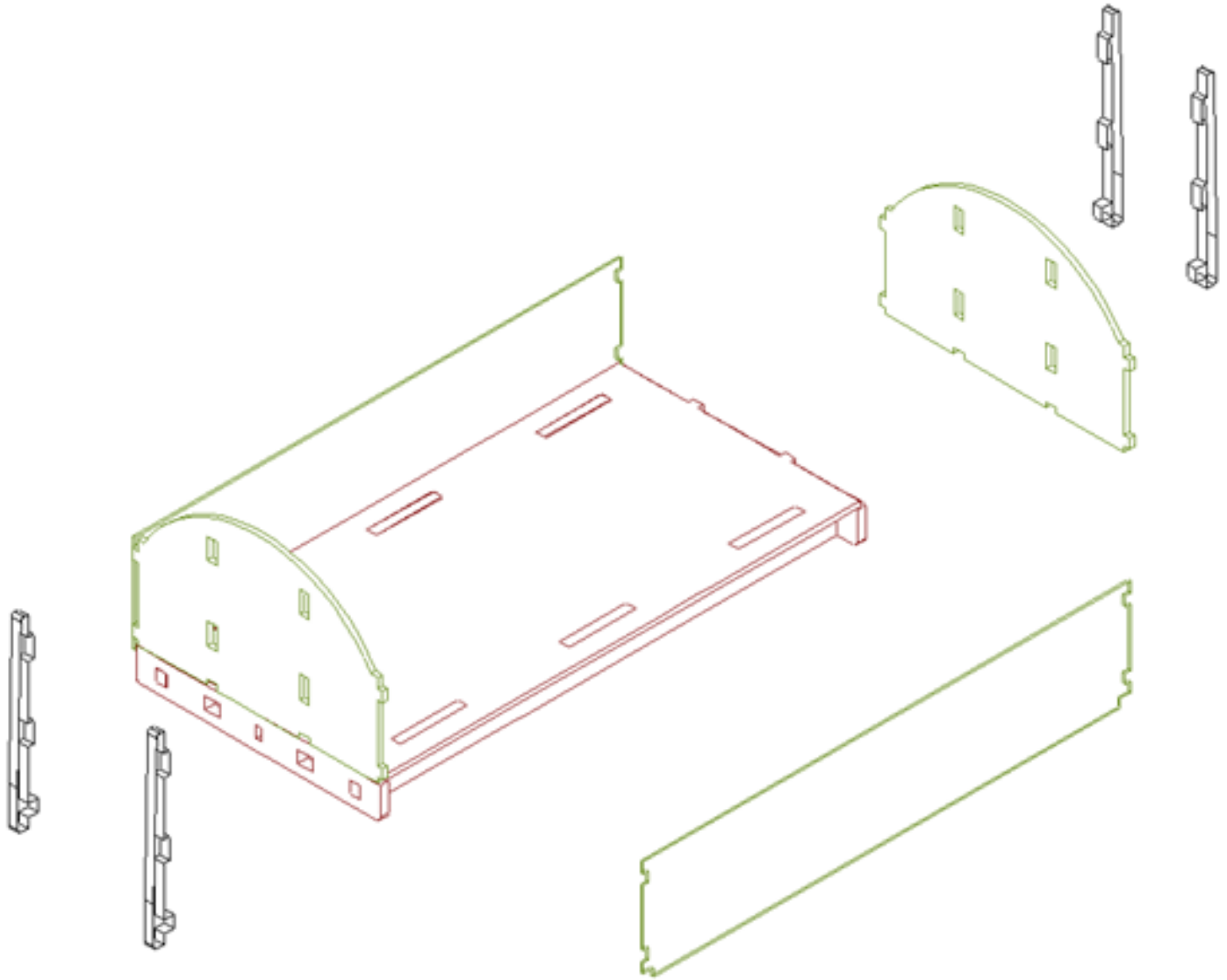




Next are the sides and the end brackets. Glue an end on first, locating to the tabs on the floor, then add a side. Repeat with the other end and side.

It is important to ensure both sides are straight and are not bowing inwards or outwards. Checking on their flatness prior to gluing up is important.

Next is to fit the end brackets. They slot into the ends and the buffer beams, holding everything together.



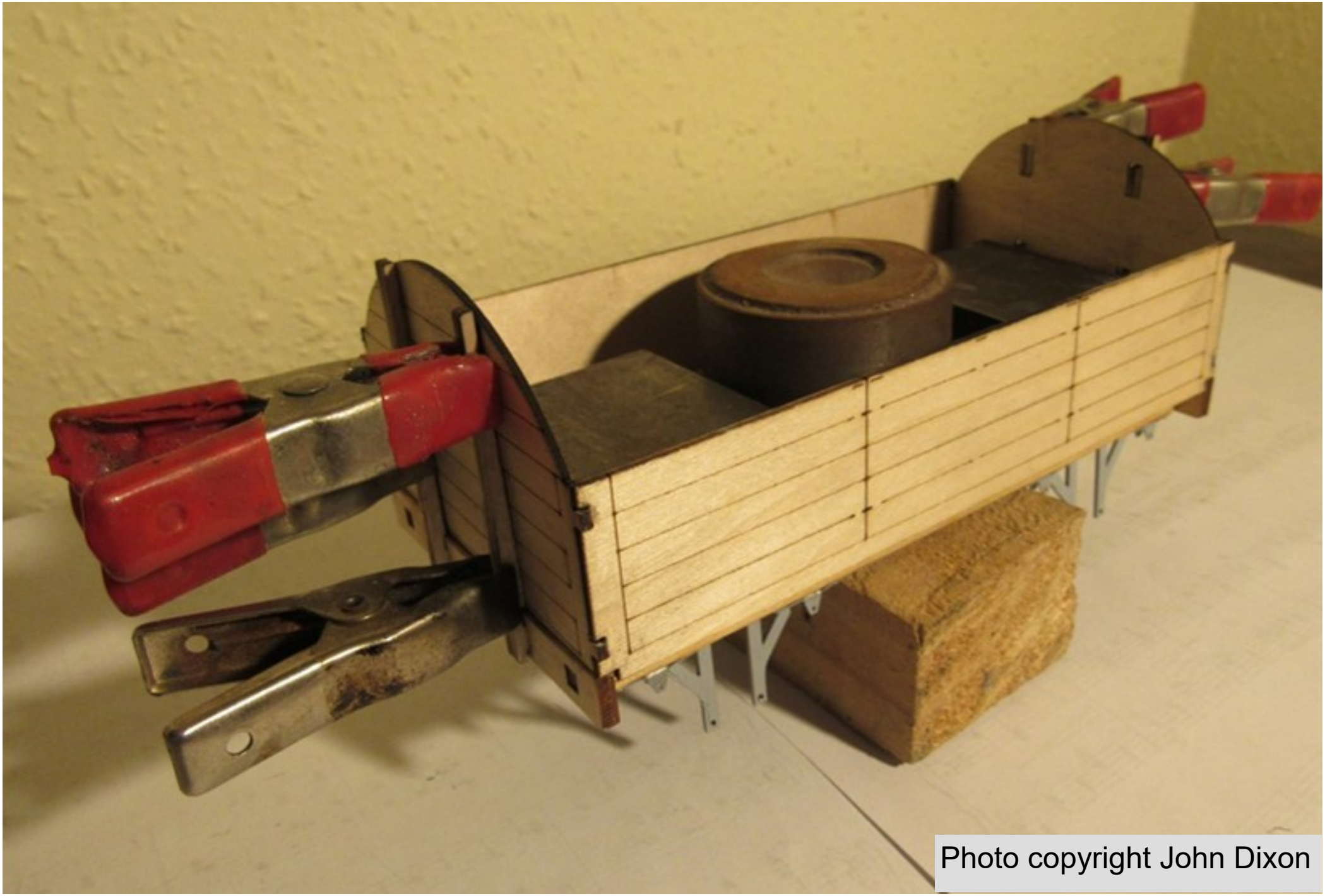


Photo copyright John Dixon

After you fit the end brackets in, the slots are visible down one edge. This is where the thinner “cheek” pieces come into play. These are glued either side of the end brackets.

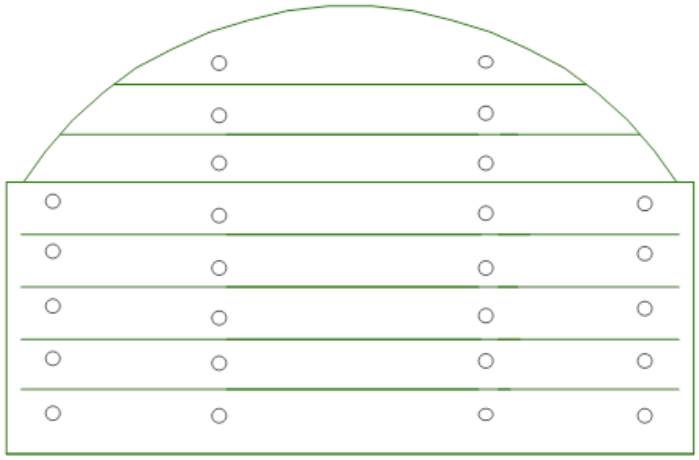
Once the glue is set hard and the end brackets are firmly in place, the protruding ends need sanding down to the contour of the round ends.

If you are happy to mask off the interiors of the wagons, you can proceed to fitting the interiors, except the end pieces for Diagram 1369 (see later). It could be possible to paint the outside, and then fit the inside. The problem with painting the outside prior to fitting the inside is that you will need to sand down the tops of the inserted insides to finish against the upper outer edge. Then you will have to touch up the paintwork.

Diagram 1370 requires the whole of the outer body painting grey. According to Southern Style Pt.2 by P.J.Wisdom, the colour for the 1890 to 1905 wagons is Slate Grey. Humbrol Matt 27 is suggested as a good match.

For later LBSC livery, only the W irons, springs, spring cups, axleboxes and the brake assembly are black. All the metal on the body is painted the same as the body itself, dark grey, and can be finish sprayed after attachment to the body. The straps inside the body need to be painted grey prior to attachment. I used Humbrol Matt No 32.

Mask off the black W irons and the spring cups before spraying with your chosen grey. The metalwork for the diagram 1370 needs priming and then spraying with satin black. One can prime the 1369 metal work at the same time, but one could also wait until they are glued to the ply. The 10 interior straps for the Diagram 1369, see later drawing, need priming and painting a dark grey separately. I used Humbrol matt 32 for Diagram 1369.



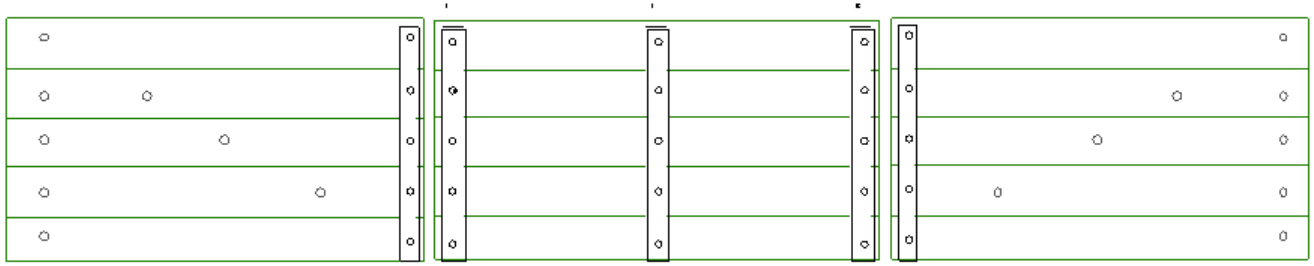
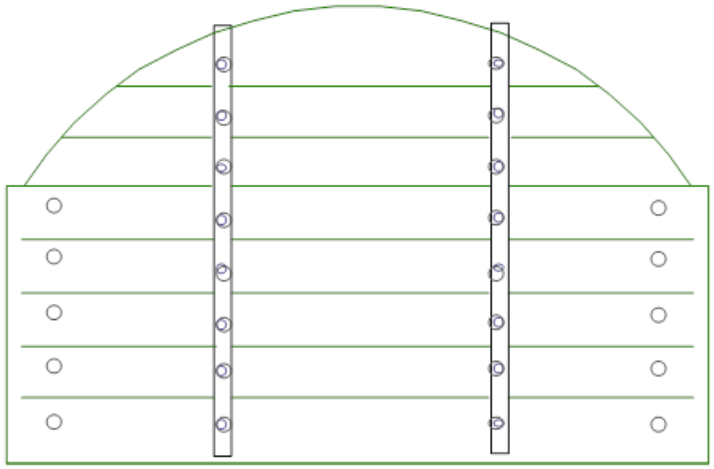


Diagram 1369 Interior



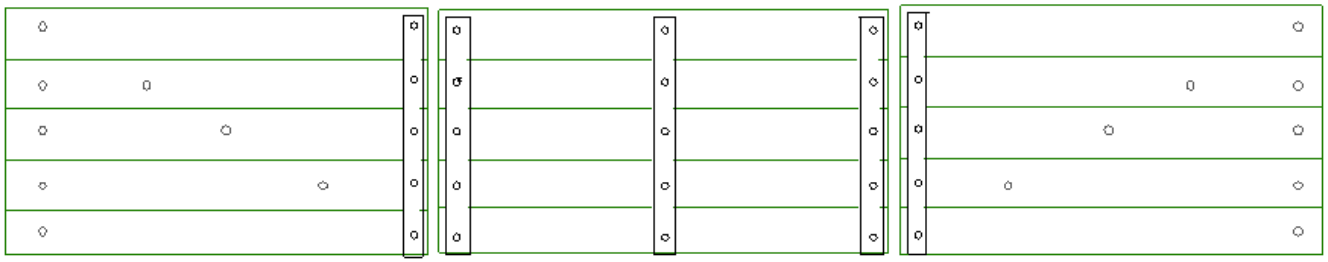
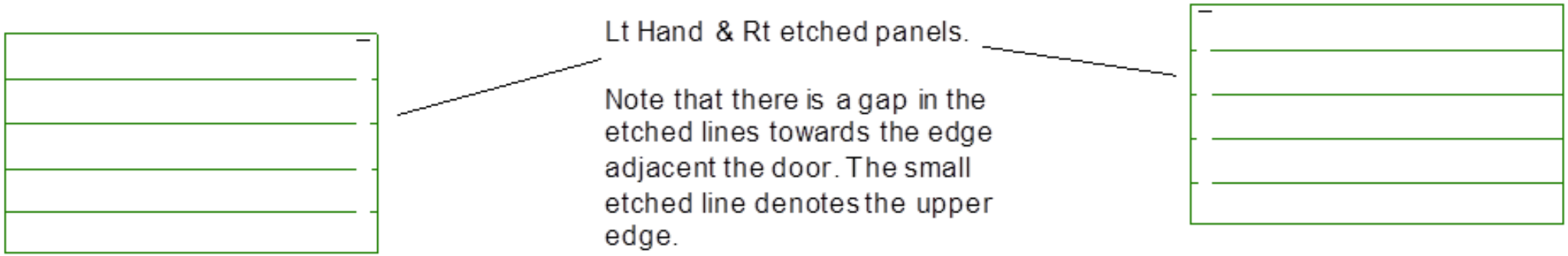
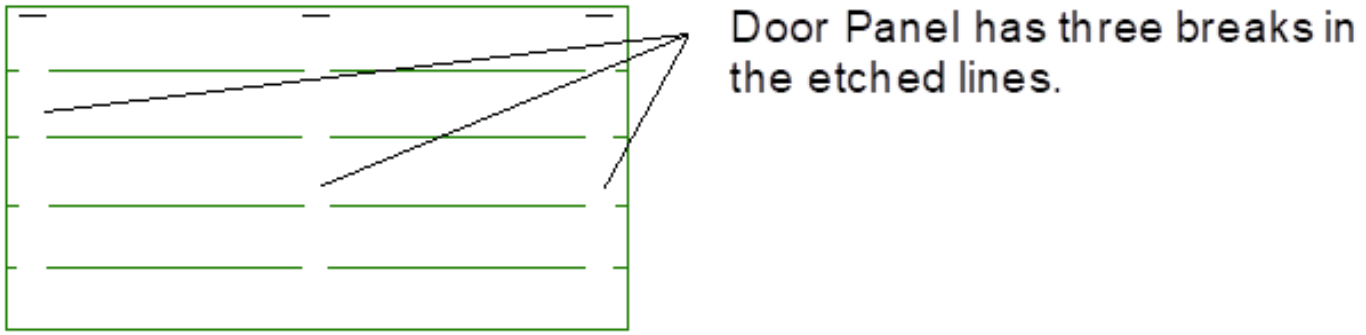


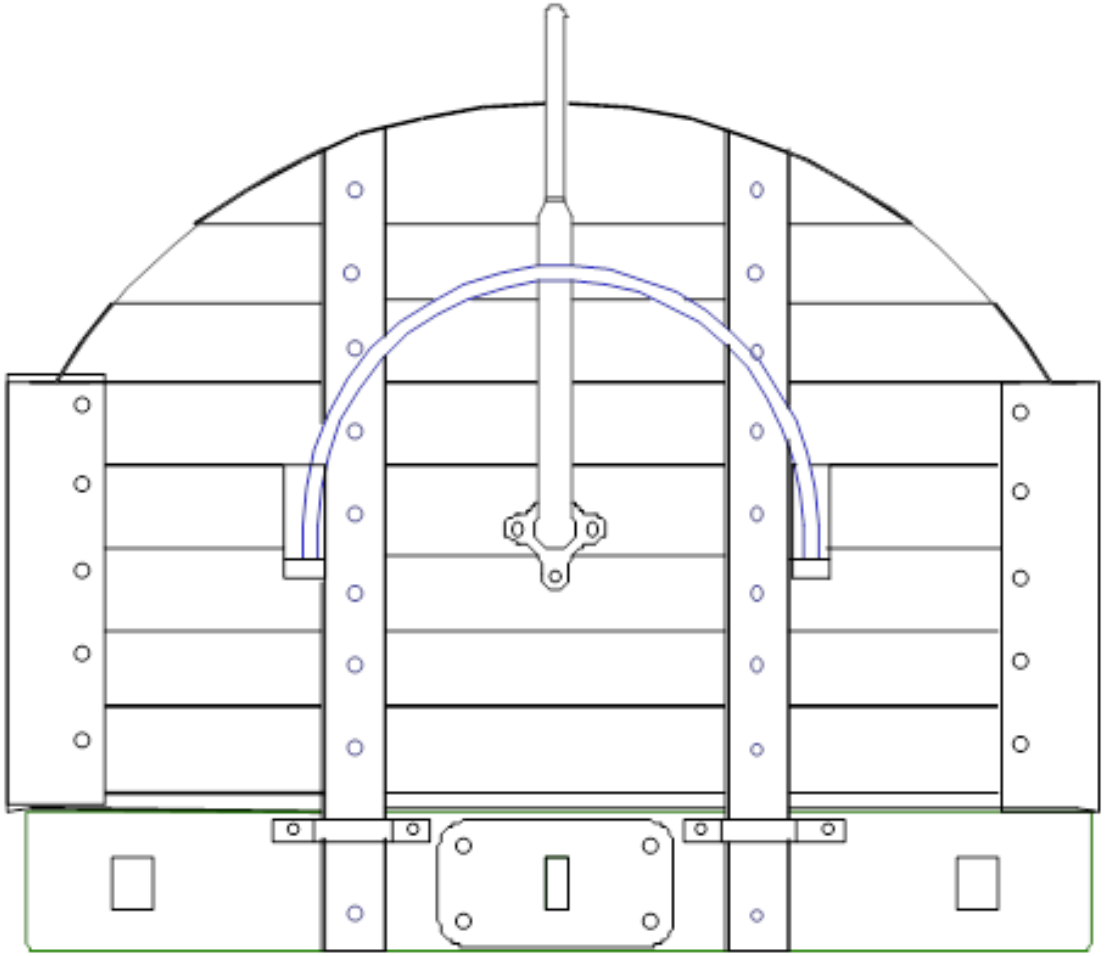
Diagram 1370 Interior





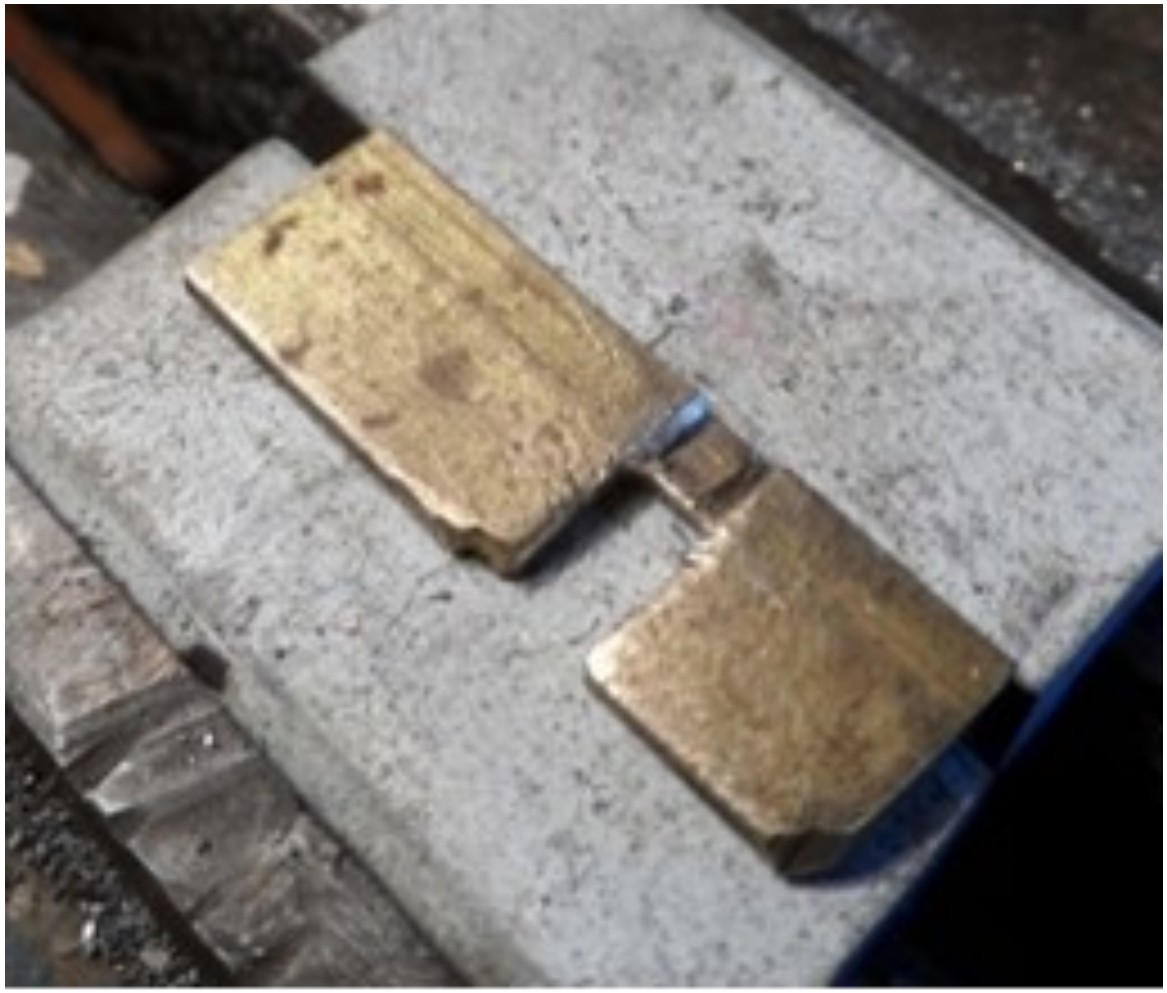
The three side panels go in last, making sure they are the correct way up and that the sides are correct. When gluing the sides, it is imperative to ensure that the outer sides remain straight. To do this clamp a couple of scrap 3mm strips off the frets inside and outside while the glue is drying. Once the inner pieces have dried, the sides will remain straight. A spacer of the exact internal dimension could be lodged in the centre to ensure that everything stays parallel as they are drying.

Diagram 1369 has some extra bits to fix. There are four blocks that carry the hooped brass tarpaulin mechanism. They taper from the lower edge upwards to form a shorter mounting face. The position in which they are attached is best viewed in the accompanying drawing, to the right. A hole for the tarpaulin bar needs to be drilled into each end centrally between the end supports and 2 mm up from the 5th plank from the top. If you do it before fitting the inner piece, it hides the hole, but leaves a very short stub of a rivet to locate the bar. It should be OK. If it isn't, then drilling through the inner later will not be difficult. The star shaped bracket needs gluing on now. Use a rivet or similar to centralize it over the hole. Ensure that the holes in the bracket are in vertical and horizontal planes. When the glue is dry, and prior to attaching the inner piece, drill through each hole with an 0.9 mm drill. You could now fit some resin rivets here with the shafts suitably shortened. My advice when fitting shortened rivets or nut heads is to cut the shaft on a diagonal. This way you can introduce the end of the shaft into the tiny drilled hole much more easily. Trying to get an 0.8 mm shaft cut at 90° into an 0.9 mm hole is exasperatingly difficult.



On the solebars, directly underneath the door hinges are the wooden “knees”. These glue directly onto the solebar and tuck up behind the lower edge of the wagon side. Ensure that any remains of the attaching tab have been removed, and that the bases are flat. If they do not sit correctly, it is very obvious. One set have a cut away on the inner side to avoid the brake lever. Fit these to the right.

The builder’s plate for the Diagram 1370 is placed centrally on the solebar. There are some very small holes in the plates, but finding a small enough rivet/pin head to fit in is proving difficult, so it is probably best to ignore them and leave as is. Ensure they are very well glued on. Araldite may be a better idea than super glue.



Metal Work - the hinges

Before you start putting the metal straps on the bodywork, you need to make the hinges. Here I use a simple jig, it’s construction follows below.

The jig starts life as an inch long piece of 5/16ths brass angle.

I cut a 3 mm wide slot down the middle to within 0.7- 0.8 of the inner corner.

I then file, or you could mill, a 3 mm wide slot on the outer flange 0.5 mm deep.

To use it, first scribe a line at the point at which the hinge should begin. In fact, scribe a line on all the hinge plates so that they are all equal from the top of the hinge.

Then set this between two very sharp pieces of steel angle, making sure that it is exactly at right angles.

Hammer it over gently with a rectangular piece of steel so the finished angle is as sharp as you can make it without distorting the strap.

It is helpful but not essential to lightly bend an outer length of the bent tab upwards. This is used to help seat the hinge in the jig and allows you to pick up the tab for further bending.

Place the little jig between the angle irons with the partly bent hinge sitting in the slot, but underneath the residual flange.

The bent tab is easily accessed and is then raised up in the slot, bending over the little flange. Once fairly proud it can be bent over 180°.

I use a rectangular bar gently tapped by a hammer to bring it down into the shallow slot. This keeps the bend straight and is replicated with each hinge.

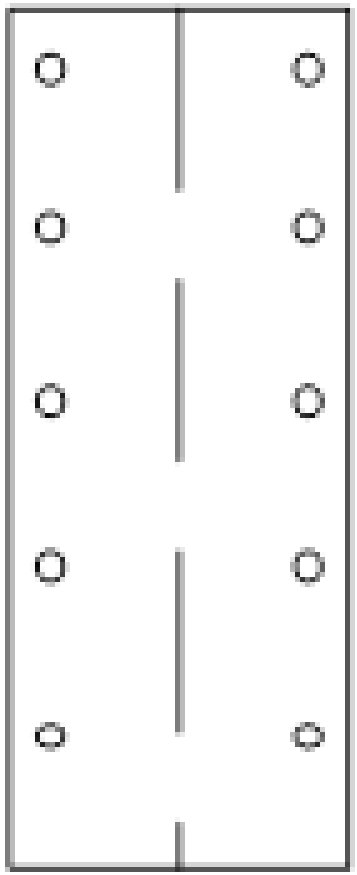
The end of the hinge needs trimming back, so it is level with the hinge. A touch on the finisher does the job, or place it in a vice with a piece of 3 mm ply under the excess. This will act as a guide for a junior hacksaw to remove the unwanted bit. Clean up the cut edge with a Swiss file.

