

Low-resolution version

Railway Photography

No. 10

15 January 2007

The complimentary e-magazine for the quality Railway Photographer



TheRailwayCentre.Com

Your primary source of railway information at a click

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On the Cover

Royal Train-liveried Class 67 No. 67006 rounds the curve at Aller, west of Newton Abbot on 18 December 2006 powering the 11.15 Cardiff-Plymouth 'Northern Belle' lunchtime Pullman service.

Colin J. Marsden

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Submissions to Railway Photography

The publishers of *Railway Photography* - TheRailwayCentre.Com Ltd - welcome submissions for inclusion.

We are looking for high resolution, good clear, but above all sharp images of any railway subject. Submissions should be sent by email in the .jpg format to rp@therailwaycentre.com please make sure that attachments are no larger than 6mb. We are happy to receive high-quality scans of negatives and slides. With all submissions please make sure you include your name and full details about the picture, including camera and exposure details.

As *Railway Photography* is distributed free of charge, we are unable to offer reproduction fees.

We are happy to consider small editorial features on aspects of railway photography.

Editorial details

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The changing face of the UK railway continues to provide railway enthusiasts and photographers with interest. In the first few days of 2007, we have seen the unveiling of five new Class 66/7s in full First Group livery, the withdrawal from regular service of the 24 strong Class 442 '5-WES' fleet, the delivery of the first fully refurbished First Great Western HST stock, which will be officially launched on 17 January and the application of the First Great Western 'Local Lines' livery to a Class 150 unit. With so much going on and changes to record, 2007 looks to be a bumper year for photographic opportunities.

Many people lament the passing of loco hauled trains and say they are going to 'give-up' on railways, but in reality we have more variety and different liveries to see and record today than ever before. In terms of liveries, I recently looked through my records for 1983 and every train I took in the UK was painted in either rail blue or blue and grey.

In the early months of the year when the weather is poor for general high-quality sun lit photography, it is worth trying some more adventurous work, using reflections in puddles, rain, snow or using lineside features to frame illustrations and make light-dark contrasts. It is very rare that the weather is too bad to record anything, perhaps the exceptions are horizontal rain and thick fog.

Hopefully 2007 will not see too many problems with railway staff and the civil police trying to stop people recording train illustrations. Recently one well known photographer was stopped at a South London station and asked by the station cleaner who likely did not even work for the rail industry 'do you have permission to take pictures'. While at Bristol recently a police officer told a photographer to stop taking pictures or he would take his recording card from his camera and destroy it. Let us know if you have problems.

Colin J. Marsden
Editor



Above: It seems almost impossible to believe that the streamlined and impressive 1980s-built five-car Class 442 units have been phased out of traffic by South West Trains, with the last train operating on 13 January 2007. The sets were built for the electrification of the line through to Weymouth and are regarded by many as the pinnacle of EMU design, using a Mk3 bodysell with sliding plug doors and offering a very high class interior. The sets are to be replaced in the need for 'standardisation' by inferior quality Class 444 and 450 stock. On 10 January 2007, set No. 2422 approaches Byfleet and New Haw forming the 12.01 Poole to Waterloo service. **Chris Nevard**
Photographic details: Camera: Nikon D200, Lens: Nikon 50mm f1.8 prime, ISO: 200, Exposure: 1/1000sec @ f4.5

Image Manipulation Programmes

By Nick Wood

When the manipulation of digital images is talked of or written about, the programme mentioned is invariably Adobe's Photoshop. This programme is now the industry standard for photography and publishing. The downside to Photoshop, however, is its price. To buy Photoshop costs from around £600 for the full version or up to £1,300 for the version including the entire Adobe Creative Suite, which contains many other programmes such as Image Ready, In Design (which produces this magazine) and Acrobat all to compliment Photoshop.

The price is therefore out of the range of the average amateur and totally beyond the reach of someone just starting out. Other popular programmes include Paint Shop Pro for around £90 or Microsoft Digital Image Suite available for around £70.

These programmes still represent a considerable investment for someone dipping their toe in the waters of image manipulation for the first time. There are, however, two free alternatives. The first is the rather unfortunately named GIMP (GNU Image Manipulation Program (<http://www.gimp.org>). This is available for Apple Mac, Linux and Windows platforms and has been available for around 10 years. The second, which is slightly more user friendly and easier to use, is Paint.NET (<http://www.getpaint.net/index2.html>).