Fitting the metal work.

On the outer sides of the wagon there are spaces between the planks which guide you to position the side straps.

Examine the drawings carefully. The straps have a top and a bottom. Check each carefully in its position before gluing. Firstly, they only go in in one way. Usually where the drilled hole is nearest the end denotes the top. The holes in the straps should coincide with the middle of the planks. This is also so with the diagonal straps and the corner plates. They only go one way. The corner plates have to be bent at 90° directly down their middle vertical axis. The edge with the holes that are nearest is the top edge.

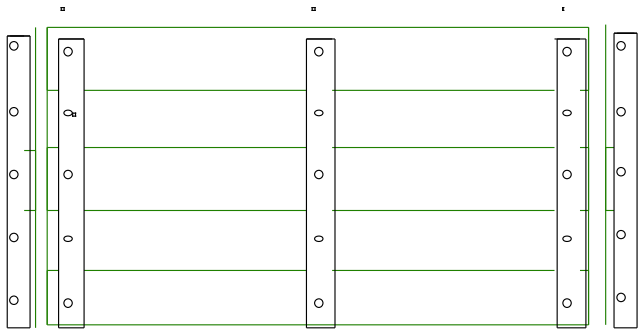
When attaching the plates onto the solebar, use a pin to locate the plates in the correct position. This is most useful with the steels over the W irons. However with the Diagram 1369, the builders plate locates between the half moon and the small swash plate. Attach the half moon, then the builder's plate, then the side plate, as there may not be enough room to put the builder's plate in afterwards. Unfortunately it will probably mean that pins will not go through the swash plate.



Note that all the metal straps have a top and a bottom. The idea is to get most of the holes in the straps to line up with the centre of the planks, excepting the top and bottom planks, the top holes being nearest the outer edge (See illustrations to the right).

The top hole of the corner plates is nearer the edge than the bottom hole. The corner plates need bending through 90°. Mark a line down the centre, and bend down between a couple of clean steel angles.

The inner strapping varies in width. The two straps that edge the sides are narrower than the three on the door panel.



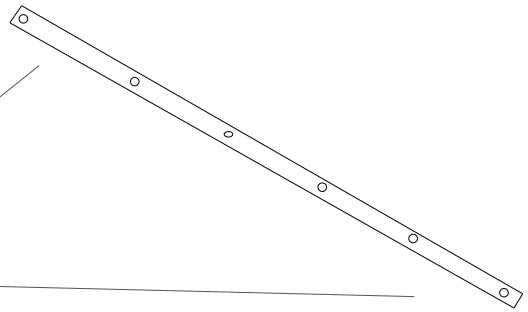
Note that the top holes are closer to the upper edge. All the drilled holes should come rhrough the centre of the scribed plank.

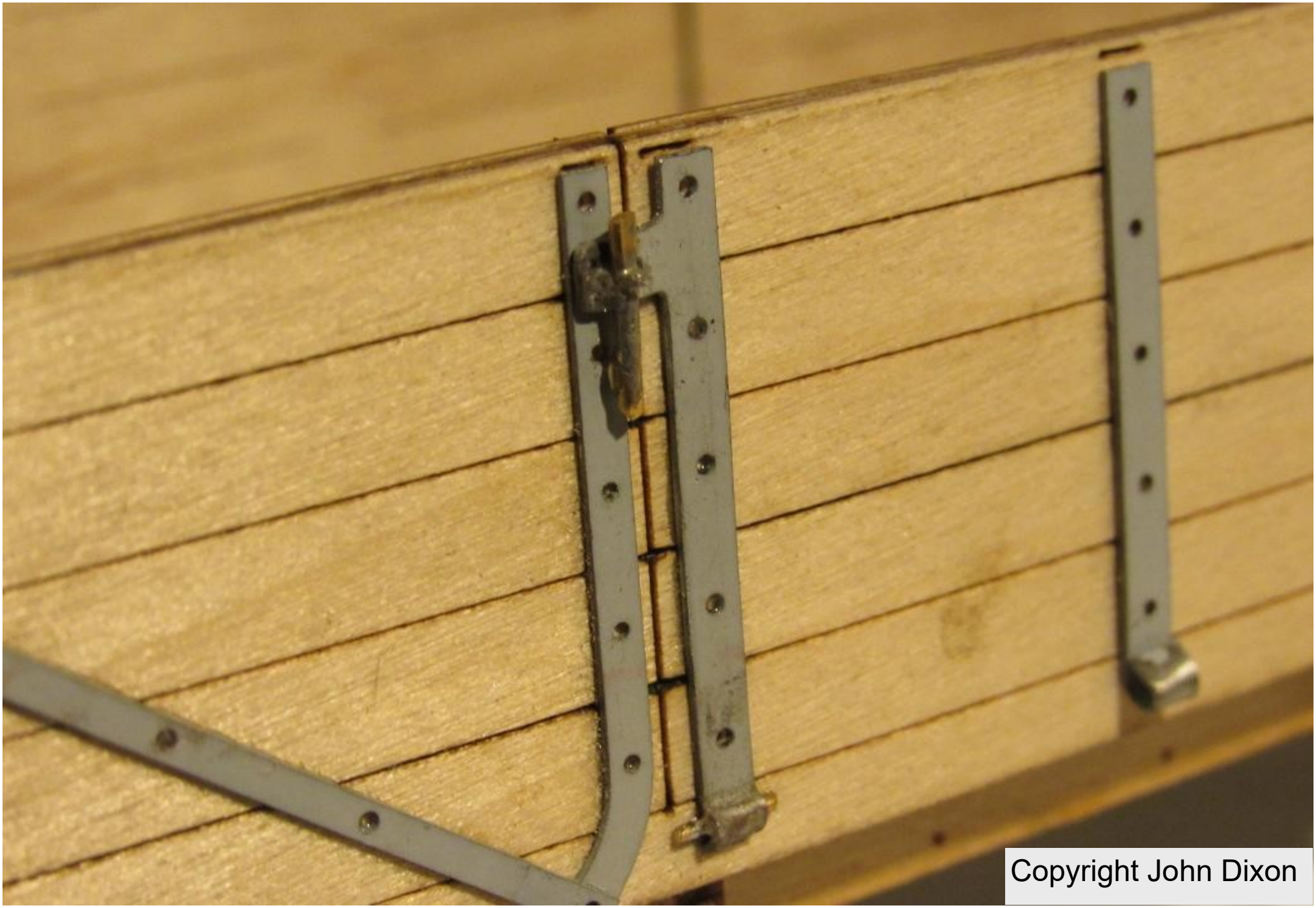
On the plank outer are gaps in the laser cut planking plus a small horizontal line which delineates the position for the door straps.

The diagonal bracing straps have a top/outer and a bottom/inner.

The diagonal straps are put on last. The ends have to be folded up and onto the corner plates and onto the “J” plates. Try and get the holes to line up. The straps are pretty flexible, and it is not difficult to get the necessary bends in using a square ended tool pushed up against the edge of the underlying strap. The bent up ends are then pushed flat onto the underlying strap The corner plate bend is diagonal, while the bend onto the “J” is at 90°. Not to worry if the holes do not fully line up, as they will be drilled out with an 0.9 mm drill later.

The gap between the first two holes is larger on the top/outer than the bottom inner.

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Wagon ends

The outer end support straps have a gap between the bottom two holes. Fix centrally on the end supports. There should be a slight margin visible as the end supports are intentionally a little wider than the straps. Either shape the top edge to suit the wagon end before fixing or after. The small square strapping pushes over the straps as shown in the illustration.

All the Diagram 1370 steelwork should have been painted satin black. The interior steelwork on the 1369 should be a dark grey.

However don't glue in any of the interior straps just yet.

Now comes the fiddly part.

Carefully drill through all the holes in the steel work on the outside (excluding the already drilled holes on the solebar) with an 0.9 mm drill right through the sides as close to a right angle as possible.

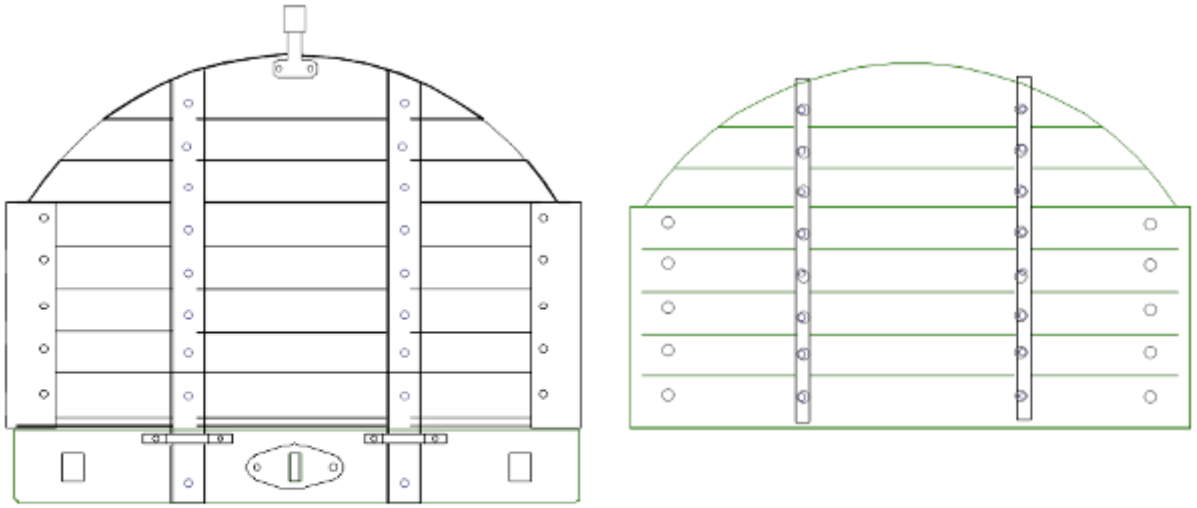


Diagram 1370

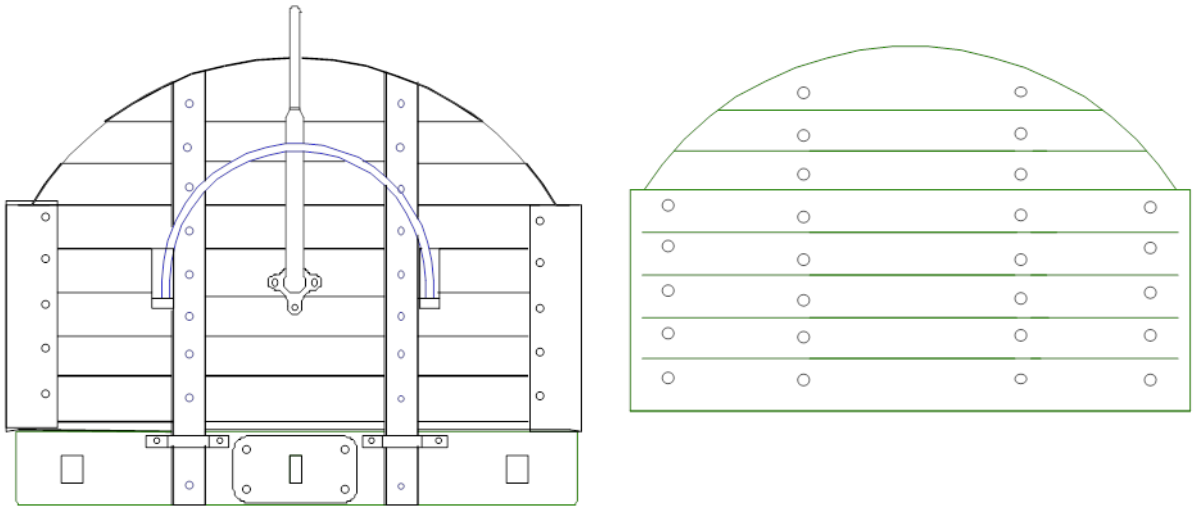


Diagram 1369

When finished you will have something in the region of 140 -142 holes in the wagon body. (I don't bother to drill out the holes in the little "top hat " straps that go over the end supports a they are too narrow.)

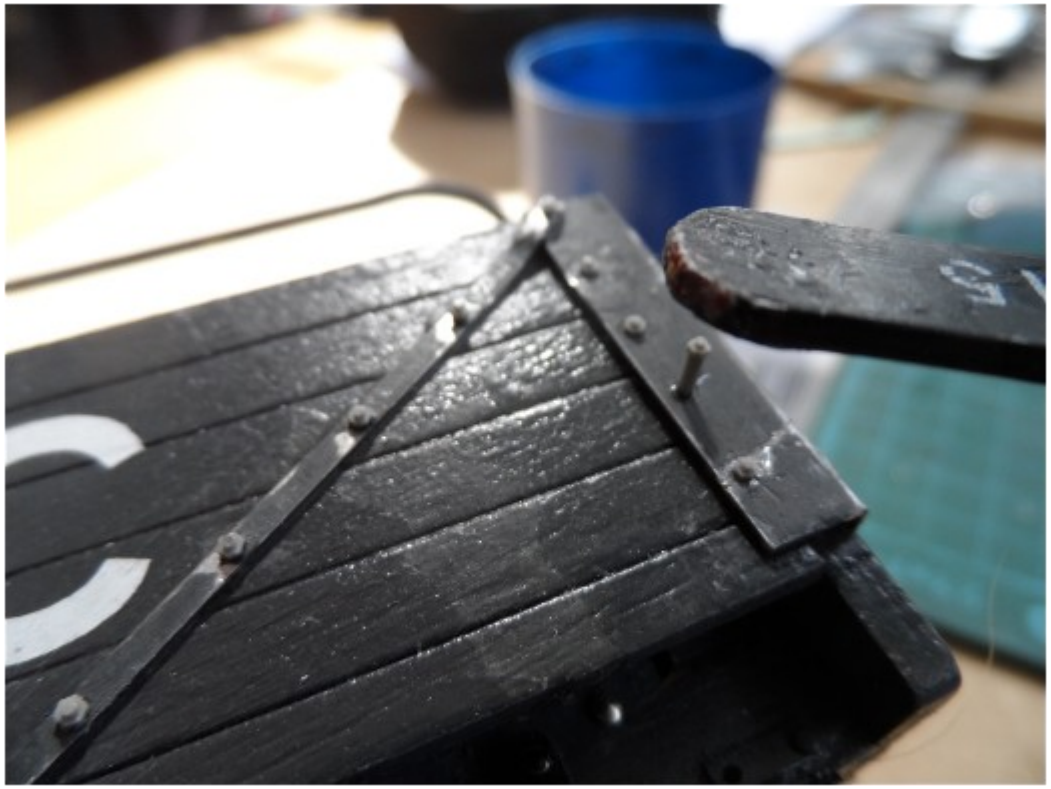
For the outer bolted up effect on these wagons, I purchased several packs of resin moulded nuts with central studding. These are made by a Russian company called Master Club, MC435058, 1.2 mm diameter. I bought them on-line from Historex in Dover, usual disclaimers. They have an 0.8 mm o/d shaft, and they fit perfectly into an 0.9 mm hole. The shaft must thicken as it nears the bolt head, for they require a little push home to set them in correctly.

However some of their shafts will need shortening. Because being an open wagon all the fixings inside the wagon should be visible as coach bolt heads, (in our case rivets). Where there are no steels on the inside, the resin bolts are a perfect length as they slightly protrude. So when fitting them, I dip the end of the shaft into a spot of grey or black paint. Where there are internal steel plates, these have bolt heads etched on to them. The protruding shaft needs to be trimmed flat prior to fixing the inner straps.

I then insert the shaft into a hole in either the side brackets or the diagonal straps. The first part of the shaft will slide in easily, but to get it in fully I press the end down gently with the flat end of my tweezers.

Please be gentle as they are a little soft. Strong pressure will crush them and force that is not applied from directly above will snap the shaft.

The resulting effect of the painted ends filling the



holes in the interior of the wagon is very effective. Now glue in the inner straps that apply to the doors, and the inner end support straps that apply only to the Diagram 1370. Use the holes as a guide to centralize the straps. With the Diagram 1369 there are no inner strap. Here we have to use shank shortened rivets pushed in with a drop of super glue. I put a drop of superglue on a piece of scrap plasticard or similar and dip the shank in as with the paint.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Brake Gear

Diagram 1369

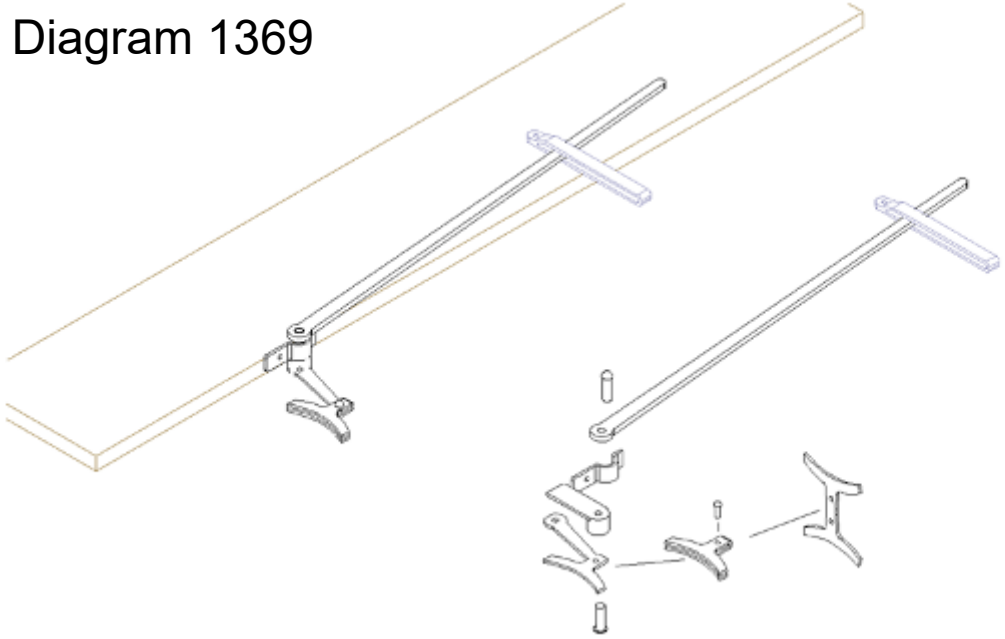
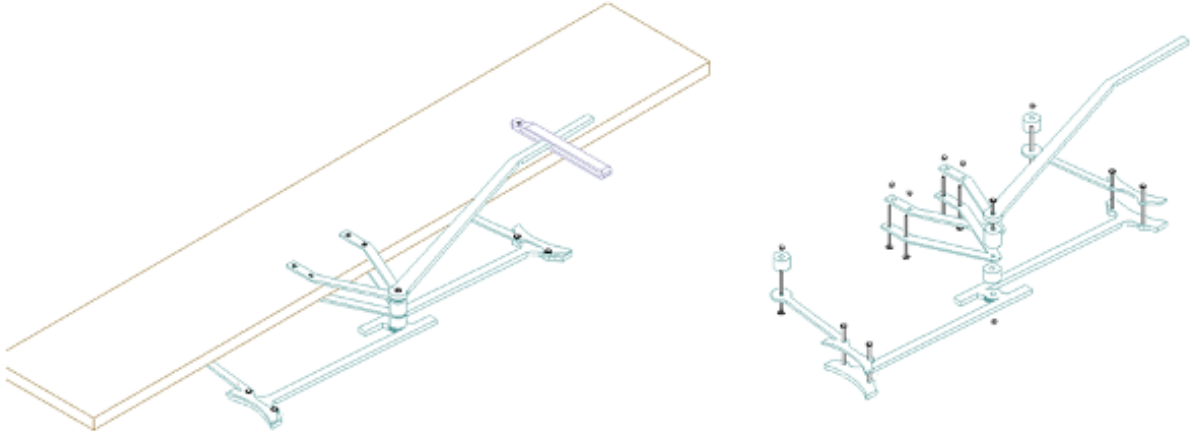


Diagram 1370



The brake gear differs between Diagram 1370 and 1369. The 1370 brake gear is a single brake block, while the later 1369 has double brake blocks and one or two V hangers depending on era.

Make a 3 mm long spacer, that is drilled through to take a holding pin in each end. Solder the brake gear assembly together. Glue the tab on the spacer to the inside of the solebar. Glue and then drill and pin the holding strap to the solebar. Note that the brake lever retaining strap is set inside the axle box.

It is sensible to leave the brake work on the Diagram 1369 until you have fixed all the outer steel work and primed and sprayed the wagon dark grey.

Make up spacers between the brake block assembly and the V hangers and the two V hangers. These are 3 mm long and drilled through 0.8 mm to take a pin.

Solder together the 3 mm long rods to the upper ends of the brake block supports using pins to hold everything in place. The V hangers should line up with the pre-drilled holes in the solebar. Glue and pin with cut off pins, or resin or brass rivets. and put a spot of glue on the 3 mm rods that attach the brake block supports to the inside of the solebar. I recommend Araldite here.

To be concluded

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Loco Headcodes - Discs and Lamps

By Nick Holliday

At the recent spring meeting, amongst the photos shown, several featured impressive arrays of lamps and headboard discs, and there was much speculation as to the route codes they might represent.

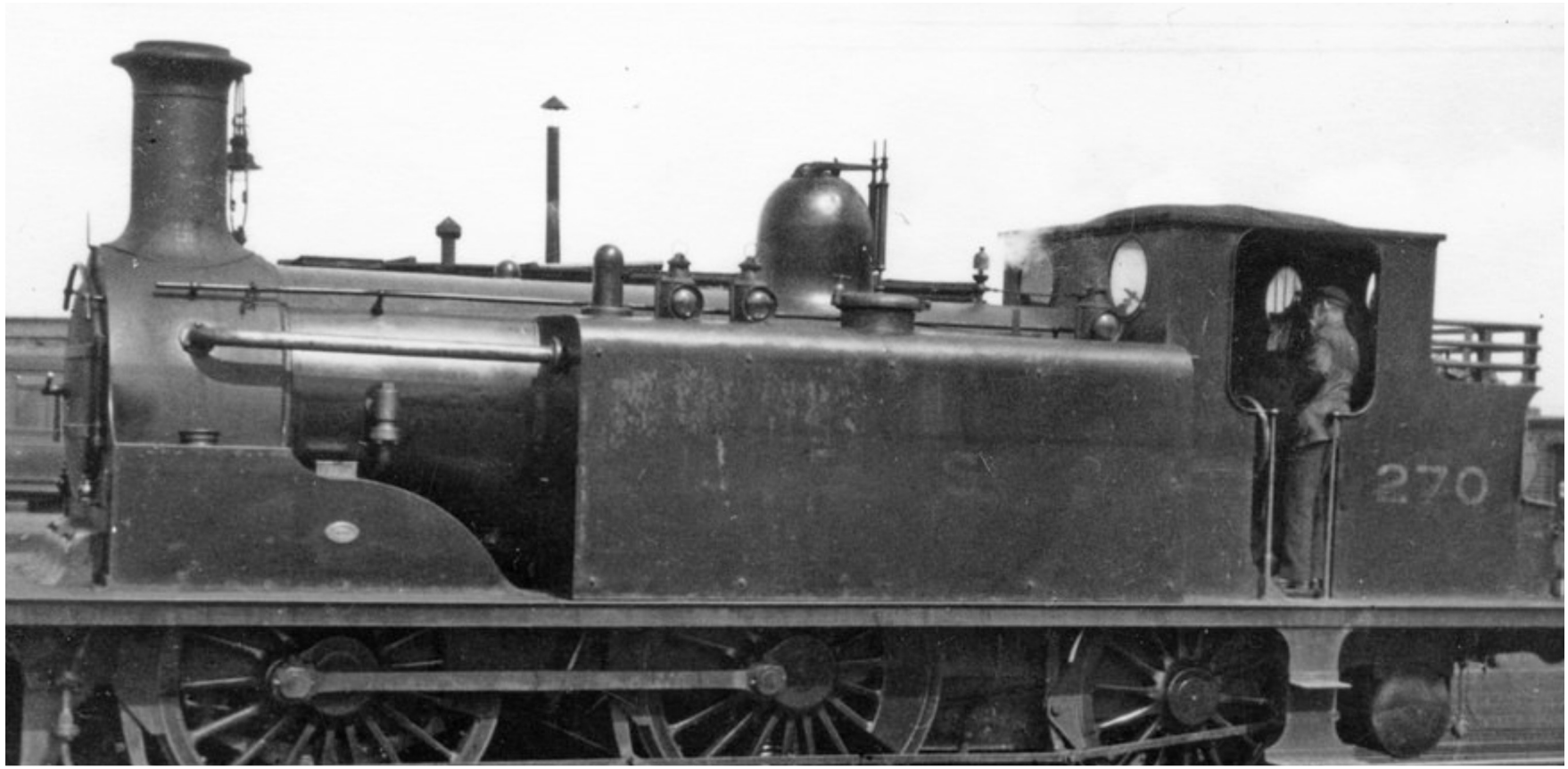
Many commentators have expressed the idea that the combination represented a complex code, that required the skills of Bletchley Park to resolve, whilst the theory proposed at the meeting was that the lamps were in position to provide the night-time headcode, the train starting its journey in daylight, but travelling into the night. However, I believe that the answer is more prosaic, and much simpler, for a number of reasons.

- In general, the night-time code was exactly the same as the day-time code, with lamps, sometimes coloured, replacing the boards.

- Most of the known codes comprised only one or two lamps or boards, with a few requiring three, although specials were often indicated by the addition of a third board or lamp.

Hence, as in this photo of G, *Sutherland*, two discs and three lamps could not have been an actual code. Instead, the lamps have probably been placed on the irons purely for storage, until required for night-time running. Each loco was allocated 3 headlamps, some had 4, and they had to be kept somewhere. On a tender loco there was nothing specifically provided, and they would otherwise clutter up the footplate, so placing them out of the way, where they will, ultimately, be required made perfect sense.

On the tank locos, a set of four irons was placed on the nearside tank top, and provided sufficient storage for the lamps, although they weren't always used, as they may not have been as conveniently placed as the crew would have liked, so it wasn't unusual to find lamps and discs on the front of tank locos too.



Whilst this was convenient for the loco crew, it might have been confusing for signalmen and others who might want to identify the working, although they were probably well-used to ignoring the lamps in daylight.

Sometimes this might have taxed the observers, when the presence of the lamp has placed the disc in an incorrect position, as in this view of B4 Australia. There are no codes that have a single disc at the upper level of a double iron position! This does mean that the modeller can play fast and loose with virtually any combination of lamps and boards, to show off the exquisite 3D printed LBSC lamps now available.

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Lewes Station, circa 1888 — 4mm Scale P4

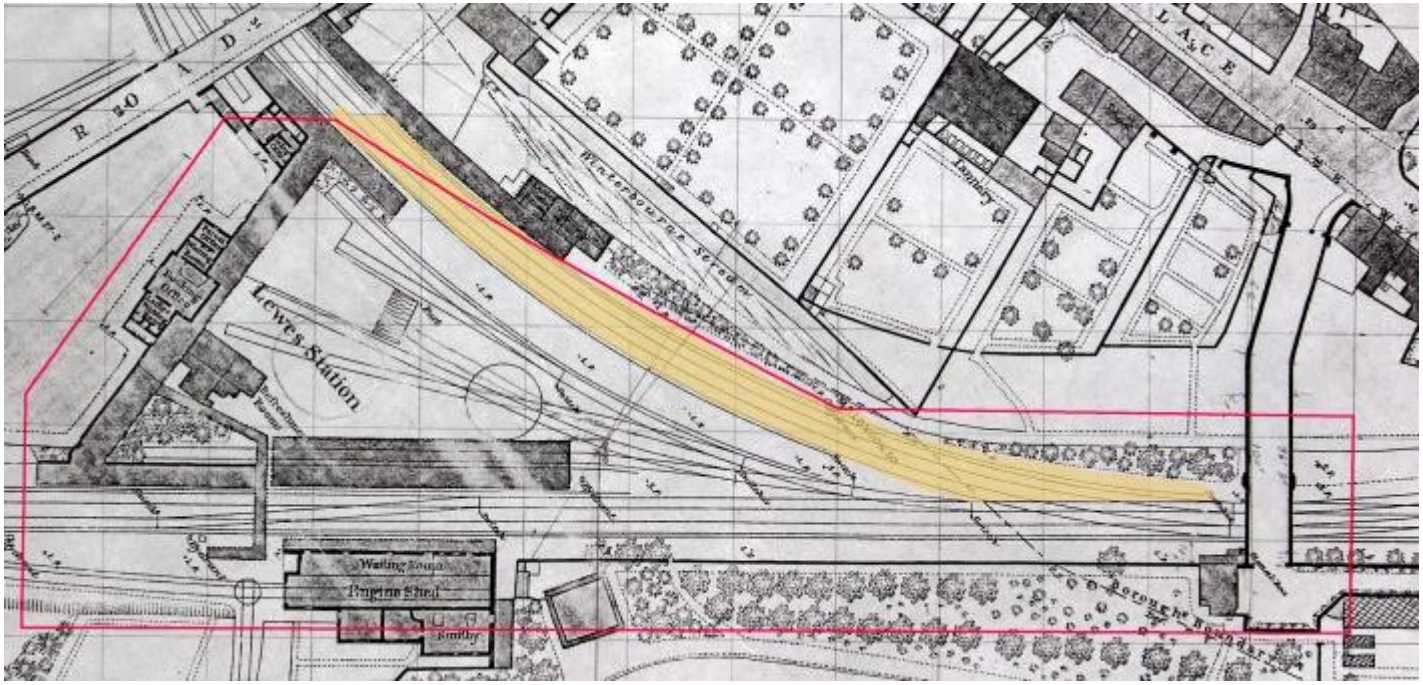
By Dave Rigler

Lewes station has for many years been the major subject of my railway research, particularly the 2nd station (1857—1889). I have previously published the work I have completed in modelling the buildings and structures in 3D CAD and the construction of a physical model in 4mm scale of the Leighside access bridge and estate building. Many years prior to this I had constructed a physical model of the main station building and refreshment rooms, all of which just sat on a shelf!

The major problem with modelling Lewes in any scale is the space required, but the desire to see the models I had created in their proper setting led me to accept a major compromise of omitting the London lines. This does still allow me however to include 90% of the buildings and structures.

Overlaid on the map to the right in red is the approximate profile of the base boards.

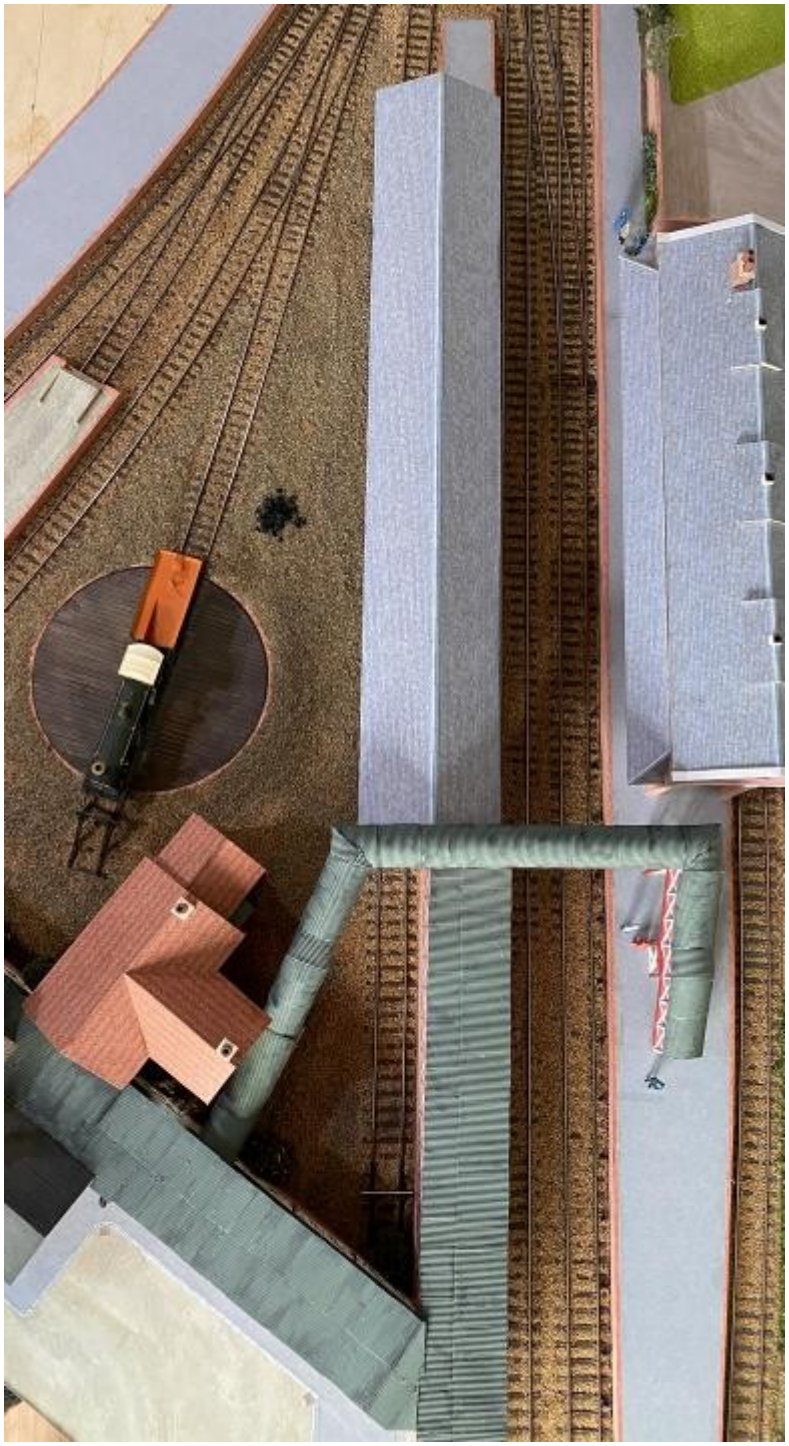
The yellow highlighted track is the London line which I have omitted.



I have focussed mainly on “drone” type pictures to provide scenes not captured in historical photographs.

The first picture to the right and on the next page show the extent covered by the model currently, with a bit of Photoshopping to remove the distracting background of the room. You can clearly see where the London line should have been, sweeping left from the distant bridge.

Also omitted, to keep the depth of the baseboards within bounds, are the workshop and forge that extended off the back wall of the engine shed.



The model still lacks a multitude of detail, including major items like signalling, but is at stage where first views would be appreciated.

With the building models being constructed over a long period of time the variation in modelling methods can be seen. The brick work of the main station building is embossed Plasticard whereas the later buildings make extensive use of photo-realistic papers.

The central area of the station around the turntable.

Overall I am pleased that I have at least modelled part of Lewes station and the compromise of omitting the London line has not prevented me from getting a feel for the atmosphere of the main station area. Hopefully this will encourage others who, I am sure, face similar dilemmas.

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Coal Wagons 1850- 60

By Simon Turner

About 1850 the LB&SCR changed the design of its coal wagons. What the changes were are not possible to determine at this remove but such flimsy evidence that exists suggests that the new design was slightly larger than the old and raised the capacity from four tons to six.

The new design was tiny by later standards measuring but 13'7” x 6'9” x 2'1” internally. This gave a cubic capacity of circa 200 cubic feet which would, supposing the load were levelled off and filled the space entirely, hold about five tons of coal depending on the grade of mineral.

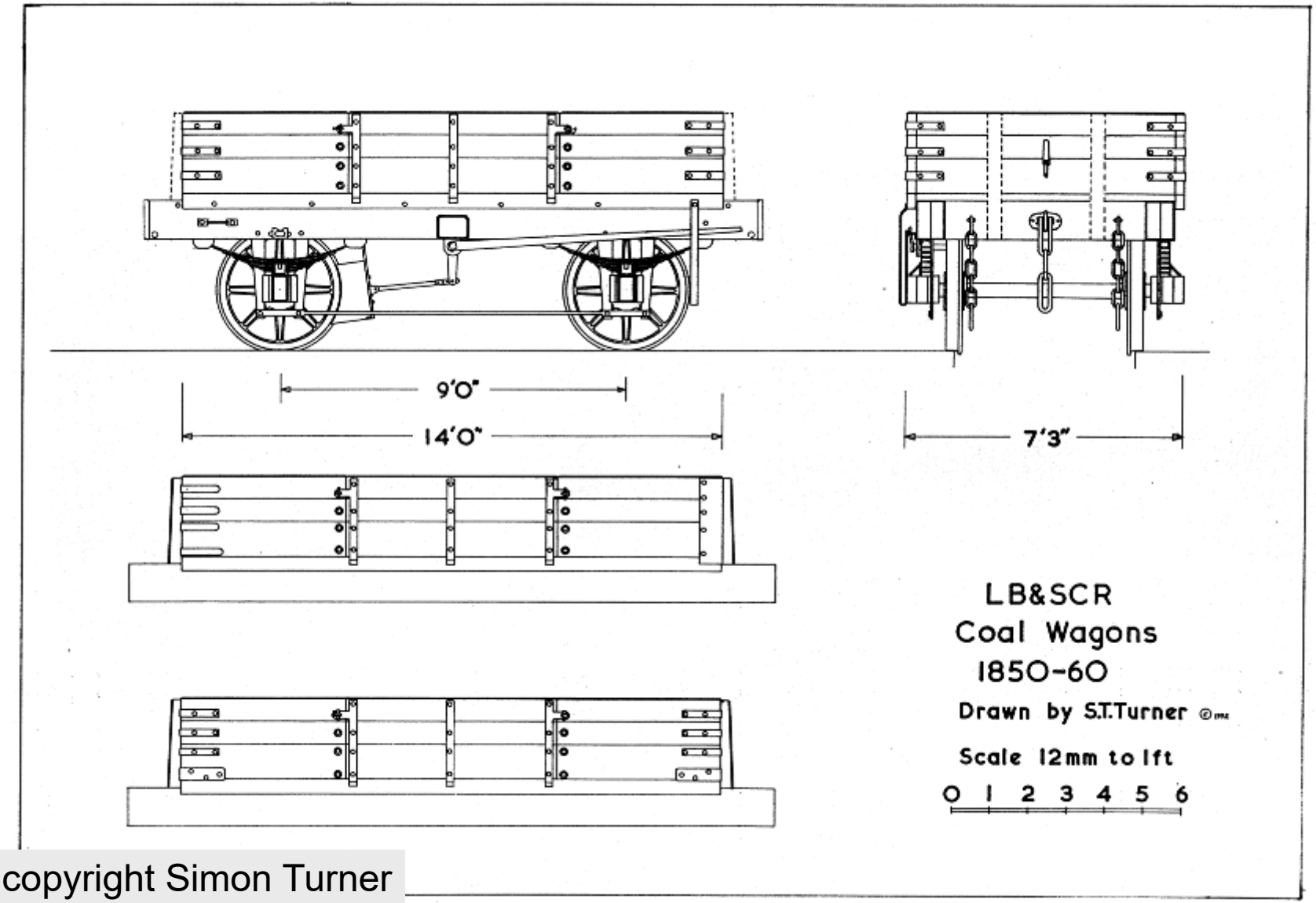
The drawing shows the general arrangement and a couple of variations from life, based on a well known photograph of a row of these wagons at Lewes about 1865. As will be seen the ironwork varied; the middle example had gained a single corner plate at the right hand end while retaining the individual "straps" at the other end. The original drawings do not show end stantions but by Stroudley's time these had become de rigeur.

A new design was developed about 1860 which added a fourth plank but otherwise retained the same overall dimensions. New fangled items like spring buffers and double shoe brakes also started to appear however when Stroudley took over rolling stock matters in 1870 there were still hundreds of the 1850s type still around although many were in need of renewal.

Renewal generally involved disposing of the wooden parts and reusing the ironwork. Stroudley designed a longer wagon which used many of the iron elements of the 1850s wagon although the underframe stays must have been new. This new type was designated Coal D. It is noticeable

that while the Brighton photos of 1871 feature many of the old wagons, in the Lewes East sidings panorama of 1881 there are none but numerous Coal Ds, which might suggest that the process of rebuilding may have been underway well before Stroudley's time.

For those working in 4mm scale, Chris Cox of 5&9 Models does a whitemetal kit.



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LB&SCR Travelling Hand Crane No.19

The Crew's Riding Van - Part 3

By Colin Paul

Painting

The body was double checked for any external imperfections, such as rogue solder blemishes, and minor scratches etc. All would be cleaned inside and out with a glass fibre scratch brush. Dismantling the underframe into its sub-assemblies was also undertaken. Care was required prising the wheels out of the rocking unit, making sure I did not bend any of the four brake stems. Again, the frame was cleaned as much as possible. Getting the scratch brush into some of the nooks and crannies was impossible. When happy, every item was washed in washing up liquid and left to dry.

Now the bit I detest, masking up the areas not to be primed which can take an hour or so.

Halfords grey primer was used throughout, including the body, interior and underframe. On the newly purchased can top of matt black the label reads “For best results use grey primer”. In the past I have always used red oxide primer for black overcoat.

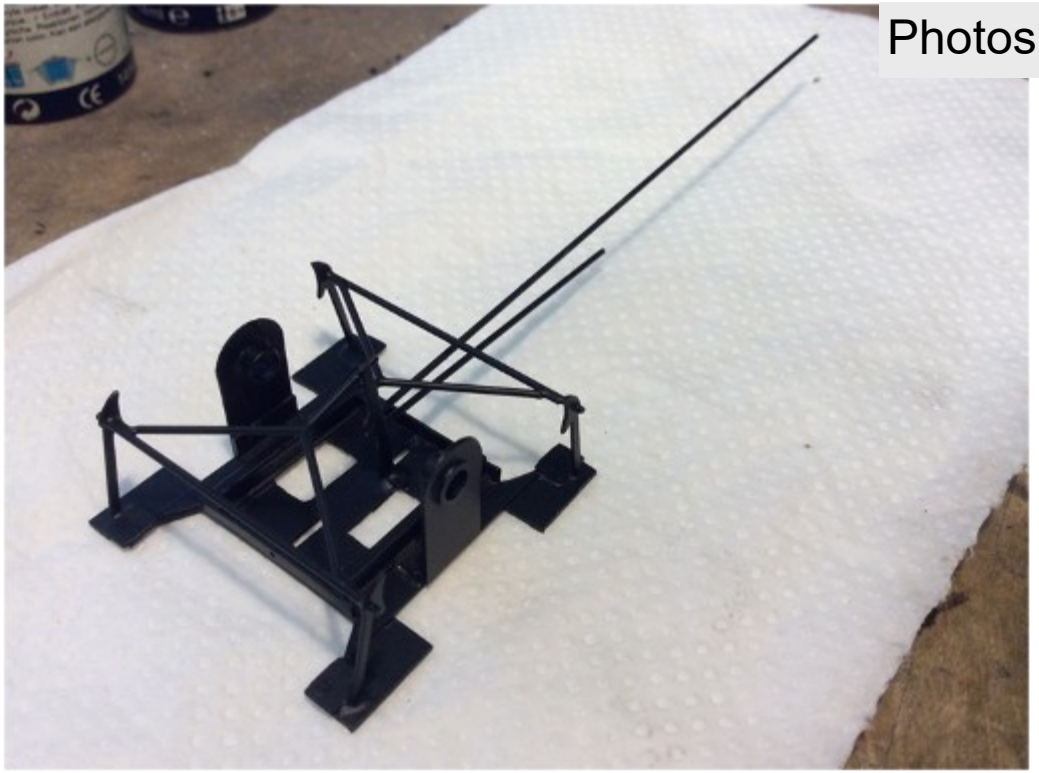
The body, ends, solebars and headstocks were then can sprayed with Humbrol 27 (Sea Grey).

The grey colour used for the sides continued over the Brake end which looked fine, but deep down I was drawn (as a contrast) to red ends, as used on normal goods brake vans up to around 1904. So I tentatively hand brushed a couple of coats of Humbrol 60 (Matt Scarlet) onto the ends just to see what the overall appearance looked like. If it looked bad or completely wrong, I could easily respray the grey again. I liked what I saw and carried on applying several more coats of red.

The interior colours were guessed, not knowing what precise colours to use. From previous carriages I have built, Humbrol 237 (Matt Desert Tan) has been used for the inside panels, Humbrol 110 (Matt Natural Wood) for the floor and the two seats behind the ducket side panels, and Humbrol 29 (Matt Dark Earth) for the wooden seating in the long compartment. I chose Humbrol 133 (Satin Brown) for the outer panelling of the interior door, architrave, and skirting

boards as a darker contrast, with Humbrol 237 again for the door recessed panels. The stove and brake pedestal were spayed Halfords Matt Black. The spokes of the brake wheel were painted Humbrol 60 (Scarlet) with Humbrol 191 (Chrome Silver Metallic) around the wheel itself.

Photos 39 and 40



The underframe was stripped down into its separate components, cleaned, masked up, then spray painted. It took forever to remove all traces of grime, excess solder blobs and glass fibre residue etc. On removing the compensation unit, I decided to leave the two protruding rods in situ (Photo 39). The long one goes into the brake linkage, whilst the shorter one goes into the Westinghouse valve). Both rods are free to move with both when re fitted. Removing the wheels proved tricky, due to the tight gaps (0.5mm) between the brake blocks and wheel treads. I had to delicately bend the brake stems outwards, but not by too much. The solebars and headstocks have not yet been given a coat of body colour which will be shown in subsequent photos.

Completing the body

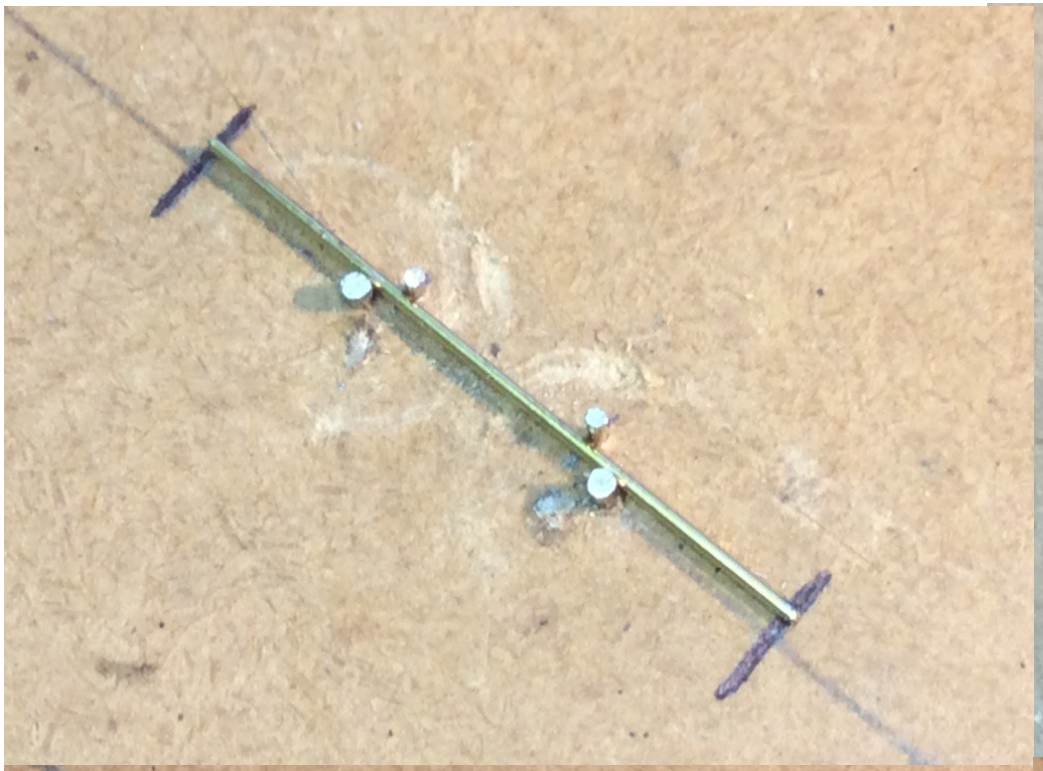
I do not like the flat appearance of the etched grab handles in the kit, so I made my own from bending up 0.6mm brass rod in a homemade jig. I also had in stock some lovely lost wax Laurie Griffin door handles (Ref:36-016) as used on previous LB&SCR coaching stock. All were then soldered in place from the inside.

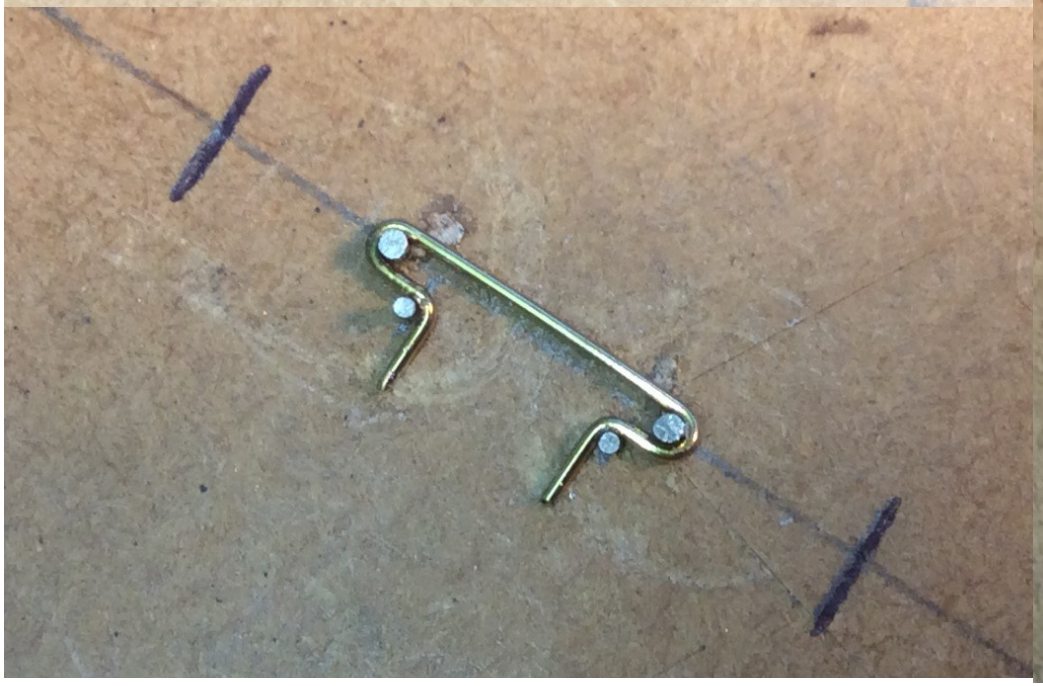
Safety chains and hooks

Again not liking the look of the etched safety hooks in the kit, I had in stock some lovely Laurie Griffin lost wax ones with black chain (Ref:9-006). The links appear very thin, delicate, and vulnerable to being pulled off, so I strengthened each (open) link with a small blob of high melt solder. Each joint was then given a dab of matt black paint hiding the silver colour solder.

Photos 41 to 44 on following page

Included on the kit are etch grab handles, which personally I do not like. Having recently bought a second hand Roxey 7mm LB&SCR Stroudley all first, virtually all of the etched grab handles were either bent, squashed or twisted. One had been straightened so many times it had weakened the brass and it snapped where it passed through into the body. Something stronger is required. There are pukka LB&SCR ones available from Laurie Griffin Miniatures (36-014 45 degree and 36 -015 90 degree) which are lovely, but I find they are slightly on the thick side, having used them before. My preferred method is to use 0.6m round brass rod formed in a purpose made jig, which was made from different sized rods hammered into wood until the correct length, spacings and shape and was set. The overall length of a Stroudley grab handle is 2' 0” (14mm in 7mm scale).



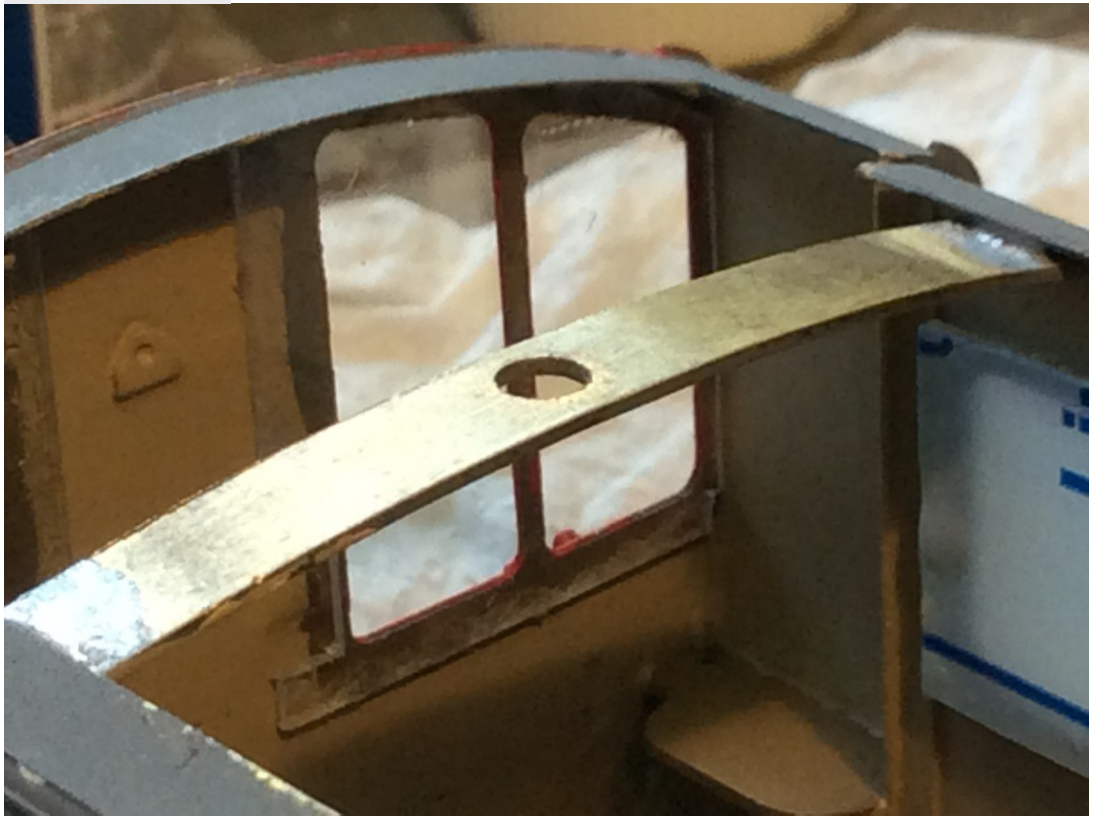


Glazing

The glazing took quite a day or two to complete, as each window and droplight had to be tailor made for its specific location, this was trial and error. As I went along, each one was individually numbered.