To quote from the web site – "Paint.NET is free image editing and photo manipulation software designed to be used on computers that run Windows. It supports layers, unlimited undo, special effects, and a wide variety of useful and powerful tools. It started development as an undergraduate college senior design project mentored by Microsoft, and is currently being maintained by some of the alumni that originally

worked on it. Originally intended as a free replacement for the MS Paint software that comes with Windows, it has grown into a powerful yet simple tool for photo and image editing."

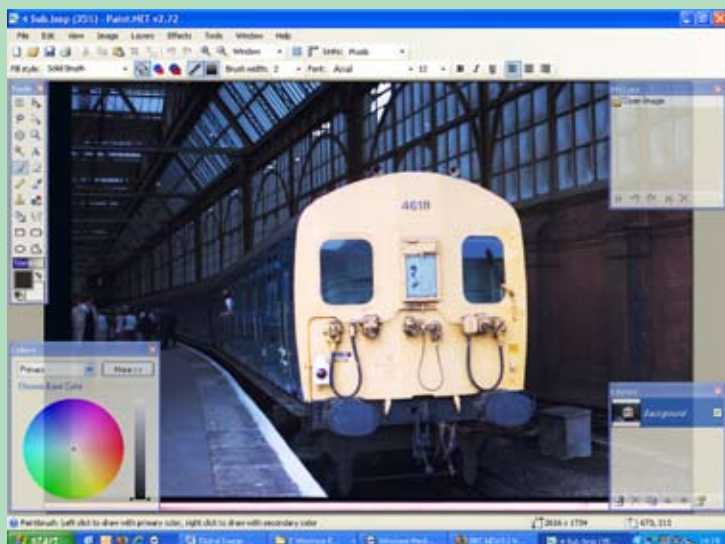
While this programme does not have all Photoshop's bells and whistles, it is powerful enough to start you off on your projects. To run Paint.NET your PC (no Mac version) needs to meet these minimum specifications – Windows XP (SP2 or later), Windows Vista or Windows Server 2003 (SP1 or later), Microsoft .NET Framework 2.0, 500 MHz processor (Recommended: 800 MHz or faster), 256 MB of RAM (Recommended: 512 MB or more), 1024 x 768 screen resolution, 200+ MB hard drive space.

As a quick example of what Paint.NET can do, I scanned a negative into Paint.NET (File > Acquire > From Scanner) and have made the resulting picture more presentable.

The picture is of a 4 SUB at London Victoria in around 1982.

After scanning the image into Paint.NET, the first job was to rotate the image – Image > Rotate > 90° CW. Next was to crop the image using the Select Rectangle tool from the Tools window and then the Crop icon (next to the Paste icon). Then I used the Auto Levels function to lighten up the image – Layers > Adjustments > Auto-Levels. Then I made some minor adjustments using the Hue/Saturation and Brightness/Contrast tools – Layers > Adjustments. Finally, I removed a few imperfections using the Clone Tool from the Tools window.

The help file included is quite useful and if that doesn't contain an answer, there are always the Paint.NET forums on their website where if you ask a question, someone (sometimes the programme's developers) will give you the answers.



Above: Screen shot of editing 4-SUB image in Paint.NET.

Above Right: The original 'as scanned' image, showing obvious areas for attention.

Right: The fully edited version of the image.

Making the Repair



It is probably every photographer's nightmare to open a box of prints, or a letter which has arrived through the post to find a valued picture seriously damaged, torn or creased. Chances are this will be an image of which you have lost the negative.

Today through the use of Photoshop or a like software package images can be repaired to look perfect and of a reproducible quality. The first thing to do is scan the image on a good quality flatbed scanner, make sure the glass screen is 100 per cent clean and dust free before placing your damaged image on the scanning face. Through Photoshop or any other scanner driving software or plug in, select a professional or manual scanning mode whereby you have total control of what is going on. After your 'pre-scan', through the various drop down menus or selection buttons (depending on the make of scanner you are using) I recommend you select to scan the image at 100 per cent of the original image size, obviously select the colour mode, and choose an output setting of 300dpi. Some scanners will let you scan in Red Green Blue (RGB) and others Cyan Magenta Yellow and Black (CMYK), if this choice is offered go for the CMYK option.

Once the image has been scanned, save the image file with a suitable name in CMYK and in a TIF format, this way no matter how many times you open and close the file no loss will be encountered.