Cardboard templates were cut to shape for the two large ducket windows. They were not mirror images, with both being slightly different in shape. Again, when happy, the glazing was cut accordingly. To protect the inside of the glazing from being scratched/and or from the strings of the glue (Evo-stick), the backing material was left in place. When totally glazed, all were removed.

Photo 45



Several cardboard templates were made for the ducket windows before any glazing was cut. This window is very nearly done, barring some final trimming to the left-hand vertical edge (slightly too much glazing). It was easier to remove the protective backing on these windows to see where the window's edging was. Note the guard's side door window has been fitted. You maybe by intrigued by the curved brass strip with a round hole in it. It is for the stove's chimney to pass through, when fitting it in place. On several occasions when handling the stove the chimney stack broke off around the solder joint as it is quite vulnerable. The strip cannot be seen from normal viewing angles.

Photo 46

By the time this photo was taken, the body had been painted inside and out (manufacturers and colours used are described in detail in the main text). Prior to glazing, I added Laurie Griffin handles and homemade grab handles. The glazing (supplied) is well underway and finished on this side. Each window had to be tailormade first for its specific location, hence the numbering (1-7) sequence. From experience, when gluing on the windows (Evo-stick contact adhesive), I found it better to keep the backing plastic on the glazing, fearing stray glue strands on the back, which happened a few times. It also protects the glazing from tweezer scratches etc.

Lettering

Right from the outset, I had a problem in deciding what the lettering on the side should read. Looking at the Battersea photo again, I thought at first of just changing the wording from **BATTERSEA** to **NEWHAVEN.** Then there was the problem of **LOCO DEPT.** As the van was part of the Goods Department and painted in goods grey livery, it should be worded with **GOODS DEPT.** Another problem then arose with the wording **TOOL VAN.** Having already scratch built the tool van (as described in LB&SCR Modellers Digest Issue 10, Page 73), I thought of **RIDING VAN.** instead. So taking a bit of modellers licence the wording has changed to:

L B & S C R.

GOODS DEPT.

RIDING VAN.

NEWHAVEN.

I could be totally wrong with my assumption as the Travelling Hand Crane No.19 may never have had a dedicated van at all and operated just with its match truck, tool van and a standard goods brake van. The operator(s) of the crane would then sit alongside the Guard. Until new information comes to light (now highly unlikely), I am happy in my mind to carry on with the above lettering layout.

The first thing to do was to work out the precise height of each of the letters. I made the Battersea photo larger on the computer screen, then marked off (on paper) the extreme top and bottom edges of the letters (left hand side). I then drew horizontal pencil lines across the paper, scaled the marks down to fit within the 14mm height of the side panels and printed some sheets off. All of

the four lines roughly measured 1.80mm. By pure chance the **L B & S C R.** letters on the HMRS 4mm scale Pressfix transfer Sheet13 are 1.75mm in height (perfect). The smaller of the upper-cased letters appeared to be the same height. HMRS sheet P07 came to my rescue as these were again 1.75mm high. The larger upper-cased letters (**G**, **D**, **R**, **V**, and **N**) came from HMRS Sheet P4P which measure 2.25mm in height. They were slightly too big but looked in proportion.

Now knowing the horizontal positioning, I had no idea as to the overall length or spacings of the letters. As a trial template, I cut out each individual letter from the copy of the printed letters in each pack and stuck them directly onto the lines working from the middle outwards. To my surprise, they appeared to match the letters on the actual body. Even more impressive was when I placed the template onto the body. It was then a simple matter of applying each letter onto the panel using the template as a guide. As with any transferring this small, it was inevitable that some letters were slightly crooked or out of position (as can be seen in the photos) before the backing paper was released. Any that were, were carefully scraped off with a cocktail stick and re-applied again.

Figures

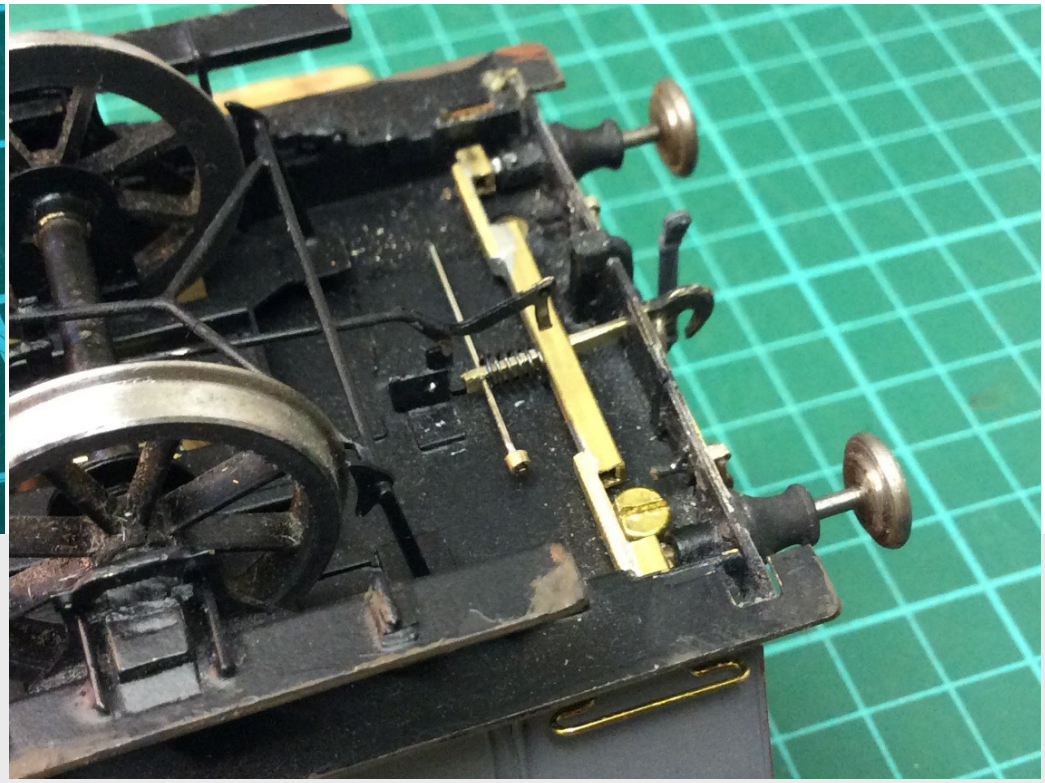
Two members of crew are fitted. The white metal LB&SCR Guard comes from the Andrew C Stadden range (www.acstadden.co.uk). Fitting his hand onto the brake wheel took me ages to get the position spot on. The seated man comes from the former Heroes Of The Footplate range, which is now available from www.invertrain.com. He was a standing figure (RWS Signalman) that has been modified to a seating position.

Photos 47 and 48

Having decided on the Battersea photo lettering layout from the outset, I had real problems in first deciding what style of lettering to use, and secondly, what size (heights) they should be. On the screen, I enlarged the Battersea photo to double size, then marked off on paper precisely the top and bottom of each letter (nearest the camera). These measurements were reduced to 7mm and printed off. It was then cut down to fit in the recessed panel on the bodyside, using it as a template. Thankfully, there was a style of type (as described in the main text) I could use from sheet HMRS P07. To within 0.25mm, the heights of the letters were almost perfect. Using a spare copy sheet from the pack, I cut out the individual letters and roughly spaced them out along the lines. It was imperative that the end letters of the words were centrally positioned on each line. You may notice some of the letters may appear smaller than they should be, but I did not worry, knowing they would fit in nicely. Photo 48 shows the letters lightly pressed down ready for final positioning.

Photo 49

After the backing papers were released, I was amazed how the model looked, compared to the Battersea photo. At a quick glance it matched perfectly. I soon noticed though some of the letters were either crooked, out of line, or too bunched up. This is inevitable when applying individual letters as in this case. The offending letters were very carefully soaked with water then carefully scrapped off, using a cocktail stick. Having spare transfers, they were subsequently re applied (not photographed here). The larger letters are very slightly too big, compared to the “L B & S C R.”, which I can live with. In hindsight I should have got some bespoke transfers custom made. Some remedial work has still got to be done around the letter T. which does not look very good.

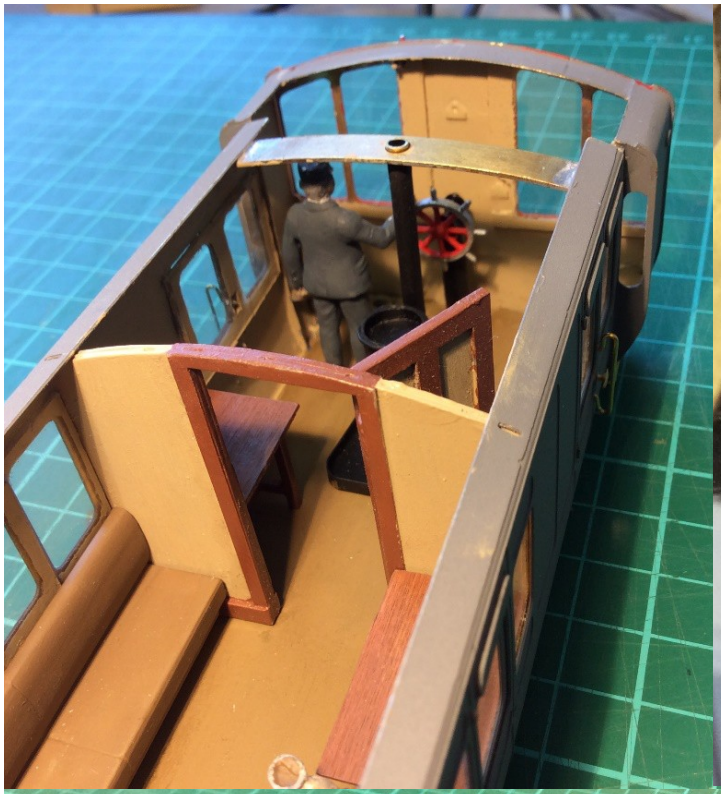


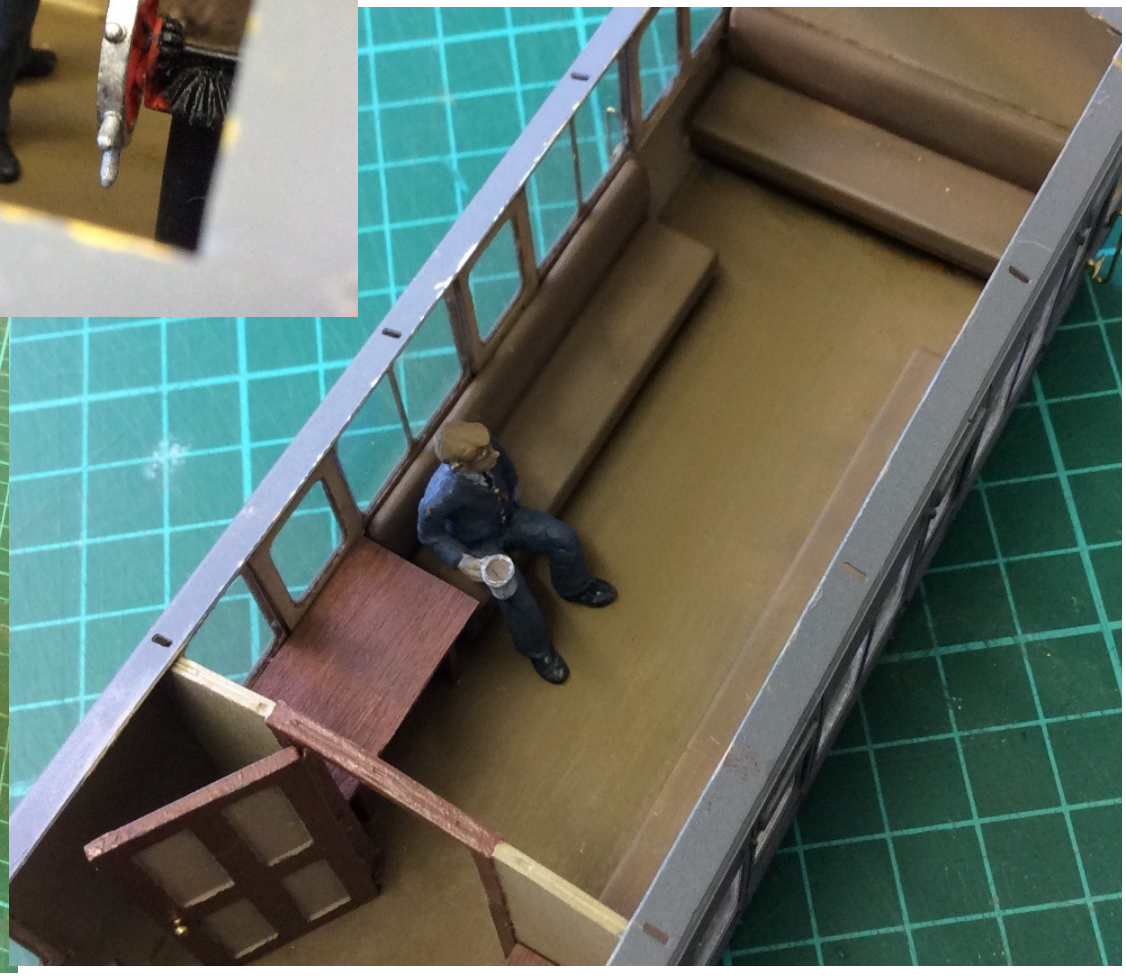
Photos 50 and 51

Buffer springing using the springy wire supplied has been a bit of a sticking point. I say sticking quite literally. Over the years I have seen several models that use this system with pushed in buffers, that have not retracted back out again. This would never happen on the real carriage or wagon. My method (as mentioned in the main text) is loosely based on the system Colin Hayward uses, with a thick pre-bent, sometimes straight brass strip. The drawbar passes through a slot in the bar and is held in place with the compression spring. The ends of the strip then press against the backs of the (already fitted) buffers. I could not use this system from the outset due to the bolt heads, that attach the underframe to the body, getting in the way. My method uses a 1/16th square brass tube (KS149) with two cut out slots that don`t touch the bolt heads. Holes were then drilled in each end for the buffer spindle to pass through (headstock side). A cut-out slot for the drawbar to pass through was reinforced on top with scrap brass. A compression retaining spring was cut shorter to give just enough springing to compress the heads.

Photos 52 and 53

Supplied in the kit are flat etches to make up a pair of screw couplings, along with four safety chain hooks and mounting pins (no links are supplied). For modellers wanting to get the model up and running quickly they can be used. On the other hand, I would like to add that finishing touch to the model and for a modest outlay of around £20 extra, Laurie Griffin Miniatures produce lovely lost wax screw couplings (Ref:9-11) with moving tommy bars, with round weights on the end, and lost wax safety hooks supplied with a length of black chain (Ref:9-006) that are exquisite. Having used one of the drawbars on the tender of my 7mm LB&SCR Wolfe Barry locomotive I was obviously one short. So I made a new one (top one in Photo 52) to replace it, made up from spare left over MSC Models etches. It is very slightly smaller than the Laurie Griffin one, so it will be fitted on the non-brake end. Two etches were soldered together then the hook filled smooth on the edges and made good. The slot for the top link had to be enlarged slightly for it to pass through. Fearing the small gaps in each safety chain link would get pulled off, I soldered each gap with a high melt solder, then rounded off around the joint. Small dabs of matt black were then applied, hiding the silver solder colour.





Photos 54 to 57

A group of four photos showing the finished interior.

Final comments

The completion of this carriage has taken me the best part of 3-4 months work but well worth the effort. From the outset I thought it was going to be a “quick build” but no. Adding all of the extra details (mostly from scratch) has taken me a lot more time than I had first imagined.

I hope you have enjoyed this mammoth building program, as I have, from the start of the Travelling Hand Crane No.19 until now. So what next? Who knows. I have been asked on numerous occasions “when are you going to make a start on your garden railway station buildings?”. So watch this space.

1. *LB&SCR MODELLERS DIGEST ISSUES 2 and 3.*
2. *SERVICE STOCK OF THE SOUTHERN RAILWAY by R.W.KIDNER OPC X51.*
3. *A clearer copy kindly supplied to me by Ian White for the model.*
4. *Bygone L.B.&.S.C.R. Steam, Vol.2, by A.C.PERRYMAN Rochester Press (ISBN 0 905540 80 8)*
5. *LB&SCR MODELLERS DIGEST ISSUES 4-7,9 & 10.*
6. *LB&SCR CARRIAGES Vol.2. FOUR- & SIX-WHEELED SALOONS, VANS, AND RESTORATIONS (White, Turner and Foulkes) KESTREL RAILWAY BOOKS. ISBN 978-1-905505-36-4.*
7. *AN ILLUSTRATED HISTORY OF SOUTHERN WAGONS Vol.2 (OPC). Figure 17, Page 40.*

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Hornby 4 Wheeled Coaches

By Gary Kemp

Since the Hornby 4 wheelers have been in circulation for a while now, I'm sure a good few readers will have seen my reviews on both RMWeb and YouTube, where I have compared them to Stroudley carriages: a comparison I still stand by. However, there area few points worth updating and this is my most comprehensive review of these carriages so far.

I will start by saying that the models run very well. They are extremely free running, and, at circa 50g per vehicle, are an ideal weight. So, in this aspect, Hornby have done very well.

The picture below shows them in formation with my other makes of LBSC carriage - from the back Bachmann, from their Thomas and Friends range, the Laser cut kits by Linny's Laser Cutting, then K's and finally the Hornby's at the front. They don't look very generic do they?

As we cover the carriages in detail, they will continue to look just as specific, so, firstly, some general points that apply across the whole range.

The carriages in general are very nicely modelled, and details look very good. The livery is very nicely applied, albeit with a lightly plastic-y finish, with the company name on the garter being visible, although not legible, which, for a carriage of this price, I think is quite acceptable - although perhaps others may disagree.

As can be seen above, the moulding for the doors is a groove above the waist panel, and a ridge below it. This is correct for Stroudley carriages, and can be seen on the preserved examples.

Overall, the major dimensions of the carriages match their Stroudley equivalent, apart from the luggage van. This includes the panelling, windows, and doors, as well as the size of the vehicles.

On the ends of the carriages, the pipework matches that of the LBSC type, with smooth brake hoses appropriate for the Westinghouse air brakes that are fitted to the model. All the carriages have lamp irons both ends, and steps at one end. This does not match LBSC prototype, and if these were suburban sets, as their numbering indicates, only the brake ends would have these. Photos of mainline stock show steps on one end of the carriages, but only lamp irons on the brake carriages, although the preserved vehicles do have lamp irons.

The grab handles on all of the carriages are incorrect for the LBSC pattern, however we will get back to that later.

The underframes are very sparse and although this may look quite odd, they are accurate for an LBSC vehicle. The prototypes only had a footboard along the bottom of the solebar, apart from the brake carriages, which had a small lower footboard, under the guard's compartment doors. That aside, the underframes were completely bare when built, with Westinghouse brake equipment only added later, as modelled by Hornby with reasonable accuracy. There are sections of the brake rigging missing from around the wheels, but I feel this is reasonable to leave off as a trade off between additional complexity, and relative invisibility. The missing rigging would have to be a separate part added after the wheels were fitted, as it crosses under the axles.

Hornby have decided to make the buffers concave because they appear to have been misled. The buffer housing seems to match the housing of the buffers that the carriages carried when built in the 1870s reasonably well. These were quite long, protruding 1'11" from the buffer beam, but Hornby have fitted the shorter buffer shanks which only protrude a scale 1'6", which represents the later style of buffers fitted from 1880. These also had a different style of housing and slowly the longer buffers were replaced with shorter ones on the older stock.

Brake Third

This is numbered as a Stroudley D34 Brake Third, so I have used this, along with its mainline equivalent, as my basis for comparison. For those that have the LBSC Carriage books, this one can be found in Volume 1 on page 152.

Firstly, the overall length, width, height, compartment profile, ducket position and profile all match exactly on the model and the prototype, as do the positions of the lamps on the roof, and the steps, lamp irons, and handrail on the brake end. There is a slight discrepancy in the panelling as there is an extra panel at the non-brake end, which also makes the end compartment window slightly narrower than the rest. The handrail on the roof is too far back, and should be hanging over the end of the roof to allow it to be used by whoever was climbing the vehicle, which the position on the model rather precludes.

The combination of a single lamp and quarterlights is odd as these carriages were built with halflights (later built vehicles had quarterlights) and no partitions, meaning one lamp could be seen in all 3 compartments (I don't want to say it could light them!) and later received a lamp above each compartment when full height partitions were added. However there is a photo of number 1077 on page 152 of LBSC Carriages Vol. 1 showing the combination of 1 lamp, quarterlights, and no partitions above the seats, as per Hornby's model, so it happened at least once.

The last notes on this vehicle are related to the underframe, where it should have the short lower footboard under the guard’s compartment door, as mentioned above. Stroudley brake vehicles also had 9 spoked wheels rather than Mansell wheels, and most photos show them like this. However once again the photo of 1077 shows it fitted with Mansell wheels, so there is at least one example of a carriage as Hornby has modelled it: it just seems a shame they didn't use 1077 as the number for this model!

4 Compartment All First

This is numbered as a Stroudley D30 4 Compartment All First, so again that is what I have used for my comparison along with its mainline counterpart. For those that have the LBSC Carriage books, this one can be found in Volume 1 on page 147.

Much like the Brake Third above, the overall length, width, height, and compartment profile all match on the model and the prototype, but this time however the panelling is also correct. The lamp positions on this carriage are also good, but the position of the handrail on the roof suffers once again by being too far back, and in fact on the suburban carriage should not exist at all! Photos from the LBSC carriage books seem to show the mainline versions of these with no lamp irons, so that is incorrect on this model.

The underframe is good and matches with my previous comments above.

If we are being very pedantic, the compartment interiors only seat 6, whereas the prototype seated 8!

5 Compartment All Third

This is numbered as a Stroudley D33 5 Compartment All Third so this is where my comparisons come from, along with its mainline equivalent. For those that have the LBSC Carriage books, this one can be found in Volume 1 on page 151.

Again, like the previous carriages, the overall length, width, height, panelling, and compartment profile all match on the model and the prototype. The lamp positions on this carriage match the mainline version rather than the suburban version: for the suburban version there should only be 2 lamps, at the same positions as the outer lamps on the model. The position of the handrail on the roof suffers once again by being too far back, and in fact on the suburban carriage should not exist at all. Photos from the LBSC carriage books seem to show the mainline versions of these with no lamp irons, so that is incorrect on this model.

The carriage also matches the D32 5 Compartment Second which did have 3 lamps, so Hornby could theoretically re-release this as a second class carriage with no issues, the LBSC ended second class on suburban services in 1909, (it continued on mainline serves until the 1st June 1912) so this model could represent a D32 after this date.

The underframe is good and matches with my previous comments above.

Luggage Brake

This is numbered as a Stroudley D47/222 luggage brake so that is what I used for my comparison. For those that have the LBSC Carriage books, this one can be found in Volume 2 on page 115.

This is the outsider of the bunch, being 7' longer than its prototype, the doors are slightly too wide, although the panels are correct, so this would be hard to correct by cutting the carriage down from its current 5+3 panelling to the prototypes 3+1. The underframe will also prove problematic, as the wheels are too far from the end, the springs almost reaching right to the buffer beam on the prototype vehicle.

The lamp over the luggage compartment would also need removing, as there should only be a lamp over the brake compartment.

Much like the Brake Third this vehicle would usually be seen with 9 spoked wheels not Mansells, and I have not seen a photo of one with Mansells, so in this case I cannot see a prototype for it.

The luggage compartment door should have a grab handle, which the model does not, and this is the only example over the whole range where one is omitted. Finally, once again, the lower footboard under the guards compartment is missing.

In conclusion, Hornby have not made a bad job of making some LBSC Stroudley carriages. They are not perfect, and I expect that is by design, but they most certainly have not made generic carriages. These seem to me to be a great base for bashing into more accurate Stroudley vehicles, well except the baggage brake, and on that note…..

Improving and detailing the 4 wheelers is a reasonably simple task, with kits being available from Ian MacCormac and Roxey Mouldings. Although Ian makes a complete etched brass chassis for these models, and some Stroudley pattern buffers, I have decided for mine I will stick with the Hornby chassis, and use footboards and replacement wheels (where appropriate) from Ian, grab handles from Roxey, sprung buffers from Markits, and screw link couplings from Smiths.

These parts have proved a quick and easy way to upgrade these carriages to be a closer match to the prototypes. The 3D printed parts from Ian have proved more than strong enough for the model, and the wheels, once placed into tyres from Alan Gibson and let to cure, are as good as any other wheel I have used. Fitting the scale couplings required taking a saw to the chassis to remove the NEM mount. This was the most difficult part of the detailing, but with a bit of care was quite easy to do.

I think these are now very reasonable representations of Stroudley's 4 wheel carriages, and it is a shame that Hornby decided to not make them properly in the first place. However other than the Luggage Brake, they can all be detailed up nicely and turned into a good rake of carriages to go with all those new Terriers that everyone seems to be making these days.

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Hornby 6 Wheeled Coaches

By Nick Holliday

At the same time as Hornby presented their range of generic LBSCR-style four wheeled coaches, they also introduced a matching range of six wheeled stock, but, perhaps significantly, these have not been announced in any LBSC livery, to date. The designs involved are all 32’ long, comprising:

- 4 compartment first
- 5 compartment third
- Lavatory composite first/third
- 3 compartment brake third

The bodywork styling is exactly the same as the four wheeled stock, being a fairly accurate reproduction of Stroudley panelling, with large panels to the brake section, and smooth, sheeted end duckets. They also share the Stroudley-esque roof profile, lack of window mouldings, and also the various failings that Gary Kemp has pointed out in his review of the four wheeled carriages.

R40135 - 6-wheel first 414 in NBR lined maroon - with interior lights - **£32.50**
R40089 - 6-wheel first 414 in NBR lined maroon - **£27**

R40136 - 6-wheel third 1169 in NBR lined maroon - with interior lights - **£32.50**
R40090 - 6-wheel third 1169 in NBR lined maroon - **£27**

R40137 - 6-wheel composite 196 in NBR lined maroon - with interior lights - **£32.50**
R40091 - 6-wheel composite 196 in NBR lined maroon - **£27**

R40142 - 6-wheel unclassed brake 472 in NBR lined maroon - with interior lights - **£32.50**
R40093 - 6-wheel unclassed brake 472 in NBR lined maroon - **£27**

If Hornby decide to produce these in Brighton livery, then it may be expected that they will be to a similar standard to the four wheelers already released, but, to illustrate their potential, a picture of the range in NBR livery, with gas lighting, will have to suffice.

As with the discussions regarding the Hattons' range in the previous Digest, the main point that has to be addressed is the degree of compromise that the purchaser finds acceptable. There are two key issues, that represent considerable stumbling blocks to these attractive models being usable as accurate representations.

The main problem is the roof profile, which is demonstrably Stroudley in its height, which contrasts visibly with later stock, and against most locomotives, which precludes them from being plausible Billinton stock, particularly as the proposed Hattons models are generally a good match, apart from their brake third.

As the other features are pure Stroudley, it is necessary to consider how well they compare with his designs, and what compromises are necessary.

Four compartment first – the majority of Stroudley's six-wheeled carriages were four compartment firsts and the full brakes.
However, these were all only 28 feet long, compared with the model's 32 feet scale length, a 14% increase, with the compartments increased from a comfortable 7' 0" width to a sumptuous 8' 0", with noticeable wide panels between the quarter lights.

R40135 - 6-wheel first 414 in NBR lined maroon - with interior lights - **£32.50**
R40089 - 6-wheel first 414 in NBR lined maroon - **£27**

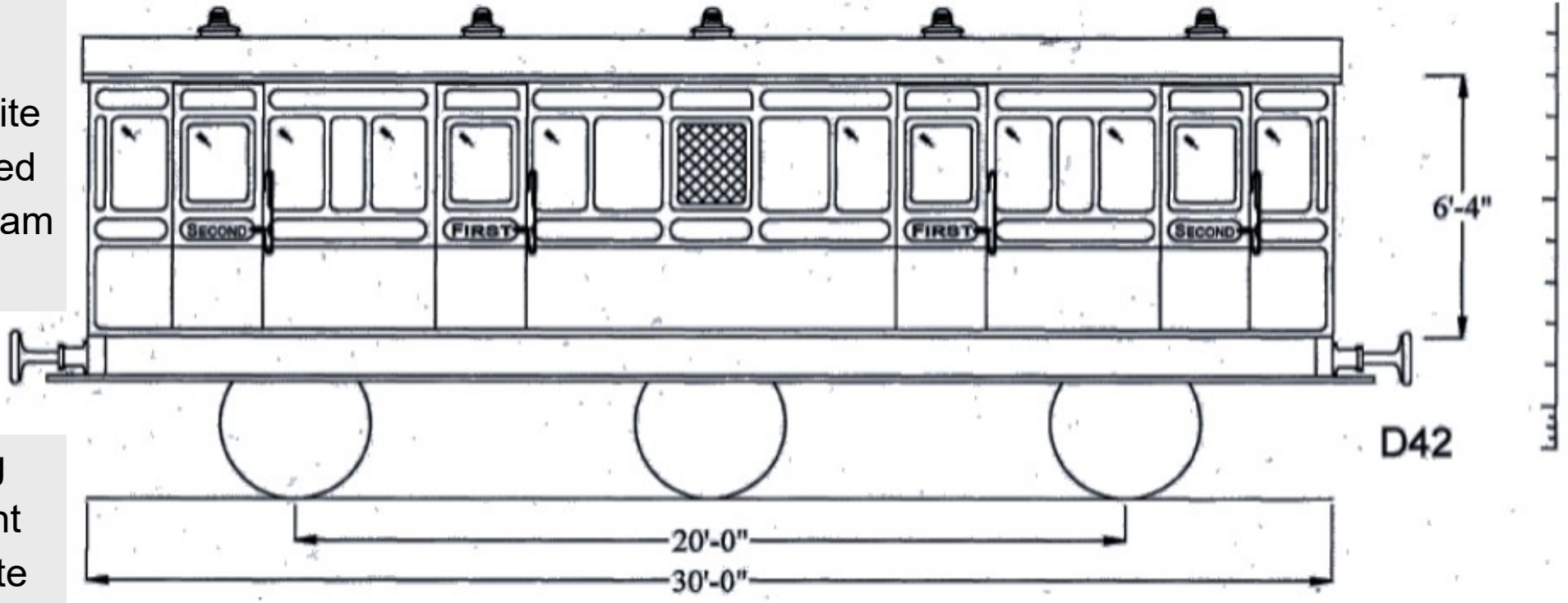
Five compartment third – no six-wheeled thirds or seconds were built in Stroudley's time, so there is no real match, the nearest being the D38 Coupé Firsts, with four full compartments and one half compartment, of which 2 were built in 1873, but the presence (or absence) of the coupé end will be noticeable, and they were also longer, being 33' 6" long.

R40136 - 6-wheel third 1169 in NBR lined maroon - with interior lights - **£32.50**
R40090 - 6-wheel third 1169 in NBR lined maroon - **£27**

Lavatory composite – this is probably the closest match of all, and the most likely candidate for adoption. Stroudley built two to D42, first/ second composites with a central lavatory. They were 30 feet long, hence only a 7% increase overall. The only minor discrepancy is that the panels either side of the lavatory were single on the real thing. These two, Nos. 271 and 272 were built in 1882 for the Newhaven Boat Train, but by 1886 they were saloons based at London Bridge and Victoria, lasting until 1918 and 1920 respectively, and therefore candidates for later liveries too.

R40137 - 6-wheel composite 196 in NBR lined maroon - with interior lights - **£32.50**
R40091 - 6-wheel composite 196 in NBR lined maroon - **£27**

Hornby lavatory composite compared to Diagram 42



Brake third – no Stroudley equivalent

R40142 - 6-wheel unclassed brake 472 in NBR lined maroon - with interior lights - £32.50
R40093 - 6-wheel unclassed brake 472 in NBR lined maroon - £27

It is important to stress that it will not be practical to mix these with Hattons stock if the intention is to achieve the effect of a uniform Billinton set, perhaps by using the Hornby brake vehicles as a substitute for the Hattons freelance design. The differences in roof level will be notable, the Hornby vehicles looking stunted compared with the beefier Hattons examples. It might, however, be possible to use the lavatory composite or, perhaps, the full first, as loose stock, either mixed with Hattons items, or with Hornby's own four wheelers.

Another possibility might be to create a race train using a number of the full firsts, topped and tailed by the stretched four wheeled full brake. Keeping these elongated examples together, and not mixing them with more accurate items, might minimise the visual impact.

It should be noted that the solution that Hornby have adopted for the six-wheels is based on all three axles having inside bearings, with plenty of side-play on the centre axle. Reports on its running characteristics are a bit mixed so far, perhaps indicating scope for a decent etched replacement. However, the brake blocks on both four and six wheeled carriages are suitably located to permit the use of P4 wheels, with perhaps a bit of filing on the inside of the blocks, so it would be a simple operation to replace the wheels, as the inside bearing retainers can be easily removed, using replacement short axles, but only running trials will show whether this is fully workable.

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Virtual Blatchington 4 and 5

- the online meetings

The Editorial on page 3 refers to the online meetings that have been taking place since the outset of Covid. Traditionally, the Circle has held a meeting for modellers each year at Blatchington Mill, near Brighton. It therefore seemed appropriate to name the online meetings “Virtual Blatchingtons” and the 4th and 5th in the series have been held since the last Digest. As a variation, we have also used the format for lectures on historical themes, so meetings on Zoom have become firmly established and will almost certainly remain part of the Circle’s service after lockdown restrictions are finally lifted.

Although not a complete substitute for face to face meetings, the online format has the great advantage of allowing members, who would not easily be able to travel, to attend. This may be because of age or infirmity, or because of the wide geographic distribution of members. It is a particular pleasure to be able to “meet” members living in Australia and Canada for example.

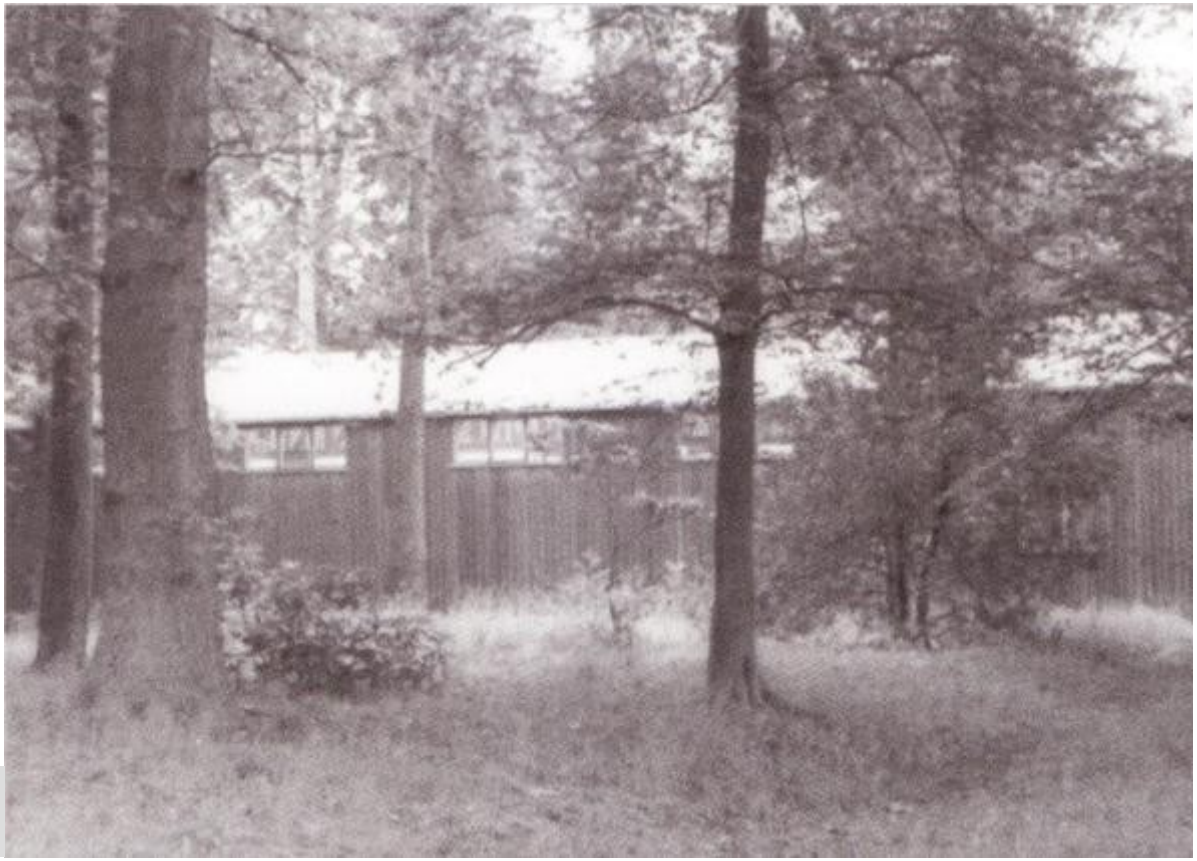
The following items are a summary of the presentations at the most recent meetings.

The W S Norris 7mm Scale Layout - VB4

This famous layout featured in a session presented by Dave Searle at the online VB4 meeting on 16th February.

The layout was described by no less than J N Maskelyne himself in 1960 as “Britain’s finest layout” and “A new deal for O gauge”. At a time when most O gauge layouts were coarse scale 3-rail stud pick up, this layout was to the finescale standards that are now commonplace. It was certainly one of the largest layouts at the time, filling a purpose-built wooden shed around 70 feet by 22 feet. It was a wholly pre-grouping layout, with a northern section featuring the LNWR and MR, with some NER trains also featuring, and a southern section featuring the LBSC with SECR running rights.

The session revealed that two members of the Circle (both at the time very much in their youth!) had visited the layout while it was still in operation. A third member is current custodian of one of Mr Norris’ locos. These are their stories.



The shed

The W S Norris 7mm Scale Layout - VB4 - a day to remember by Eddie Carter

When I was a teenager and still at school, I joined the Southern Society. This group of enthusiasts was looked on favourably by BR and held monthly meetings at Victoria Station. I lived in Streatham Vale but because of funding restrictions was unable to attend the meetings until the Group negotiated for use of the Up Fast General Waiting Room on Streatham Common Station. I could then attend.

The Chairman of the Society was a very pleasant chap called Barry Carter, (no relation). He was a friend of Bernard Miller who was one of the model makers employed by Mr Norris. Barry, through the auspices of Bernard, managed to arrange a Sunday visit to view the layout at Byfleet. The host used to hold intimate private viewings of the layout on some Sunday afternoons. I was lucky enough to get myself included in the attendees, the number of which was strictly limited.

When I entered the building that housed the layout, I was just amazed at what Mr Norris had achieved. It was a revelation. One point that struck me was the totally uncluttered aspect of the layout. The trains ran most realistically in open country, and the temptation to shoehorn in a model of a huge Brewery or the Houses of Parliament in odd unsuitable corners had been avoided.

Our little group spent the afternoon watching these wonderful pre-grouping trains performing faultlessly. A that time a pre-nationalisation layout would have been wonderful to view but all this pre grouping stock was incredible. Halfway into the afternoon our host produced a metal tin full of

sandwiches and liquid refreshment for all.

Mr Norris himself constructed much of the goods stock and to ensure good running, had a small surface plate he used. I also understood that most of the locomotives were on solid un-sprung chassis. Not long after the visit I found out that sadly Mrs Norris had passed away and not long after he was to follow her. The layout was then broken up but luckily, as the standard of workmanship was so high, a lot of the layout was salvaged and indeed lives on to this day.
It was truly a day to remember.
The Roster of Brighton locos consisted of the following:

No	Name	Type	Notes
39		Marsh H1 4-4-2 Atlantic	
101	Orleans	E1 0-6-0T	
184	Carew D.Gilbert	B1 0-4-2	
213	Bessemer	B3 4-4-0	Bernard Miller, last loco to enter service
231	Horsham	D1 0-4-2T	
345	Plumpton	G 2-2-2	Bernard Miller, original model by J N Maskeleyne
350	Southbourne	G 2-2-2	Bernard Miller
429		C1 Jumbo 0-6-0	Originally 3 rail
643	Gypsy Hill	Terrier 0-6-0T	

The W S Norris 7mm Scale Layout - VB4

- a finescale revelation by Michael Ball

I have memories of more than one visit to the Norris layout. One such was in the late summer of 1965, and somewhere I still have some photographs of that visit. But I am certain that I also visited the layout earlier in about 1960, when I would have been around 14 or so. I had joined the Epsom & Ewell MRC of which Bernard Miller was also a member, and both trips would have been private visits organised by him. We met Bernard at the gates to the house and walked through woodland to a huge wooden hut.

Though this was now over 60 years ago, I can remember vividly the first sight we had of the layout, which was then at an early stage of its construction. As I came in, Franciswaite Junction station was to my immediate right and Stroudley station in the distance to the left. We were taken into the centre where the control panels (very unsophisticated by modern standards) were located. The immediate impression was of enormous size and space, and of the track stretching out in a simplified but realistic rendition of open countryside. Trains were set running on the long continuous loops, and one had to wait a considerable time after a train passed before it appeared again. One train was from the MR, with a small tank hauling a short train. The other was an LBSC train hauled by a 4-4-0 (I am told this would have been the unique B3 No 231 *Bessemer*) hauling a long train of LBSC stock.

In view of my subsequent interest in railway signalling, you will not be surprised that one of my abiding memories is of a pair of very tall Brighton signals at Stroudley station. I remember the long prototypical curves and the flying junction near Stroudley, as well as the uncluttered style of

the layout. The stations did not have goods yards, as the focus was not on realistic train working at stations but on trains running through the countryside. The layout was arranged so that one could position oneself and just watch the trains as they passed.

What was revolutionary to me was the sight of a finescale accurately rendered layout, operated by models of high levels of accuracy and with full scenic effects. At that time, the Club 7mm layout was 3-rail with stud contact and virtually no scenery. Rolling stock was best described as coarse scale and certainly looked it.

My interest was in 4mm modelling. In 1971, I attended a presentation by Bernard Weller at the Club on the then new Protofour standards of modelling. That and the memory of the Norris layout, inspired me to start work to P4 standards in 4mm. The outcome is Ferring, which was one of the first finescale 4mm layouts to be exhibited and is celebrating its 50th anniversary this year. Seeing the Norris layout and what could be achieved inspired me to enter finescale modelling and to my lifelong interest in railway signalling.

Note

Copyright of the original photos of the Norris railway shed and locos is unknown. They have been included since they provide insight into Norris' original layout. If anyone knows who owns the originals of these photos, we should be happy to credit them as they constitute an important part of the record of a historic model railway.

B3 Bessemer

The W S Norris 7mm Scale Layout - VB4 - caring for a Norris loco by Colin Hayward

I have been the custodian of No 350 *Southbourne* since 2014 following the death of its previous owner, Sam Moore. I acquired the model from Sam's estate. It was built, year unknown, by Bernard Miller, one of Mr Norris's builders. Some say that it was originally 3-rail, later converted to 2-rail fine scale. It has electrical pick up (plunger type) on all wheels with plug in connectors to the tender. It was one of a pair of Stroudley singles that operated on the Norris layout, the other being No 345 *Plumpton*, built by J N Maskelyne. Reading between the lines in the model railway press there was some friendly rivalry as to which loco had the better performance. I last saw *Plumpton* in the long-gone Toy Museum near Paddington Station, possibly forty years ago. Where is it now?

The story I was told was that an American lady, visiting Mr Norris, took a shine to *Southbourne,* and it was bequeathed to her. It is said to have sat on a shelf in her apartment in New York for years until her death, to our eyes a completely alien artefact in that environment. Her son, having no use for the model, and recognising that it might be more appropriately housed in this country is believed to have been put in touch with someone in the Brighton Circle. Can anyone confirm? This contact put the son in touch with Sam, a price was agreed, and *Southbourne* was repatriated. I saw the loco running from time to time and, indeed, built a set of Billinton 48-foot bogie stock for Sam to hang behind it - a very pretty sight, and an easy load for such a well weighted loco. *Southbourne* ran extremely well but had suffered some knocks on its travels. One day, Sam asked if I could do a little straightening out and paint touch up, a job which I took on with some trepidation knowing the pedigree of the model. With the passage of time there was some crazing

Southbourne running on Norris' layout

on the surface of the paintwork, and some of the lead weighting had started to deteriorate, having a white powdery coating in places. (Lead oxide?) I did not want to repaint, preferring to retain the original colours and lining, all expertly carried out.

I have had some very good running sessions with this loco and its performance has been much admired. Sometime in 2017, I took it out and put it on a friend's layout and the performance was grim. Examination indicated that the left-hand driving wheel had developed a wobble, with the extremely tight clearances causing the tyre to short against the chassis. What to do? This was a hand-crafted job, wheels in all probability turned by the builder, none of your Slaters type screw in the end of the axle for easy release. In fact, the end of the physical axle could not be seen, being painted over, yet the wheel still wobbled. Time for some careful archaeology. Careful scraping of the paint and some filler disclosed a screw fitted into a tapped hole drilled at an angle into the wheel and axle. The screw was taken out and the wheel assembly came free. The cast iron wheel had been drilled and tapped and fitted on to a flanged steel boss, held in place by three countersunk brass screws which had somehow worked loose after possibly 70 years or more. The pictures are attached to help understand this construction. The screws were refitted and tightened, and *Southbourne* was on the move again. I still must carefully fill and try to match the damaged paint in the centre of the wheel. I think the motor needs some attention now as when I took the loco out for a spin last year It would not move. It has a large, open frame motor which only just fits within the boiler casing.

As part of *Southbourne's* provenance, I have the correspondence pertaining to the sale and carriage arrangements for its return to this Country, together with a framed black and white photograph taken on Mr Norris's railway. If you ignore the roof trusses it could have been taken 'somewhere on the Brighton Line'.


SOUTHBOURNE

Detailed photos showing the construction of the wheels.

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LB&SCR Goods Vehicles - VB5

By Hywel Rees

All wagons are fitted with Alan Gibson split spoke P4 wheels mounted in etched brass W irons with rocking compensation. Three link couplings are fitted, comprising a Slaters hook, one Slaters top link, one Kean Maygib middle link and finally one Smiths steel lower link. It is a bit of a mix but it works for me.

Lettering is from the HMRS Southern Group wagon transfer sheet. I like the Methfix variety but I found it necessary to cut the backing sheet very close to the actual characters, to be able to manoeuvre them into position on these wagons. The black running gear on all wagons is painted with Precision Paints Dirty Black (Matt) which is actually a very dark grey but looks the part. The next step will be to dry brush weather the wagons using techniques I learnt from Charlie Trace in the former Mid Sussex 1883 Group.

The cattle wagon is from a D&S white metal kit for the Stroudley pattern vehicle with grease axle boxes, single brake block and lever and Stroudley buffers. I picked this kit up from the Scaleforum Bring and Buy several years ago. D&S kits now seem to sell for crazy prices on eBay. The lower side panels are separate pieces so that the same main side casting can be used for Stroudley or Billinton versions. I didn't fully understand this at the time so assembled them as the two-slot version found on Billinton vehicles. You live and learn! I stuck the parts together with Superglue after lots of dry runs to build my confidence in getting correct alignment when it mattered. Previously I have used two-part Epoxy rather than low melt solder. The outside is painted with Humbrol 27 grey and the inside and outside around the openings is painted matt white to represent liberal application of limewash. The roof is white for now but may be weathered down in the future.

Open A wagon 5881 is built from a Cambrian kit for the 1912 pattern wagon (SR Diagram 1369). The kit goes together easily, although I did a bit of fettling of the joining edges of the sides and ends to ensure a neat fit. It has been built with the 1912-14 single V hanger, double shoe, either

side brake gear. I drilled out the buffer housings and installed sprung buffers using Kean Maygib steel buffers and springs, retained by Alan Gibson brass bushes behind the head stocks. As the tarpaulin bar is fairly fragile, I fixed it in the down position resting on the top of the side of the wagon. To achieve this, I needed to shave a bit of plastic off the top inside edge of the block that fixes the U-shaped guide to the wagon end, so that the pivot arm could lay at the right angle. The wagon is weighted with lead flashing stuck underneath with Evostik contact adhesive. It is painted with the slightly darker Humbrol 79 grey to reflect its number of 5881, which according to the photo caption in the OPC wagon book was a 1914 built wagon.

The other Open A is again a Cambrian kit built in exactly the same way as 5881 but is painted with Humbrol 27 grey to depict an early production wagon. What I would like is a suitable number for a 1912 or 1913 built wagon. Unlike the GWR, the LBSC allocated numbers to fill gaps in the stock list, rather than follow a strict numerical sequence based on date of build.

References

Prototype information supplied in the D&S and Cambrian kit instructions

An Illustrated History of Southern wagons, Volume 2, G. Bixley et al. OPC

The two single bolster wagons were built from NuCast kits obtained from my friend Brian Webb. Both are whitemetal kits fitted with Alan Gibson P4 split spoke wheels in MJT rocking W irons. There is not a lot of metal to make strong corner joints but after several dry runs, fettling of the mating surfaces and some improvised jigs I managed to assemble the sides and ends to my

satisfaction using superglue. Adding the plasticard floor makes the assembly a lot stronger. I drilled out the whitemetal buffers and fitted Slaters steel buffer heads. PC screw couplings were fitted. The bolsters were pivoted using a 12BA stud inserted into the bolster and held in place by a nut and washer under the wagon. Information about pivots and rubbing plates under the bolster was provided by several Circle members. Such is the benefit of Brighton Circle membership.

Both wagon bodies were painted with Humbrol 27 grey and the running gear with Precision dirty black. Lettering is from the HMRS Methfix sheet and running numbers were taken from the caption to Plate 87 in the OPC book Southern Wagons volume 2. With a short body and a short wheelbase it is important to minimise side to side movement of the axles in the axle bearings and check the wheels are in line with each other relative to the side of the wagon, otherwise the wagons will not run true and could be more likely to derail.

The Burgess and Penfold PO coal wagon was built from a Cambrian Models prepainted and lettered kit. The prototype was built by Hurst Nelson in 1902 and a photograph is available from the HMRS Collection ref SKU:ABN223. For expediency Cambrian Models applied the livery to one of their Gloucester 5 plank wagon variants but apart from the Gloucester axleboxes and the shape of the V hanger it really looks the part in my opinion. I don’t plan to change these features.

This kit is no longer available and I purchased it as a completed item from eBay. I have replaced the EM wheels with Alan Gibson P4 split spoke wheels and replaced the Jackson 3 link couplings with my preferred Slaters hook and links combination. I am thinking about removing the plastic buffer heads and fitting Slaters steel buffer heads. It is not compensated at the moment so I need to see how well it copes with some of my trackwork under operating conditions. If necessary, I will fit a MJT internal compensation rocking unit at one end. The original builder has done a good job of weathering the wagon so no further work is required there.


BRYANT & Co
BURGESS
HILL
100
4000
V

Two 4mm scale private owner wagons built from POWSides ready painted and lettered Slaters wagon kits.

The Bryant & Co wagon is a standard Gloucester Company built 5-plank 8 ton, side doors only version. A photograph of the prototype is shown in Plate 70 of Keith Montague's Gloucester PO wagon book published by OPC. As with my other models it is fitted with MJT W irons, Alan Gibson split spoke P4 wheels and 3 link couplings. I also substituted MJT whitemetal Gloucester 4S axleboxes to match those shown in the picture. I need to add some of the stylised Gloucester "G" insignia transfers produced by POWSides.

The Stephenson Clarke wagon was one of a batch of wagons built by the Gloucester Company to a Harrison and Camm design and is the subject of an article by Simon Turner in the Brighton Circle Modellers' Digest 7. The model is based on the Slaters 7 plank Gloucester 10 ton side and end door wagon kit. I substituted Ellis/MR axlesboxes (MJT), replaced the V hanger with one of the appropriate shape (Slaters Charles Roberts type) and raised the height of the pivot bar for the end door to match the pictures in Simon's article. I left it alone at this point, as to get an exact prototype match would need more serious changes to the sides of the wagon. I am happy with it the way it is.

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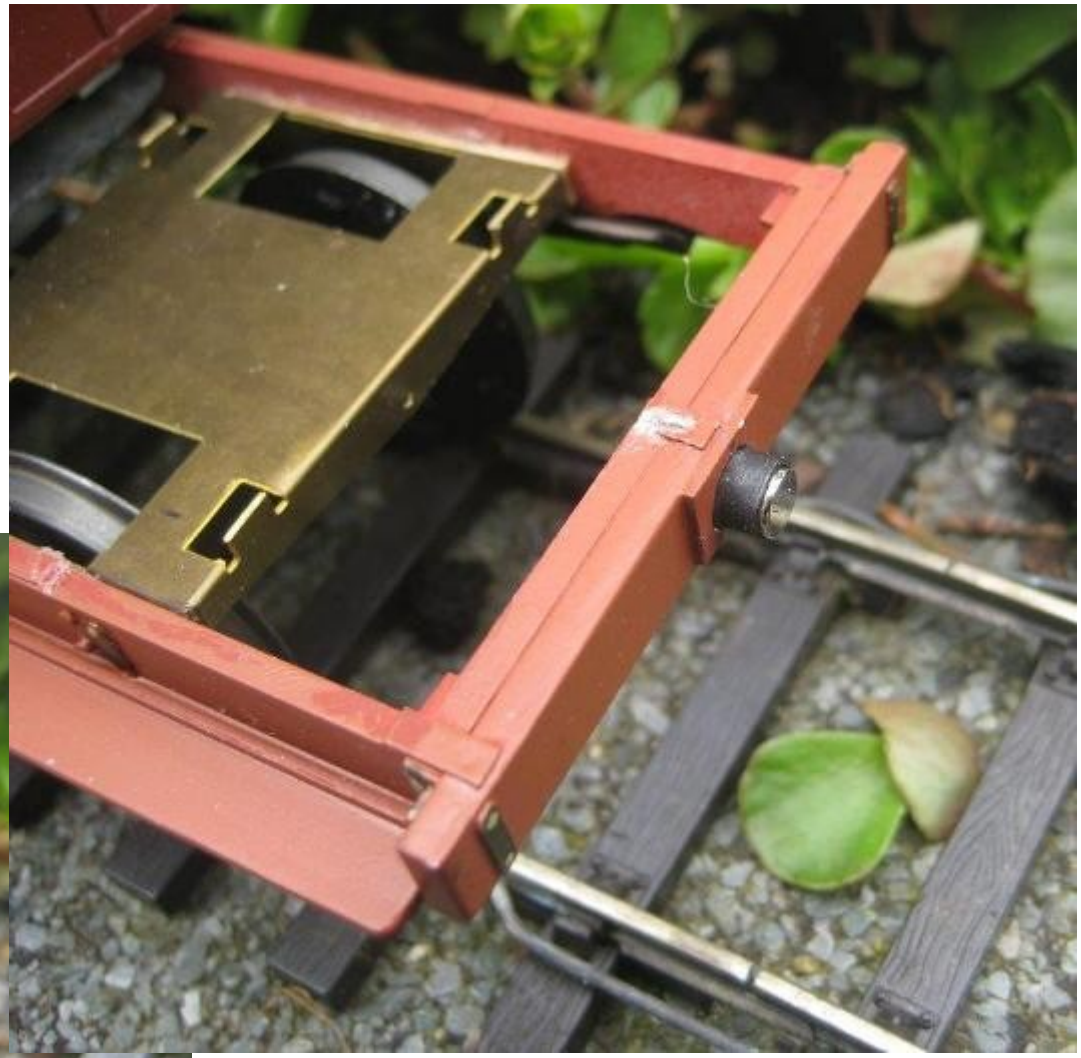
VB 5 - Richard Schmidt

VB5 - Colin Hayward

Colin Hayward’s scratch built South London set of Stroudley 4 wheelers.

First and second come fitted with suitably luxurious interiors.....



Close coupling of the set was achieved using magnetic couplings.

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VB5 - William Ascough

Holyrood, from the ACE models kit for a B4 4-4-0.

B4 in umber livery.

William discussed the possibility of producing a kit for the Billinton B2 4-4-0. To be viable, this would require advance commitments for about 10 to 12 kits. If you are interested, please contact ACE Products at Contact Us (aceproducts.org)

ACE Products has also acquired the 7mm scale LBSC, open D wagon kit following the closure of NMRS models.

VB5 - Paul Aspinell

Two views from Paul Aspinell's Layout, based on the Central Division of the Southern Railway.


SOUTHERN
2078
BRACKLESHAM BAY

VB5 - The S scale models of Colin Binnie

By Richard Barton

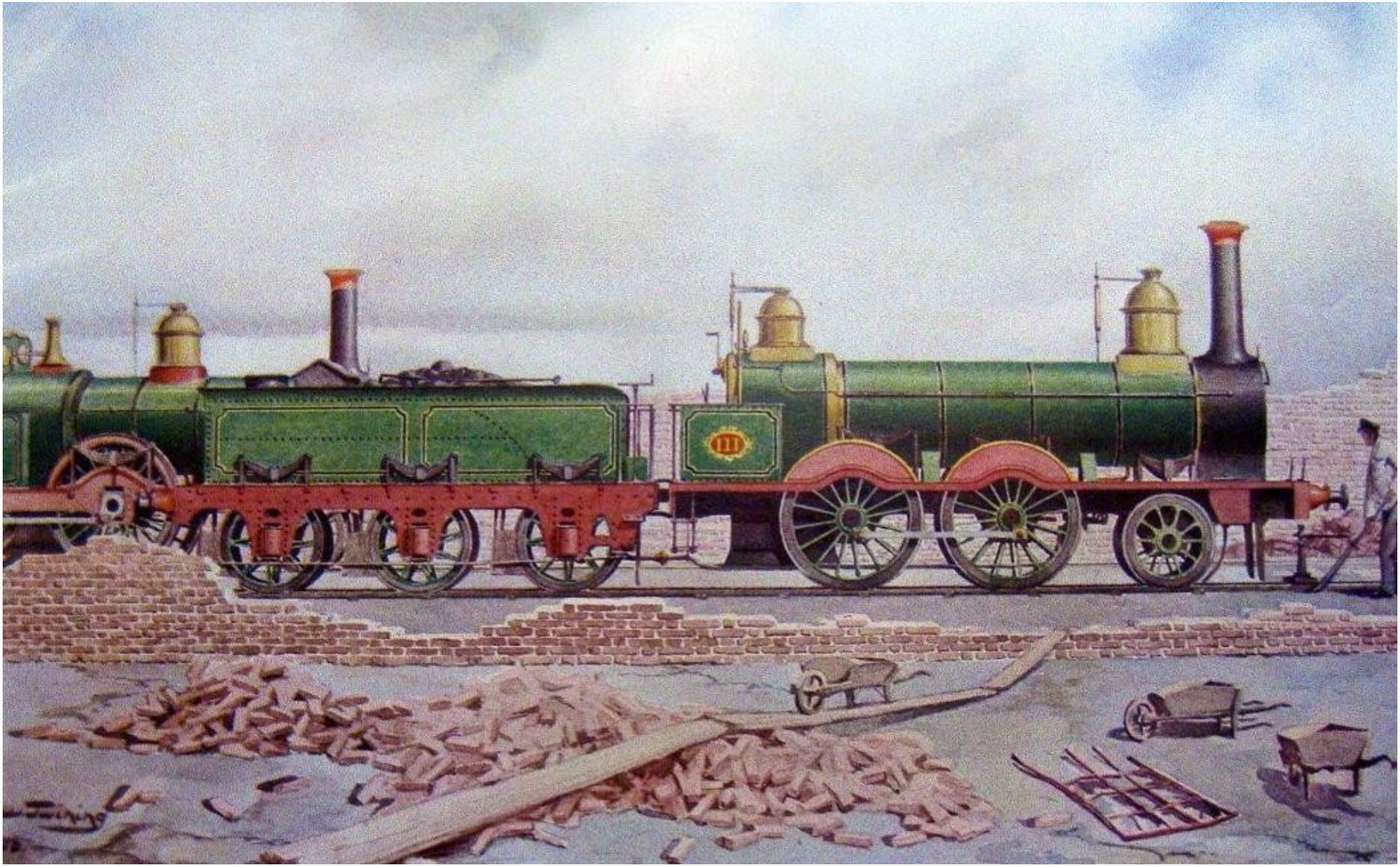
Richard Barton showed a short series of photos of models in S scale by the late Colin Binnie and plans for their conservation. A fuller write up of these will appear in a future Digest.

VB5 - Craven Green

By Nicholas Pryor

Nicholas described his efforts to capture the translucent quality of Victorian paints, which did not have the density of pigments that more modern colours achieve. Research included advice from the V and A and a full report will be provided in due course.
No 175, built by David Amias and painted by Dave Studley.

The two period colour illustrations on this and the following page are the best evidence we have of how Craven's livery may have looked.



Michael de Jong Smith’s model of one of the Stephenson singles, built by Richard Jones, painted by Geoff Haynes and photographed by Tony Wright.

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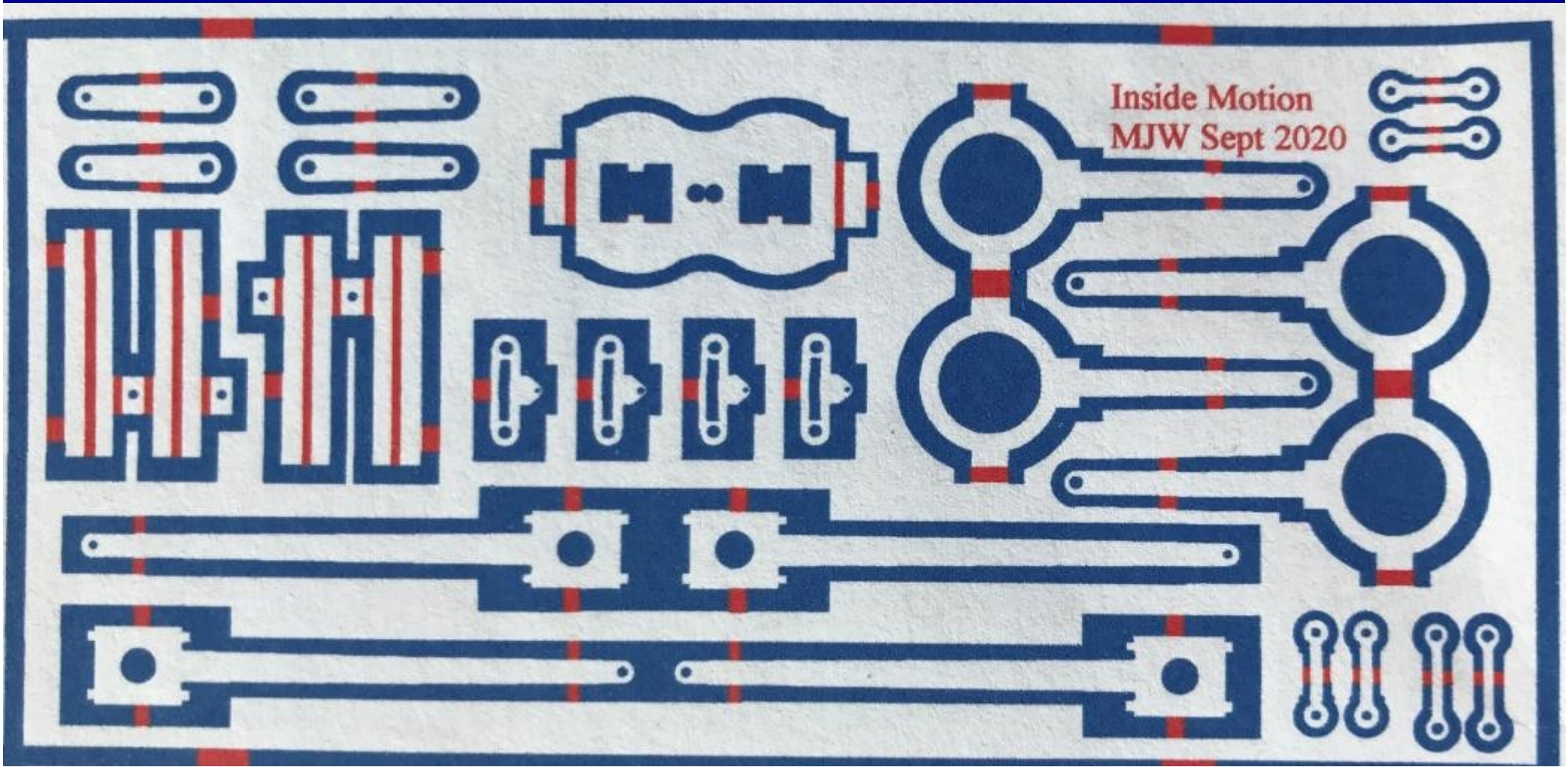
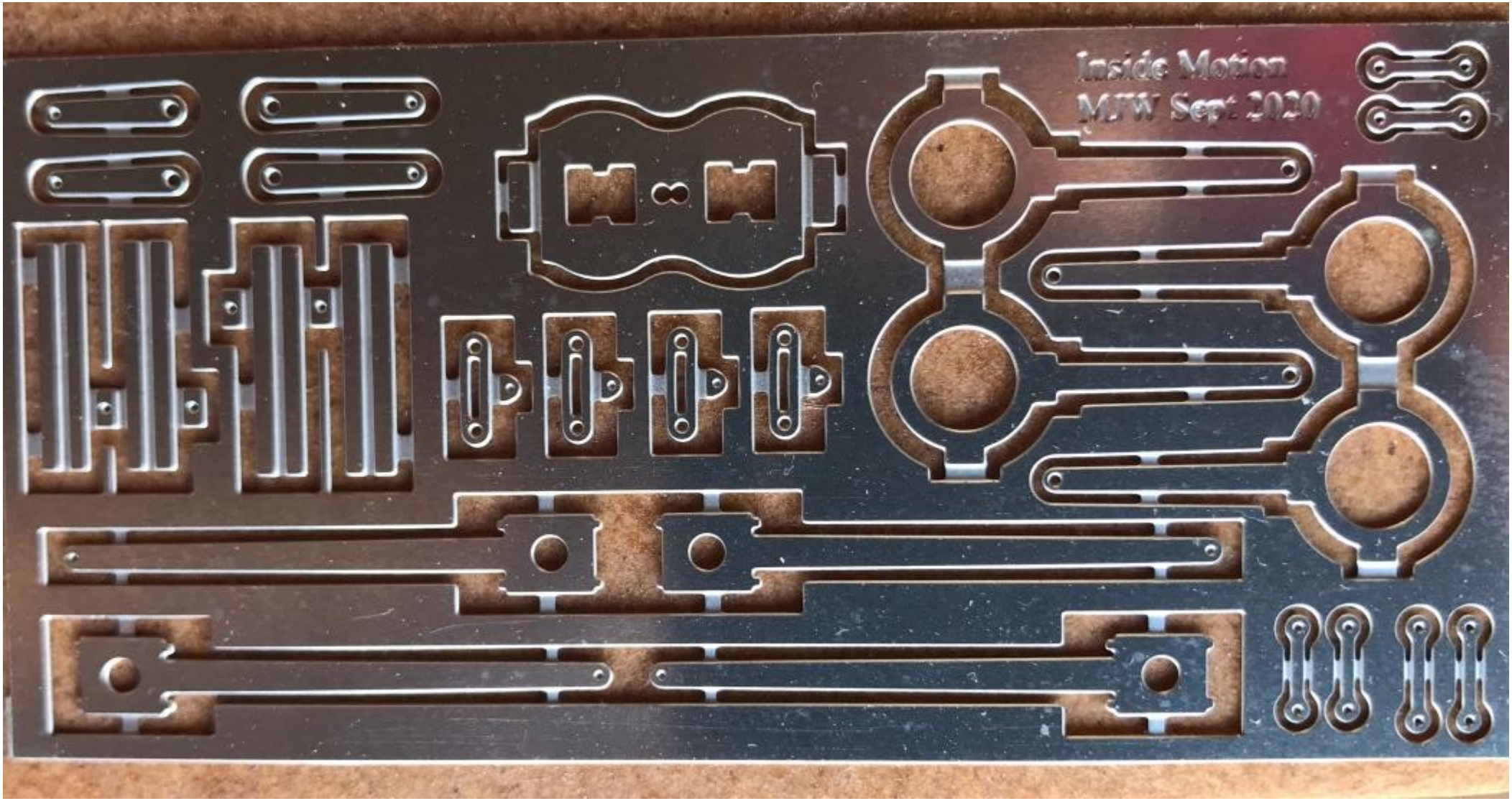
VB5 - Mike Waldron



During the discussion, Mike mentioned that he had etched a set of “generic” inside motion. This is designed to provide a representation of the moving parts between the frames, which are often rather exposed on early locos.

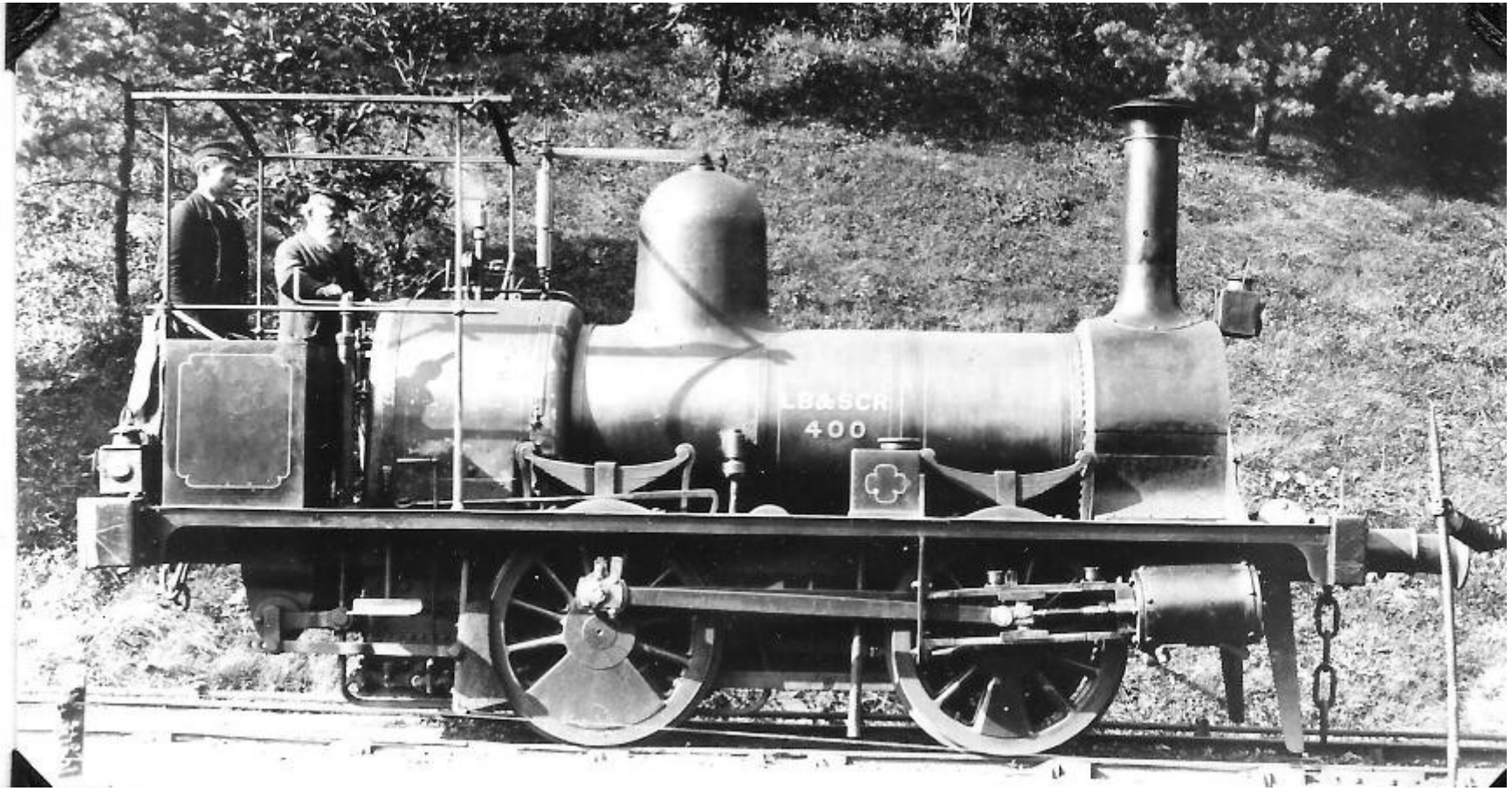


Mike will shortly be placing an order for transfers with his supplier, who prints the various sets of bespoke names. If anyone is thinking about loco names, please contact Mike straight away as it may be a little while before the next batch is ordered. If anyone is interested, please contact Mike.
mike.mjwsjw@gmail.com

VB5 - No 400

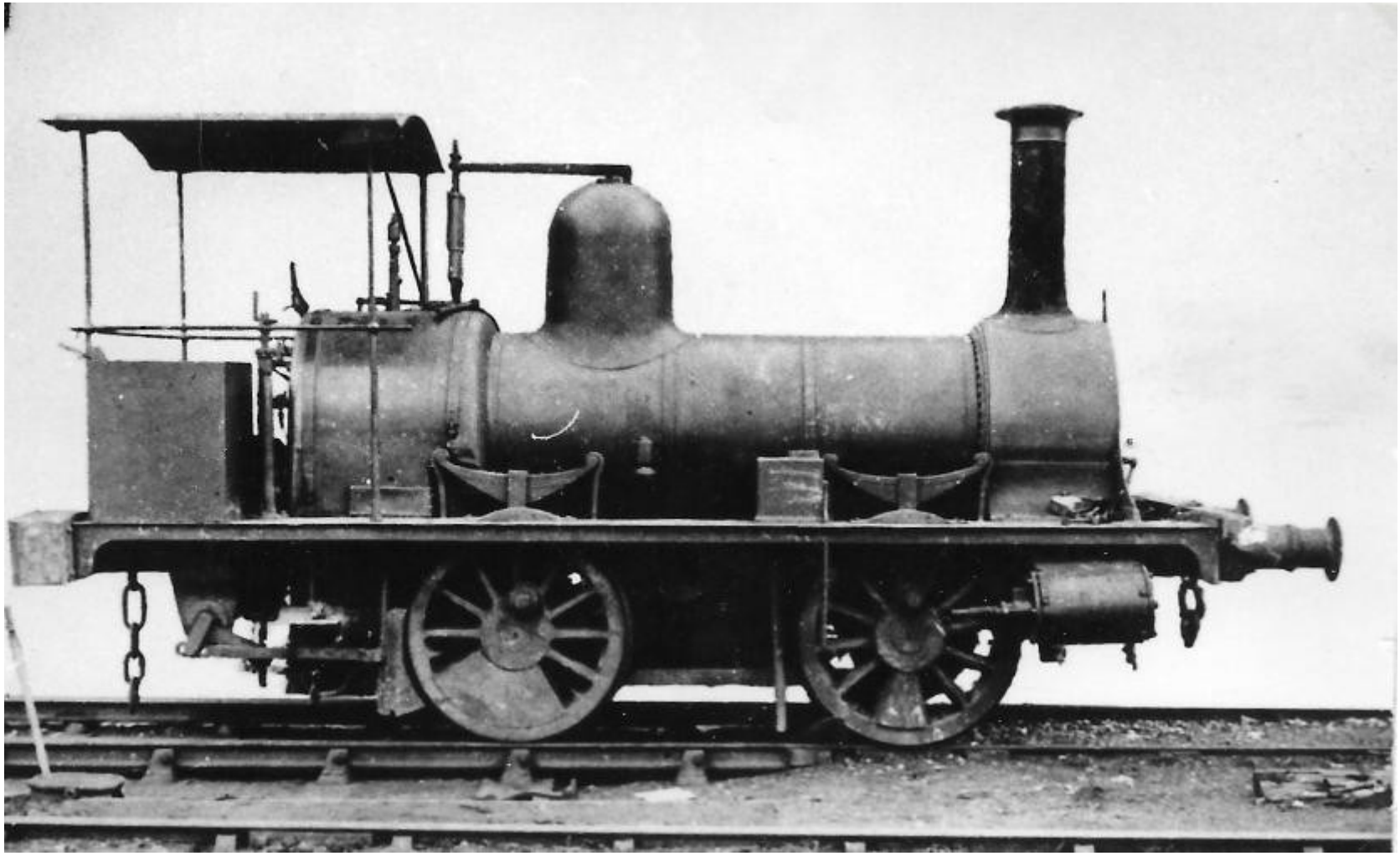
By Eric Gates

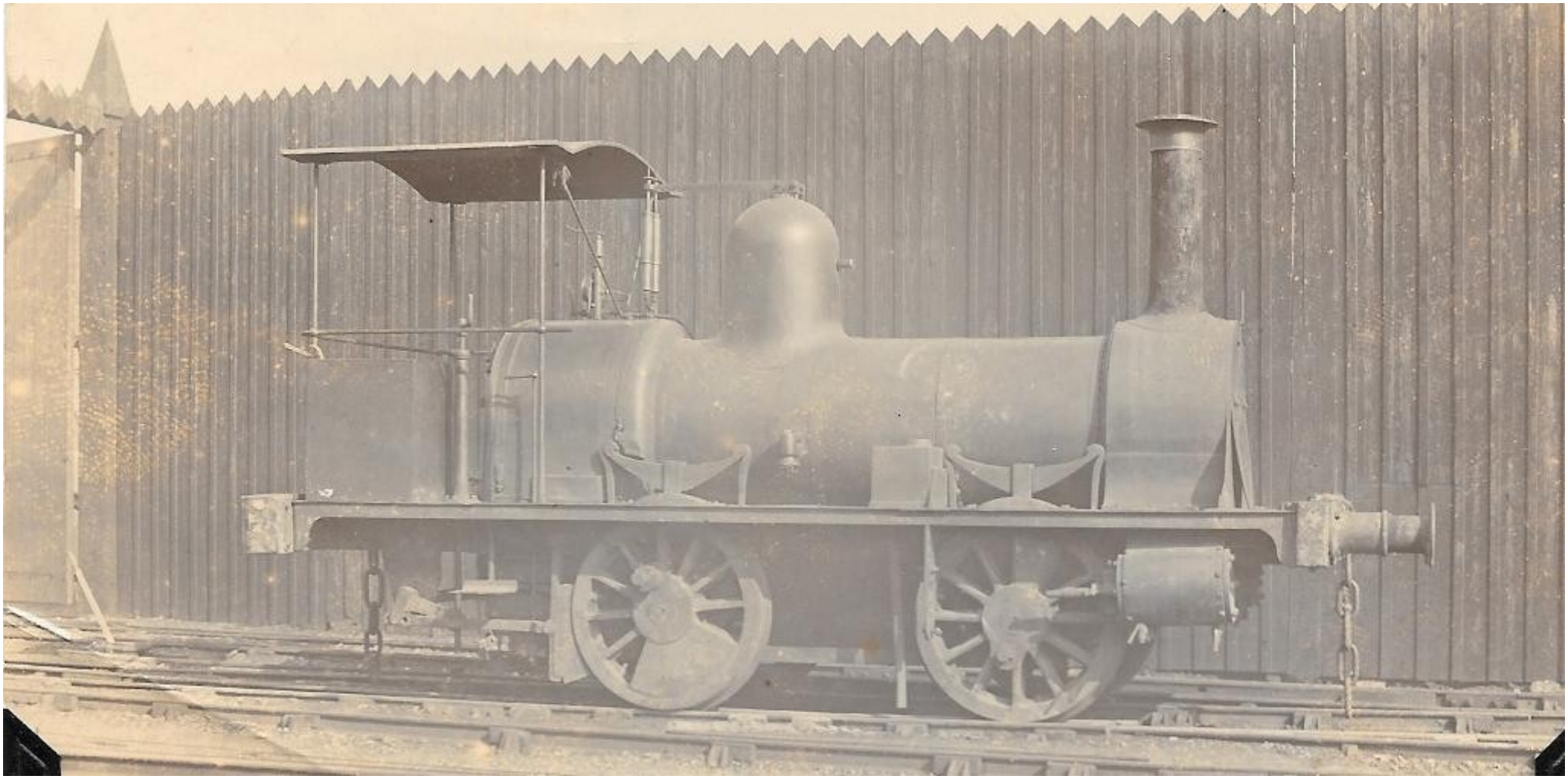
No 400 was one of those Craven orphans that was taken in hand by Stroudley. This model is produced from a 3D print designed by Javier, available from Shapeways. The earlier version, as an 0-4-2 saddle tank is also available and Gary Kemp's model was illustrated in Digest 12.



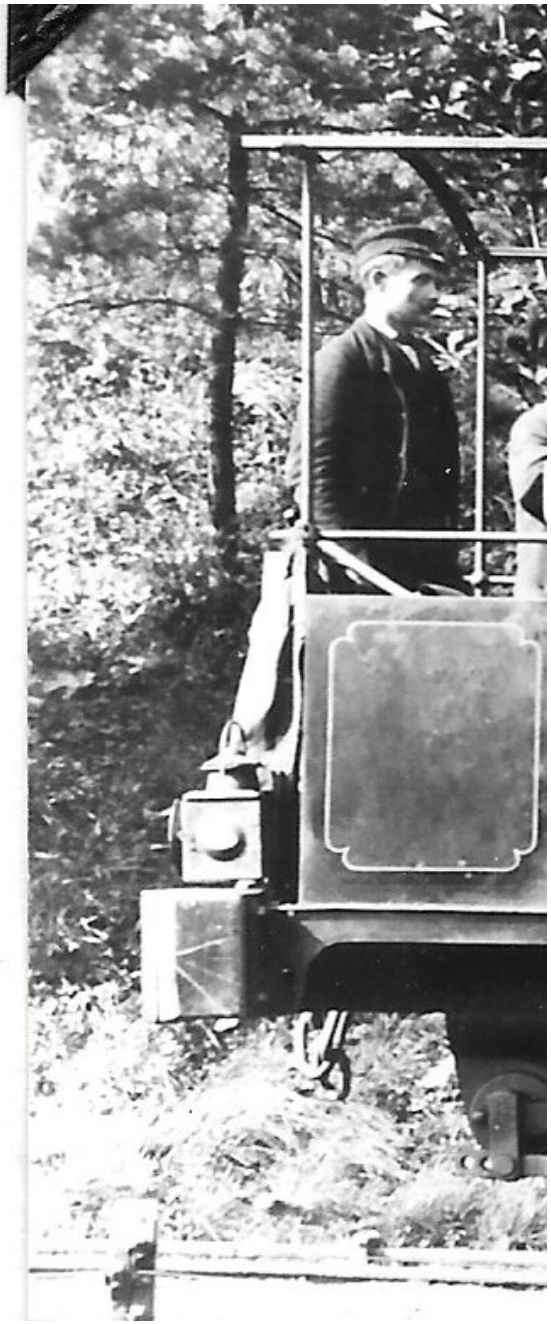
Like all historical projects, the available information leaves some interesting questions.

When painted in Improved Engine Green, was there a fully lined out panel on the cylinders? The drawing by Burtt and that in Hambleton both suggest that there was. Of the three photos, two show the motion taken down, suggesting a place on the scrap line. I assume that 400 would have reverted to goods livery by then? In any event, there appears to be no panel on the cylinders. The photo on the previous page clearly is in passenger livery and, as John Ritter pointed out, close examination suggests that there was an IEG panel.





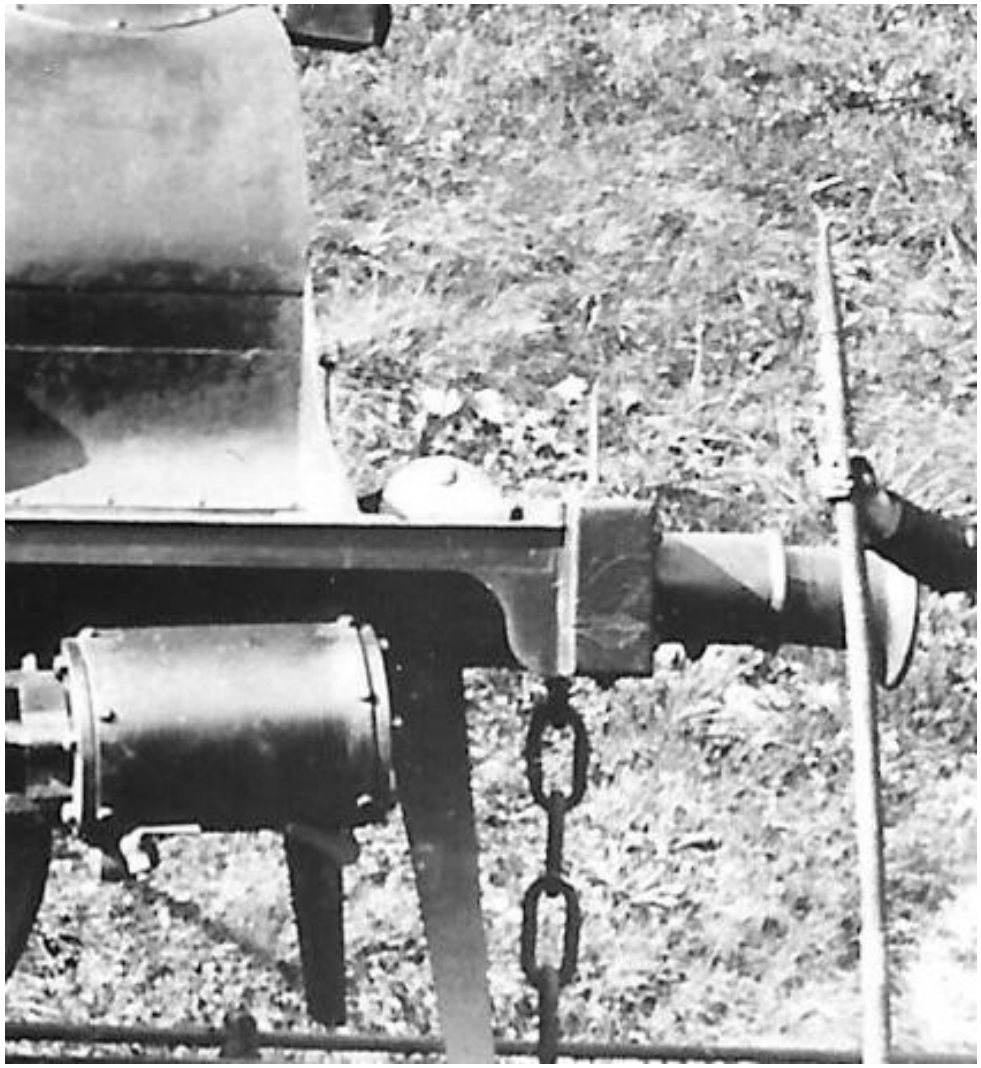
The cab roof seems to have been altered at some stage. In the photo in passenger livery on the first page, the “cab” consists of four upright bars, horizontal bars at waist height around the back and sides of the footplate and arched roof bars, front and back, with no apparent roof. In the two latelife photos (above and preceding page), there is a simple metal (?) arched roof over the footplate.



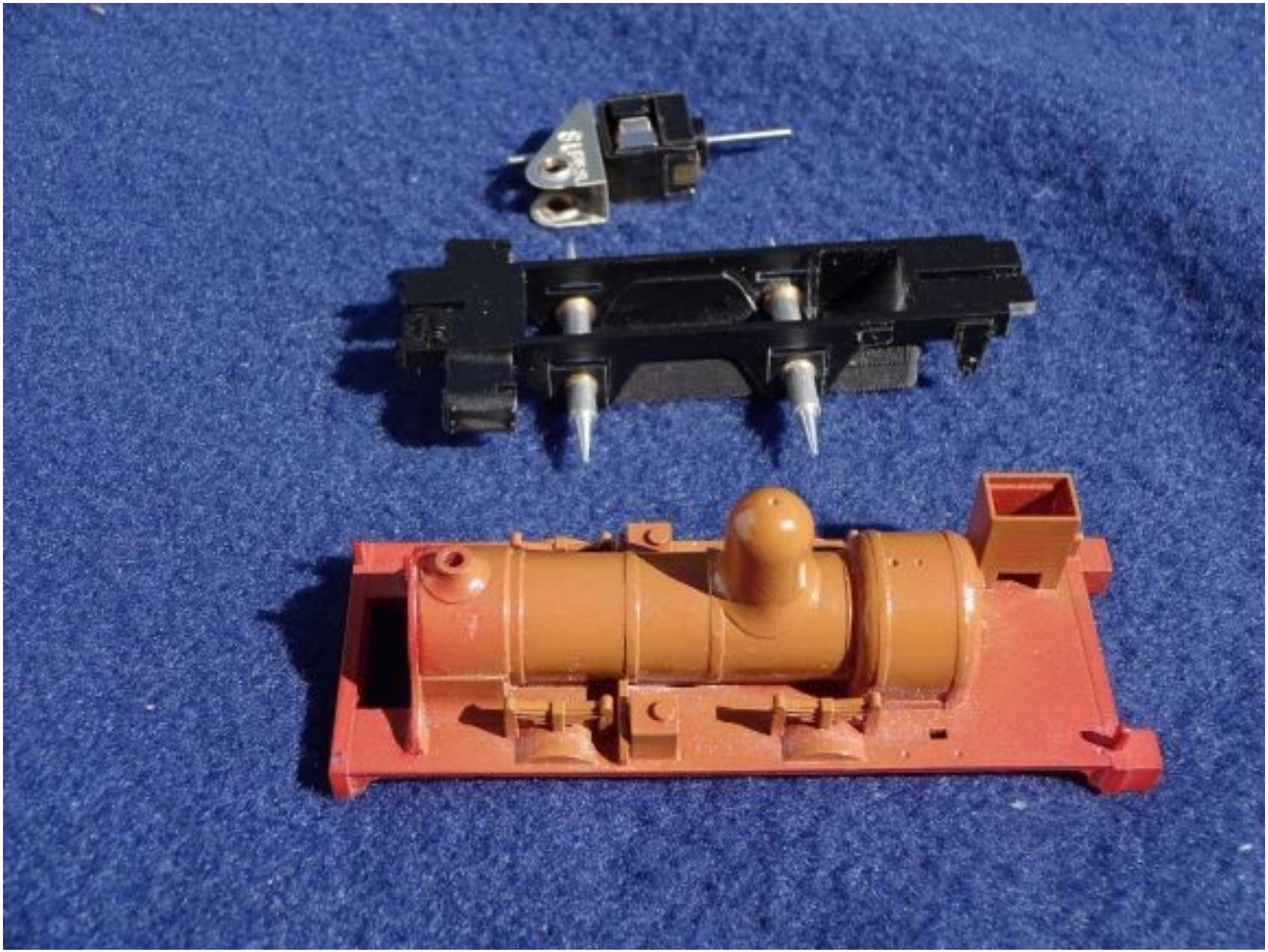
John has pointed out that, in the photo on the first page, the “roof” appears to be a tarpaulin, folded up and slung over the rear cab rail!

The 3D print leaves an opening in the front of the footplate in the same way as many other Craven locos, but the 3D print features a slightly odd, sausage shaped device on the chassis print. This resembles the outline that appears in the drawings but with no obvious function.

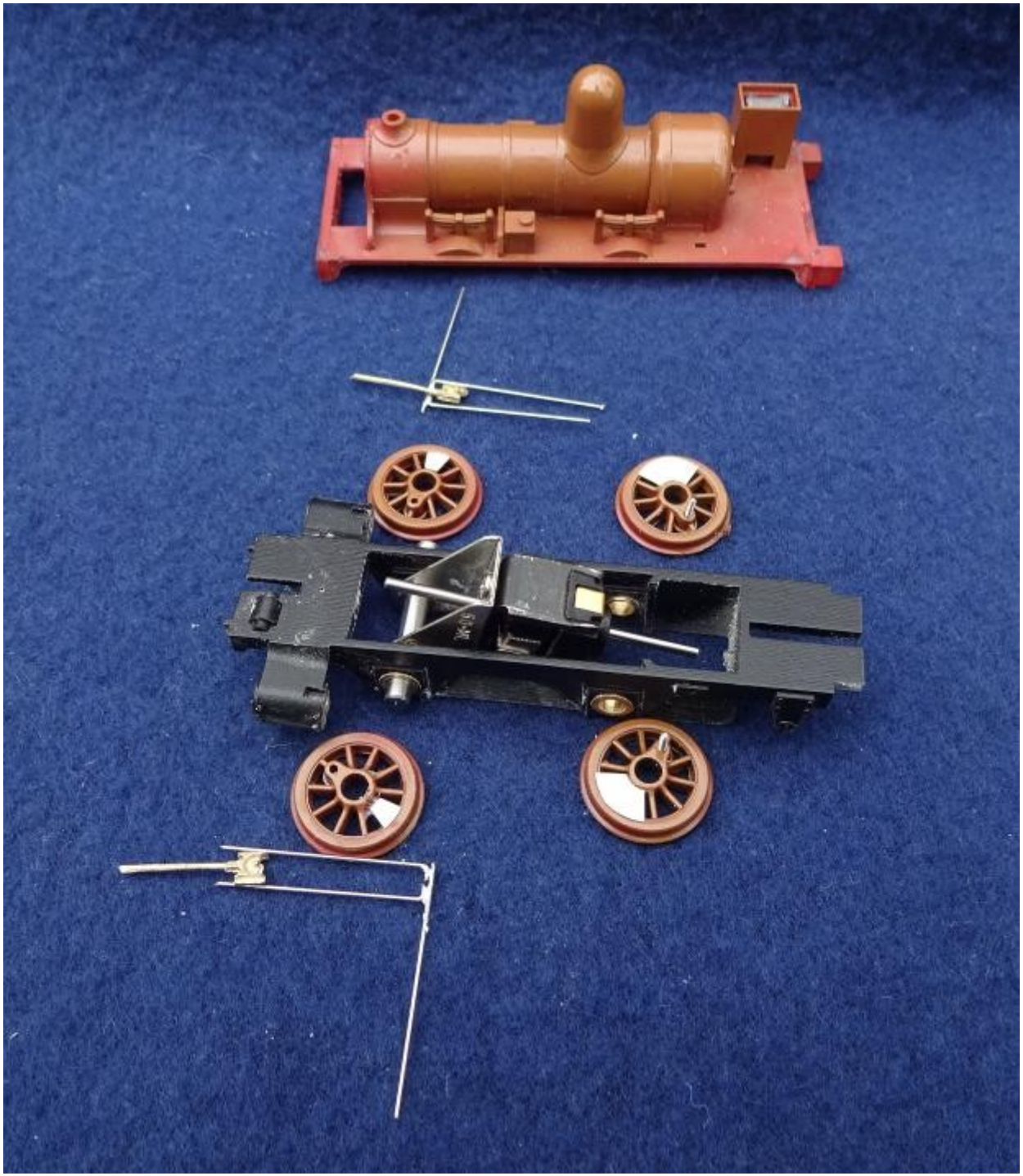
Again, John Ritter kindly offered a solution – the tank filler lid! Obviously; where else would you put the tank filler on a well tank? Examining the photos again, this solution seems to make sense – not least because there is no other obvious place to put water. The photo in IEG shows the lid partly folded back and the scrap line photos seem to show that it has been stripped off completely.

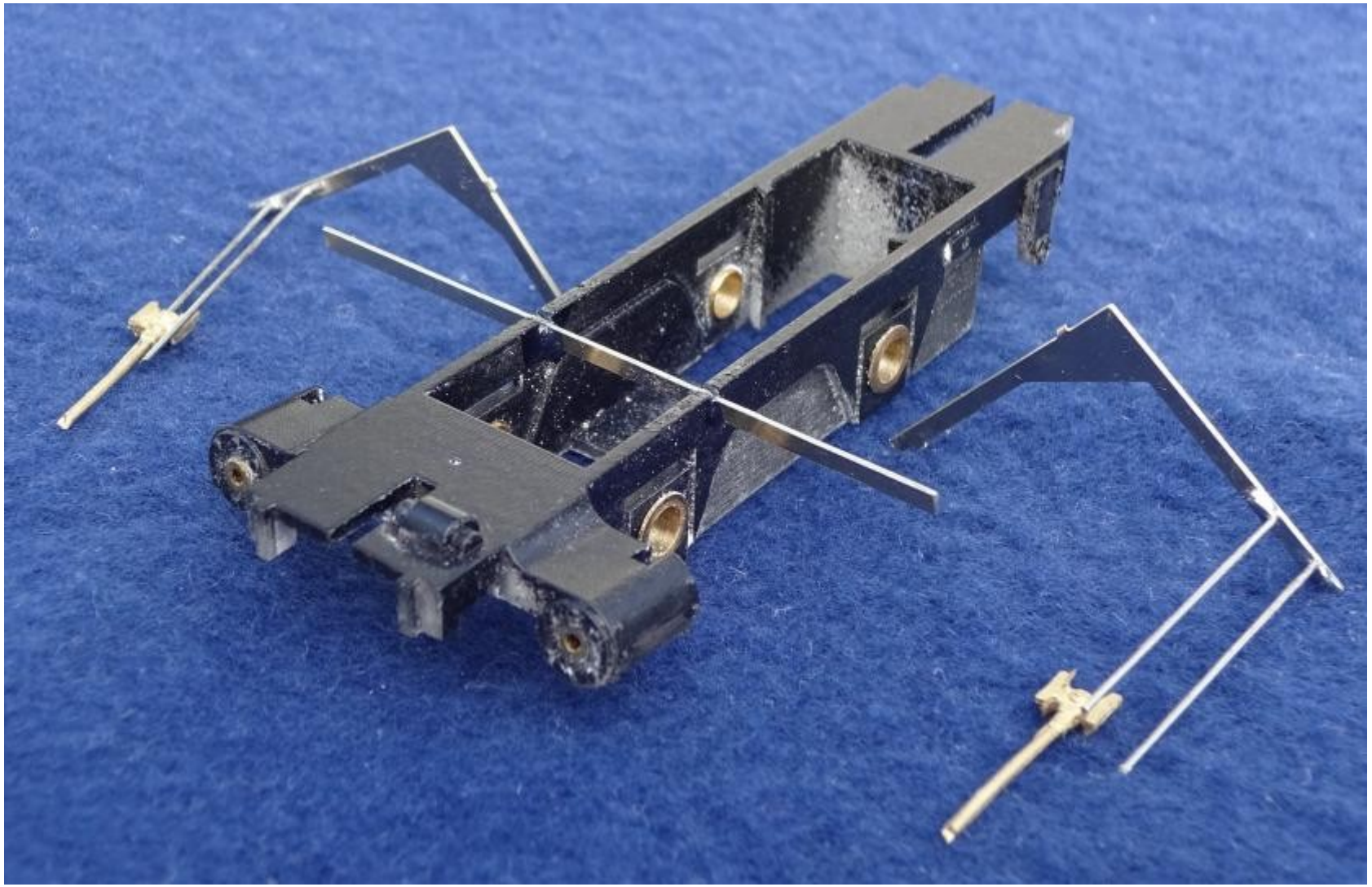


To state the obvious, this is a rather small loco with not much space to hide anything! I chose a motor and gearbox from Branchlines, as the smallest that I could find – and even then, some material had to be removed from the bottom of the boiler in order to allow the motor to fit. I made no attempt to compensate the chassis, but did ream out the axle holes to insert brass bearings. The axles needed some additional washers to minimise sideplay, even when using the chassis designed for EM.

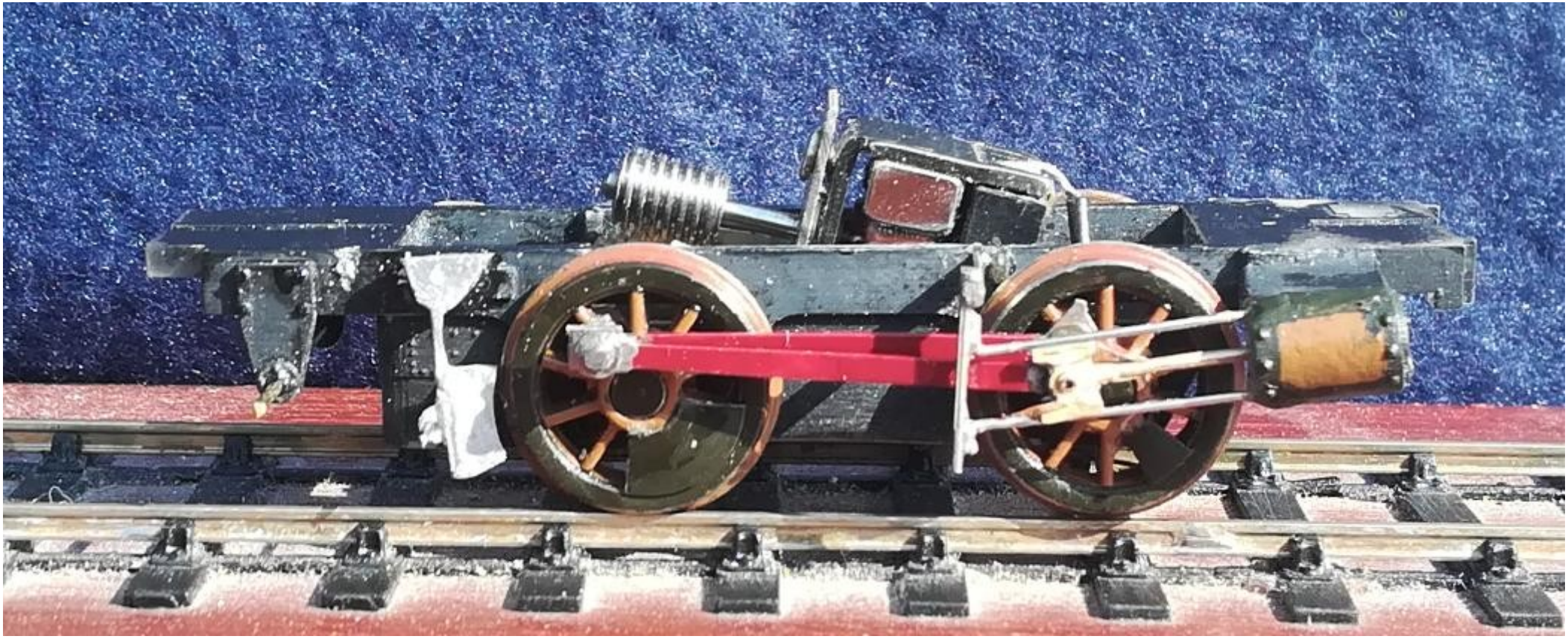


Crossheads were purchased from from HighLevel, slidebars and motion brackets were fabricated from nickel silver and a crossbeam for the motion brackets was Araldited into a slot cut in the frames. The “interesting challenge” in all this is to match the length of slidebars to the throw of the crankpin; the Alan Gibson wheels are not a precise match for those on No 400 and the longer throw produces a longer travel on the slidebar.





The other issue is that, for EM gauge, the clearance between the cylinders is not really enough - even with the leading crankpin nut reversed. It took two attempts to get the motion brackets soldered to the crossbeam in roughly the right alignment and, at the other end, eventually, I sliced through the cylinder mounts and added a 20thou plasticard packing piece either side with superglue and then Araldite. The slidebars were finally superglued to the slots in the cylinders, then secured with Araldite.



All in all, one of those iterative processes, involving the 3 Ps – patience, perseverance and profanity.

The 3D print provides quite a good basic body shell, but with plenty of scope for further detailing.

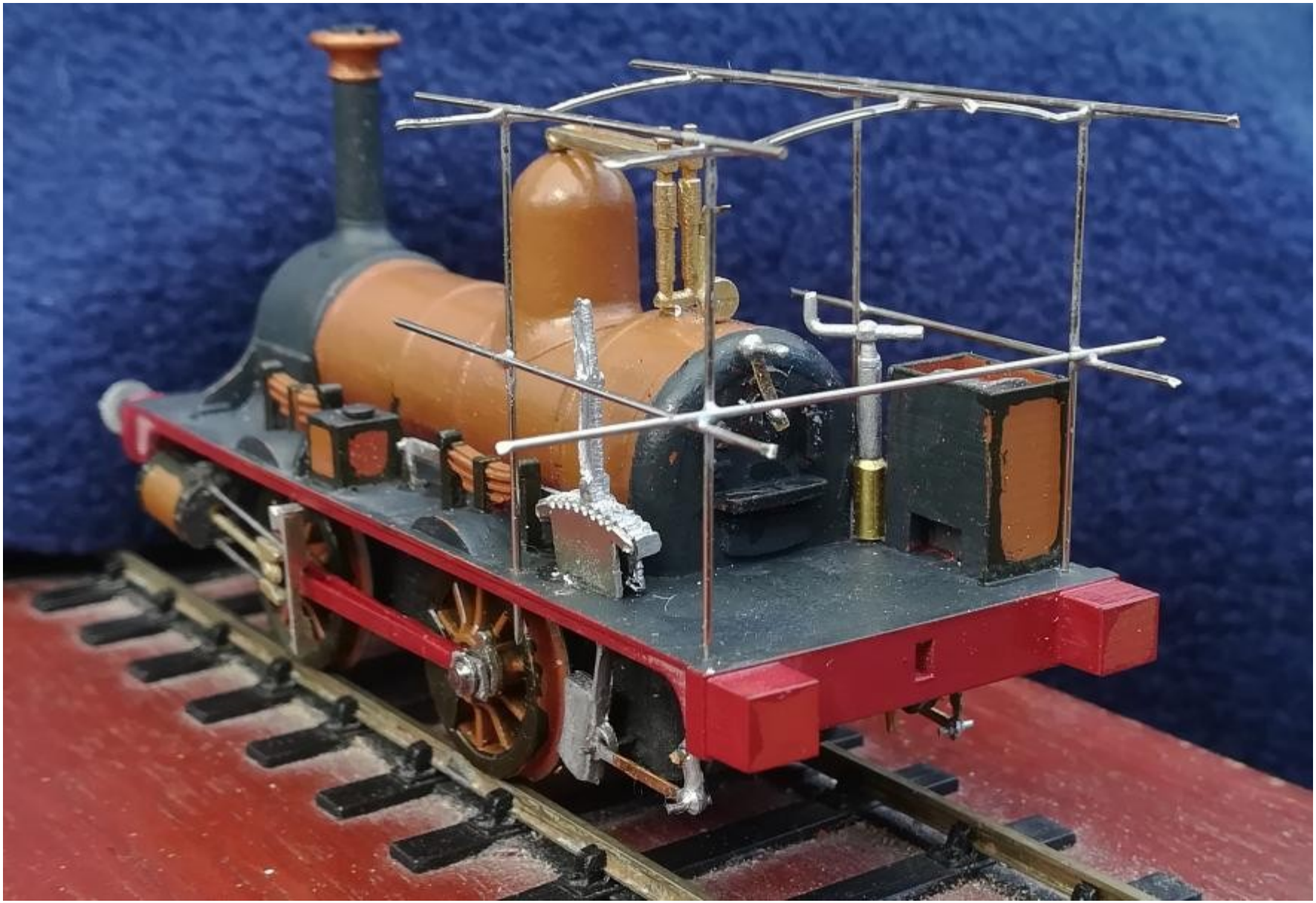
- I have substituted the reversing lever on the footplate with a whitemetal version that includes a quadrant. The drawing in Burtt of No 27 as a 0-4-2 saddle tank thoughtfully shows the left hand side and provides a useful reminder of the need for a reversing rod to connect the lever to the motion. The full flush footplate, extending under the boiler, is unhelpful at this point, but probably unavoidable.

- I added a brake column from the spares box and spent a little time fabricating the brake gear from etched brass fret spares and some whitemetal cast blocks.

- The steam fountain and whistle is shown by Hambleton in some detail – which I have not tried to reproduce fully. I have settled for some brass wire and tube as a simplified representation. The 3D print includes the pressure gauge, which I have added to the front of the steam fountain.

Just by the fireman's boot, there is the lever for the Giffard injector with pipework leading to the boiler feed. The position of a feed on the left hand side is obscured by the reversing rod, which stopped me worrying whether one injector could operate two boiler feeds.

The cab looks like the result of a collision with some scaffolding but was quite easy to fabricate from nickel silver wire. I have also added a regulator and some steps. Access on the fireman's side involves squeezing between the bunker and the brake column while on the driver's side it would have involved climbing over the reverser quadrant but ergonomics do not seem to have been a major issue on locos of this vintage.



For ease of assembly, the pieces of wire are much too long and were snipped off to length.

Lining and Lettering

In this case, the transfers presented two challenges.

Boiler bands are usually no more than the thickness of a fag paper and, given the choice, I would represent them only with the lining transfers. In this case, the 3D print is a bit oversize and the boiler band transfers struggled to settle properly. Lots of Micro-Sol helped but have not cured the problem completely.

The number on No 400 included LB&SCR above the number. To represent this, I used some carriage transfers with the black shading from the late umber livery. It is a close match to the size but the LB&SCR was too large to fit between the boiler bands: it is possible that the boiler bands are actually a bit too generous on a very small loco. The best compromise that I could think of was to omit the ampersand, which reduces the lettering to five characters, so it just reads LBSCR. It is wrong, but it looks better than putting all the characters in, which resulted in an untidy jumble, and it is certainly better than anything that I could do freehand.

Painting

At the risk of repetition, a few words on painting. The base coat of primer comes from a tin of Halfords rattle-can red primer. This is particularly important on 3D prints which may need repeated rubbing down to get flat surfaces to look smooth. The main colours, IEG, olive and claret are all enamel but thereafter I try to stick to acrylics. Black is actually a very dark grey – anthracite or black/grey. For metallics, I like Games Workshop colours, even when they come with slightly improbable names.

Before applying lining transfers, I give a quick brush of Klear floor polish over the areas that are to receive transfers. This provides a slightly glossy surface, which reduces the risk of tiny bubbles under the transfers that cause silvering. When transfers go on, Micro-Set is applied first and then Micro-Sol afterwards. This seems to be the best way to get transfers to settle over any curved surfaces.

I have had unfortunate experiences using solvent based varnishes on top of transfers and therefore I stay with acrylics at this stage. I find that MicroSatin is as close to a full gloss as I want for my rolling stock and I try to break up the tones by adding MicroMatt to the bits that need “weathering”. I dilute the varnishes with water and a tiny bit of windscreen wash and add a little bit of colour to the weathering coat; black (soot) for the upper surfaces and brownish for the running gear. Take it very gradually, as the colour will build up without you noticing!

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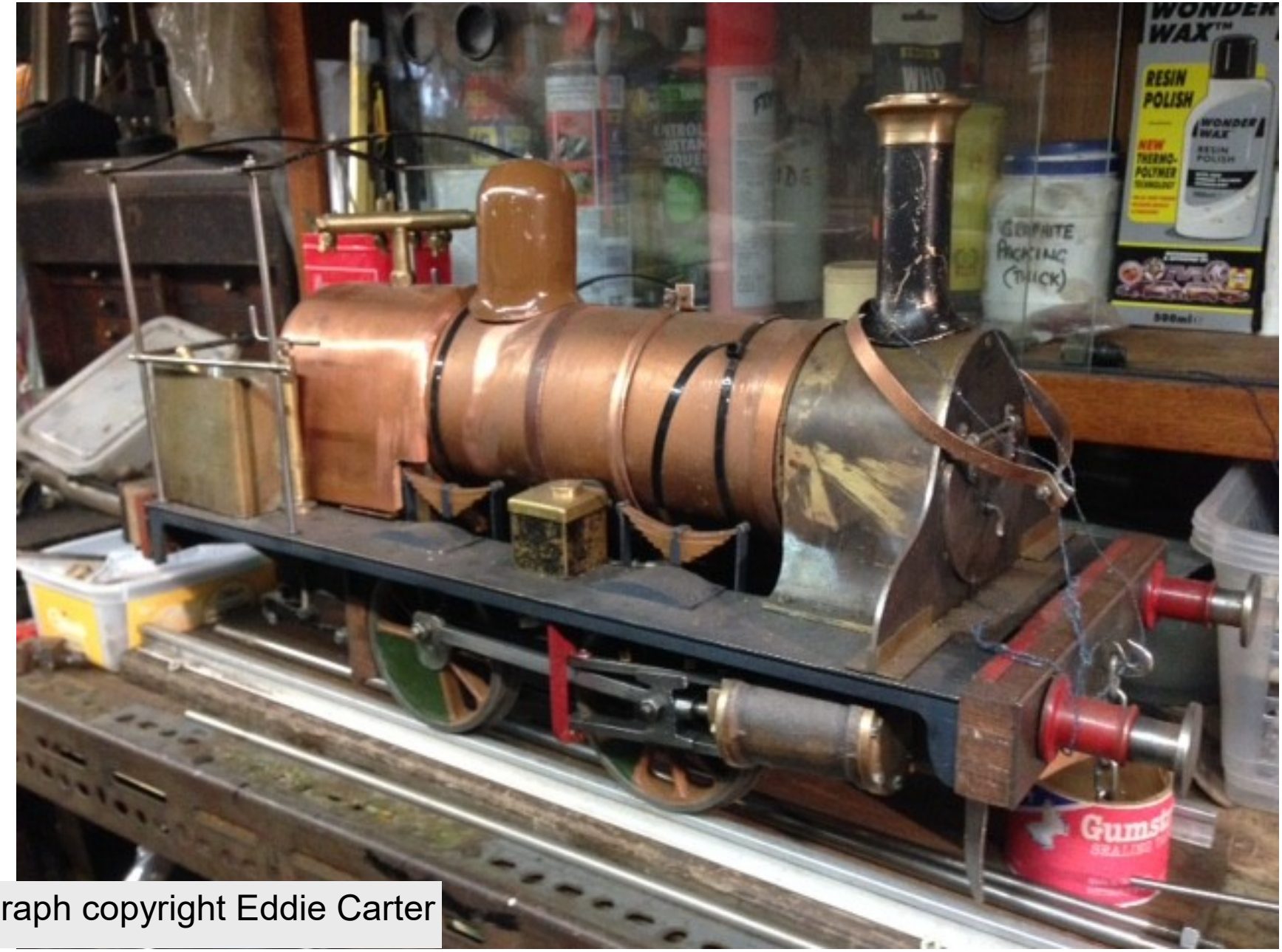
During the discussion at VB5, Eddie Carter mentioned that he was also working on a model of No 400 - but in 5” gauge! We hope that a full report will appear in a future Digest.



Review of Gladstone Transfers - 4mm scale

By Gary Kemp

Recently I was shown this LBSC B1 waterslide full lining decal set on eBay, and with the type of content on my YouTube channel it seemed appropriate to get some and try them out. The short version of the review is that they are better than I could do by hand, but they could be improved.

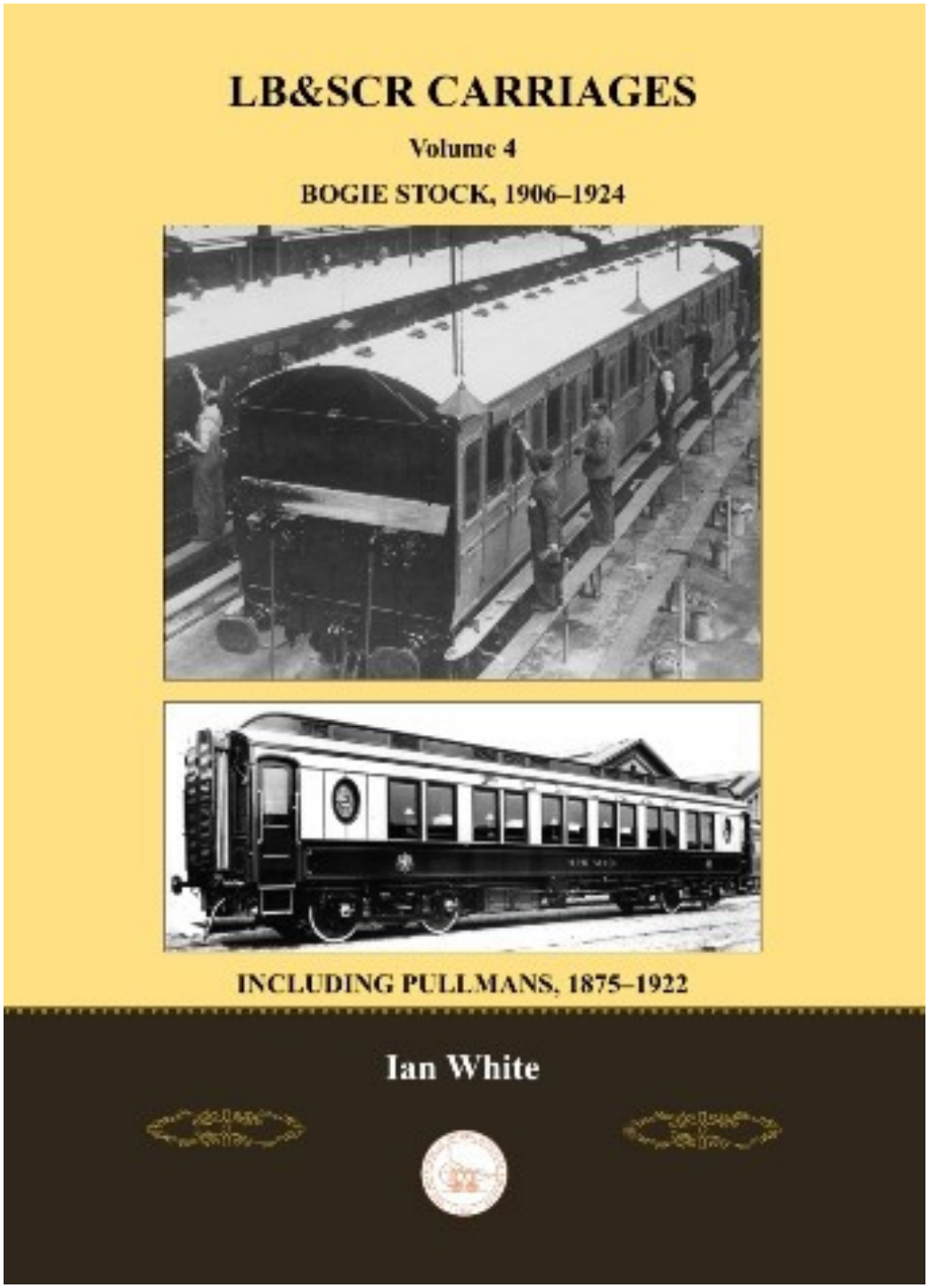
They were nice and easy transfers to use. Printed on clear transfer paper, they needed cutting as close to the transfers as possible to prevent the backing on the transfers being visible. Unfortunately some of the bigger panels seemed quite susceptible to air bubbles. However, there are plenty of spares and, with more care, they could most likely be applied better and avoid the bubbles behind them.

The white colour on the transfers was very fragile, and unfortunately, I didn't discover this until too late. This is a problem that could be fixed by varnishing the transfers before applying them, however as there are no instructions included, I assumed this stage of the printing process had been done by the manufacturer.

There are also a couple of dimensional errors, in the transfers, of which the most visible is on the splashers. These should have the bottom of the lining at the same level front and back, however on these transfers the lining drops down lower on one side.

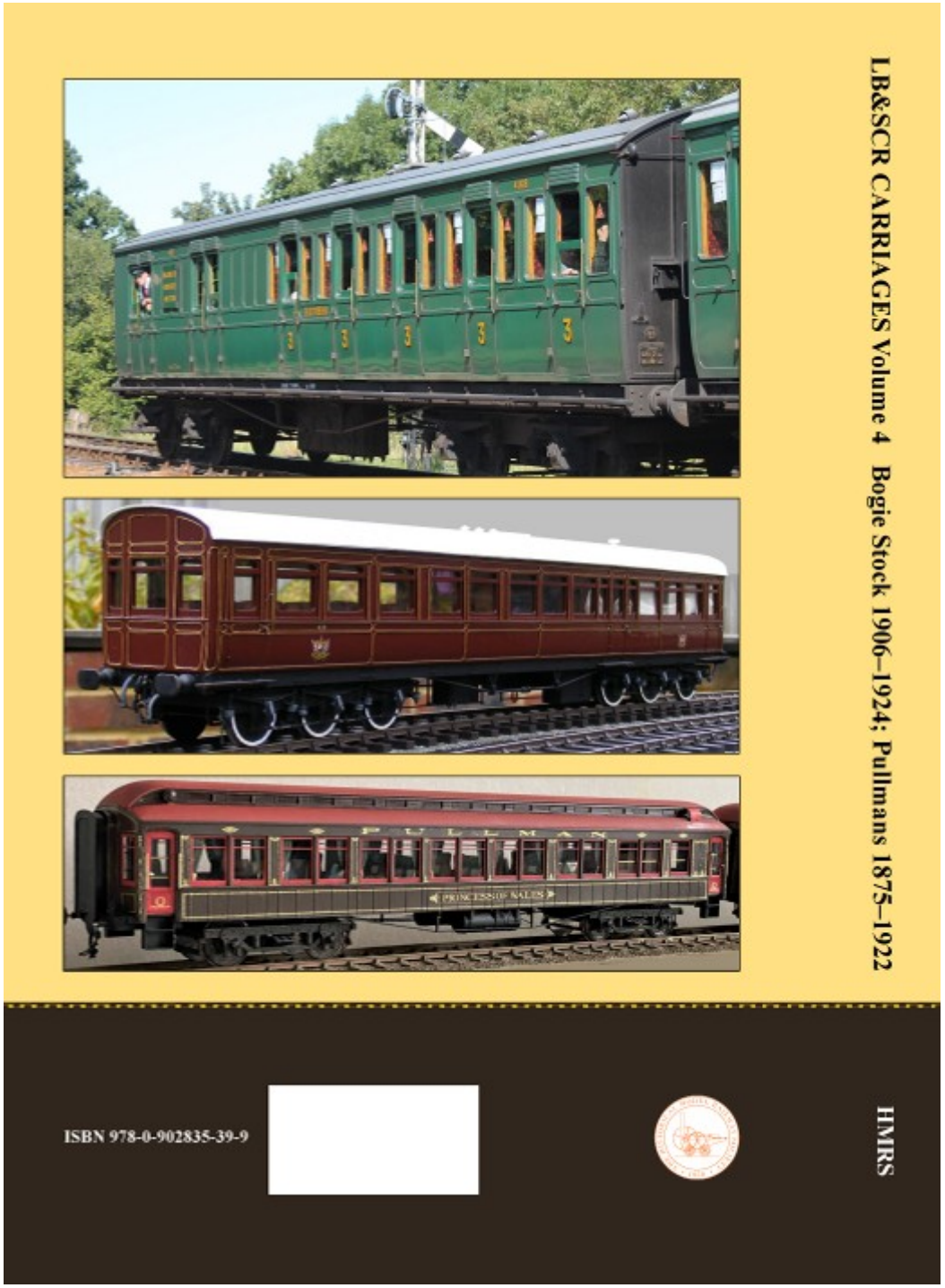
On the plus side, there are enough transfers provided on the sheet to cover 2 locos, so there is a second chance for every transfer on the sheet!

So, as I said at the start, these transfers are not the best transfers ever and did leave me slightly disappointed with the result, especially where the white lining came away, but they are much better than I could do by hand. They are reasonably easy to use, and come with plenty of spares. If these minor issues are addressed, I'm sure this would be an excellent product.



This fourth volume completes a series on the London, Brighton and South Coast Railway Carriages (LB&SCR) and is authored by Ian White. It covers the bogie carriages built from 1906 onward, as well as the electric motors and trailers converted and built for the company's AC electrification schemes.

The LB&SCR was also the largest pre-group user of Pullman cars, half of which were imported from American between 1875 and 1906. The sixty cars operated by the LB&SCR, including their various rebuilds, are described and illustrated, making this the first comprehensive account of the cars from a LB&SCR perspective.
A chapter describes the contribution of the LB&SCR to the First World War, which included the provision ambulance trains for operation in France. A Supplement chapter gives further information on subjects relevant to all four volumes, including a list of coaching stock equipped for use on vacuum braked lines, Bo-Peep Tunnel restrictions, and additional details of some carriage fittings.



Like the previous volumes, all royalties will be donated to the Bluebell Stroudley Coach Fund.

Total Pages: 296

Photographic plates: 184 (6 in colour)

Drawings and diagrams: 122

Tables: 39

Binding type: hardback

Format: A4 portrait

Author: Ian White

ISBN - 978-0-902835-39-9

Price: £35.00 (HMRS members £23.95) plus post and packing

Available from all good book shops.

Direct from the Society with £5.50 P& P added to the above (outside UK at cost):

www.hmrs.org.uk or

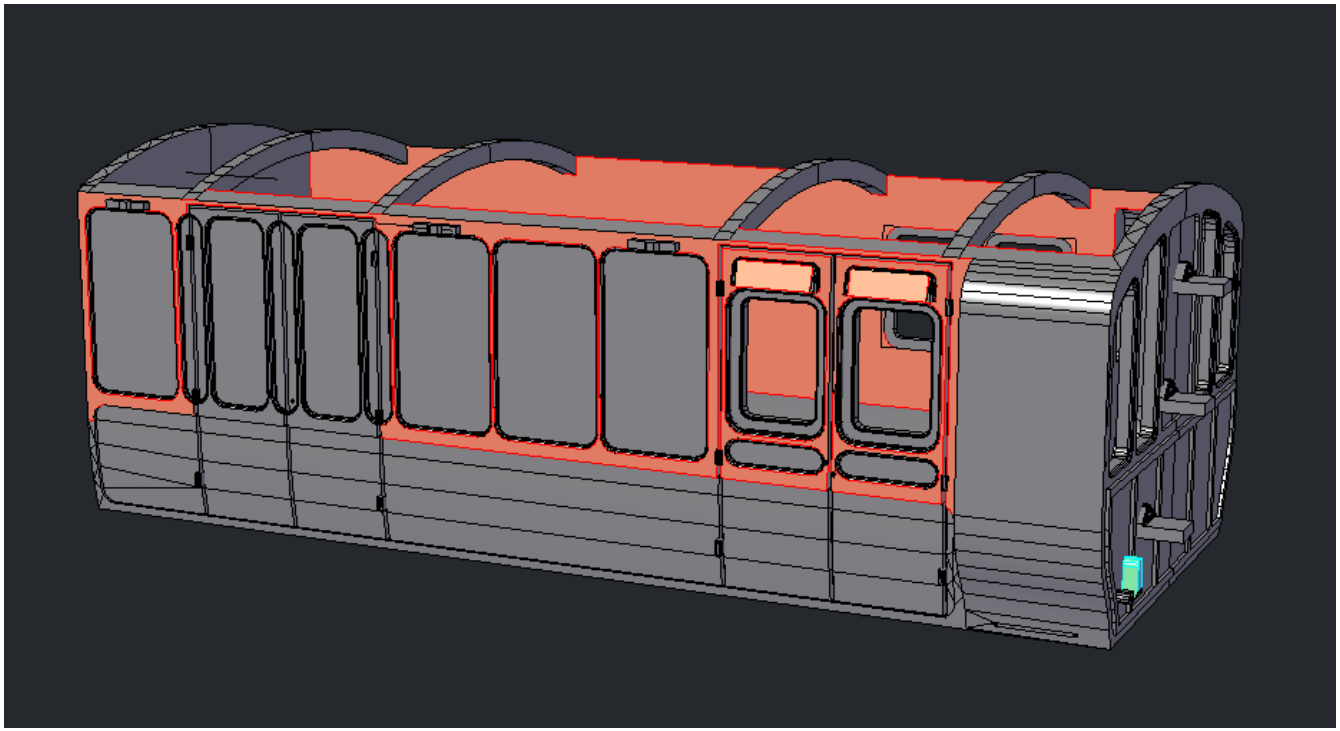
Book Sales

HMRS Museum & Study Centre
The Midland Railway – Butterley.
Butterley Station
Ripley DE5 3QZ

3D prints by Javier

I started producing CAD models 5 years ago with a goal to create LBSCR models not often produced by RTR. I had the idea to start producing a small Stroudley passenger train in HO gauge, since that is the scale that I am surrounded by. However I have noted the large number of models I have only been able to produce in OO. Although I have a modest number of HO models available, I am frustrated that I have not been able to direct my efforts towards creating Brighton stock for my niche corner of the pre grouping world. With some recent announcements of LBSCR prototypes, I have decided to begin work to rescale many of my current OO models to HO over the next year. During this time, I expect to update tooling on a number of my existing kits that I feel have aged a bit since starting CAD. I will also be producing a number of kits that are already produced through RTR manufacturers: specifically, I will start with a set of Stroudley carriages (Thanks a bunch Hornby!).

Prints are available through Shapeways



I have already begun the design process for HO Stroudley 4 wheelers, some of which should be ready by this edition's publication date. I have also decided that these CAD productions will contribute to the first train for my far future LBSC layout - a process which I will record for the next edition!

Smokey Loco Models

Peter Binstead is reviving the Smokey Loco range of carriage etches, which many will remember fondly. Following the loss of the original artwork, all his kits are currently being redrawn. Immediately available as a set of newly drawn etches is the Billinton D94 6-wheel Clerestory saloon. In addition, Peter has available a small number of new ‘old stock’ kits. Note that these are all sets of etches and that castings are not included.

D94 Clerestory saloon, plus roof and underframe £37.50 (5 of)
D29 Invalid saloon, plus underframe £30.50 (2 of)
D27 Officers saloon, plus underframe £30.50 (3 of)
D95 54’ Tri-composite, full kit with etched bogies £39.50 (1 of)
D95 54’ Tri-Composite, body only, no bogies £34.50 (1 of)
D112 54’ Tri-composite, body only, no bogies £34.50 (1 of)
D-/239 48’ bogie luggage van with clerestory roof £36.50 (1 of) all plus P&P

New artwork is well advanced for the D27 Officers’ Saloon, the D29 Invalid saloon, and a Billinton D28 Second saloon. Artwork is also well advanced for the five coach 1897 Royal Train. If anyone is interested in any of these kits, please notify Peter. A minimum number of orders is required to make production viable. Depending on the interest aroused, the Royal Train could be the next into production. Further items from the past catalogue such as the D68/224 clerestory roof Mail van and its conversion to the D-/239 centre ducket luggage van could become available if there is interest.

Contact Peter at slmodels.ltd@gmail.com

Etched Pixels

Following closure during lockdown, Etched Pixels has reopened. There is an extensive range of Brighton rolling stock listed in the online catalogue.

Contact by e mail at sales@etchedpixels.co.uk

or at

Etched Pixels Digital Design, Llwyncelyn, 5 Richmond Villas, Ffynone Road, Swansea, SA1 6DQ

Train Simulators - Caledonia Works

For those interested in Train Simulators, Caledonia Works have recently added a selection of Brighton goods wagons to their range. These include a 5 Plank Wagon, Ballast Wagon, 10T Brake Van, Carvan Wagon, Cattle Van, Rail Sleeper Wagon, Single Bolster Wagon and 8T Van. These are illustrated at

[Rolling Stock | Caledonia Works]

The set costs £7-99 for 8 types of vehicle

[Contact Caledonia Works]

Brighton Wagon Sheets

Dave Cunningham has an extensive range of wagon sheets, including many pre-grouping versions. These are available in 2, 4 and 7mm scales, with the 4mm version measuring 97mm x 60mm. Other scales are available on request.

The range is available through eBay, but Dave can be contacted direct by e-mail at davecunningham62@gmail.com

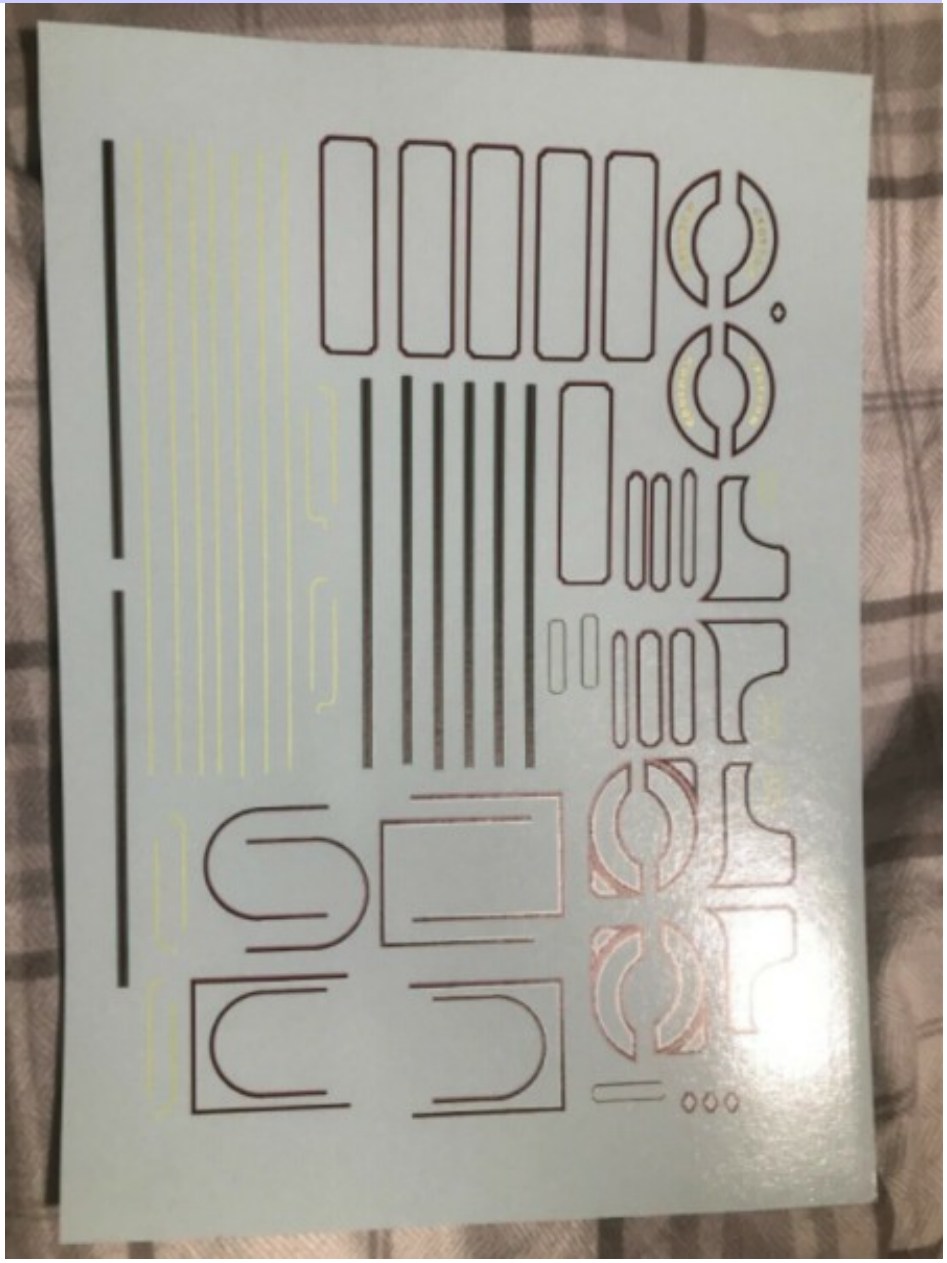
£4.99 for 4 tarpaulins in 4mm scale with 6 different numbers.

Lining Transfers for Improved Engine Green

Waterslide transfer for the full lining of a Gladstone in 4mm scale are available on E Bay. The set includes a choice of names.

LBSC B1 waterslide full lining decal set 4mm Croydon Gladstone choose names | eBay

This product is reviewed by Gary Kemp earlier in this edition.



The Brighton Circle Facebook Group

There is a Facebook page (search for @LB&SCRBrightonCircle) and a lively and growing associated group, which currently numbers over 350 members.

See https://www.facebook.com/groups/249226986001750/

These are aimed at giving a presence on social media for the Circle. It is a place for people, including non-members of the Circle, to post material, find out about the Circle, see some local history and to ask questions.

Please do visit the page if you are on Facebook.

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 newsletter and a historical journal entitled the Brighton Circular, which is published three times a year.

While the Circle is primarily focussed on railway historical research, there has been an important interaction with preservationists, particularly on the Bluebell Railway, 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, kits, paint and lettering on a limited run basis, which are made available among other members.

Membership of the Brighton Circle for 2021 is

£18.00 for full membership

Applications should be sent to

secretary@lbscr.org

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

Dedicated to the furtherance and publication of original research into the history of the London, Brighton and South Coast Railway

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MEMBERSHIP APPLICATION FORM

To the Hon. Secretary, Nicholas Pryor, 19 Sotheby Road, LONDON N5 2UP

I hereby apply for membership of the Brighton Circle.

NAME.....

ADDRESS.....

.....

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

EMAIL ADDRESS.....

Or telephone number if you do not have email

What are your interests in the LB&SCR? Are you a modeller? If so, please give details.

Please enclose a cheque for £18.00 to cover twelve months membership/ £9 to cover six months membership (if joining after June 30th) of the Circle for the current calendar year. Cheques should be payable to '**The Brighton Circle**'. Please send this form and your cheque to the Secretary at 19 Sotheby Road, LONDON N5 2UP

Alternatively, complete and sign this form and send a copy by email to the Secretary at secretary@lbscr.org who will contact you to arrange payment of your membership fee, either online or via PayPal.

Privacy statement

The personal information provided above will be stored on a computer database of members' details and used for administration purposes by the Circle's appointed representatives. By signing this form, you indicate that you agree to give the Circle permission to use your personal information for membership purposes, to communicate with you as a Circle member and to send you general information about the Circle.

You can request that your data not be used for any of these purposes at any time by contacting the Membership Secretary at the above address or by email:

secretary@lbscr.org

Signed..... Date.....

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