Our sample damaged image above, which was damaged in the post, then needs to be studied to see the actual extent of the repairs needed to return the image file to a usable product. In this case the rip in the foreground and the creasing on the upper right are the areas in which most work will be needed, other damage with a fold just to the left of the leading bogie and scratches to the roof and inner body area are less of a major problem.

The tool which will carry out most of the repair work in Photoshop is the 'Clone Stamp Tool S', this is accessed from the main tool pallet and is usually found as the fifth tool down on the left side of the display. This tool has two options 'Pattern Stamp Tool' and 'Clone Stamp Tool' adjusted by pressing the tool icon and selecting the desired option.

The size of the 'Clone Stamp Tool' is adjustable using the 'Brush Size' selection box on the top menu bar, this also allows a sharp edge or graduated edge tool to be used. To start our repair in the grass area at the bottom, I selected a graduated edge tool of 15 pixels. Before you

use this tool you have to 'Define a Source Point' this is the point from which the copy will be taken to insert in your area to be patched. This is selected by using the mouse cursor and clicking the option key. The selection of a source point is very important and an area of as close as possible colour and density match should be used. This is usually an area very close to the blemish to be removed. In the case here I used the area just to the left of the rip and gradually filled in the missing picture. When you get to the change of colour such as in the area of the ballast, great care must be taken to avoid and unnatural changes in the colour.

The area around the loco bogie is tricky to get accurate. In this area fill in the larger white spaces with as near as possible clone of the nearest correct colour, then to ensure detail, I changed the tool from the graduated edge to the solid edge and attempted to find as close as possible small sections of the missing bogie detail from the sections still printed. This might well take some time and it is advisable to save your work after each few clone moves to ensure you do not lose any detail. A certain amount of trial and error can be built into this operation, by ensuring you have visible history window, this will build up as you make your changes and you can retrace your steps click by click.

On our sample image, the small tear just to the front of the leading bogie, extending through the ballast can quite easily be repaired with a graduated clone tool of size 10-15 by using close coloured areas.

Damage to our loco image at the inner end extends to some cream 'spots' where the surface of the picture was pulled off by damp. These areas can quite easily be repaired. Dealing with such a small area, it is best to enlarge the section, then by using the graduated clone tool select a very close area to the first area to patch and select this as the 'Source Point', then by carefully watching each source point and destination area you can replace the damaged paint work. The area around the grilles on the roof are a little more difficult. To ensure that the detail of the grille work is preserved, this is best copied using the hard edge clone tool, with a very small brush size. With the area enlarged to a good size each of the grille fins can be copied from ones in the close area which are not damaged.

In terms of the loco and train, when the above repairs are completed a general tidy up might be needed, this can include any little dust spots gained during the scanning process.

The area of sorting out now turns to the top right corner where a number of creases and folds have damaged the image. These can quite easily be removed.

The graduated clone tool is the best to use, but this time a large side brush can be selected, I would recommend one of around 200 pixels (but will of course depend on the size in pixels of your original image, the one used here is 3000 wide). I would recommend selecting a Source Point from just outside the damaged area and carefully clone in the damaged area, working from the top edge of the picture is the best option, and the re-selection of a smaller side brush as you get closer to the hills in the background is most desirable. When all the clone work is complete look at the picture in its normal view size and some minor adjustment to the skyline might be needed, especially in areas of exhaust, which show up darker on your image, these are often easily replicated by burning in rather than trying to copy from a close area.

You must not forget that you are trying to repair an image to make

it usable, you are unlikely to ever get every original feature back, but your result should be pretty close.

The image shown below is the edited version on the damaged picture, the bogie on the loco has repaired quite well and the sky has been healed as best as possible.

This sort of repair work is very time consuming and this repair took some four hours to complete to a level where reproduction could be considered.

Several rules come to mind when trying to do this type of work:

- Never try and work on too big an area at one time
- Always clone from a near area
- Try and blend in your repair using the graduated clone tool
- Use the hard edge clone tool in small detailed areas
- Frequently save your work

CJM



Letters to the Editor

If you have a letter or comment you would like to share with others through the pages of *Railway Photography*, please send an e-mail to editor@therailwaycentre.com

Problems with French Photography

One of our UK railway-based photographers who frequently visits Mainland European countries for photography has recently e-mailed the French Police and requested clarification as to the up to date position on photography of railways in France.

In a letter to *RP* he said "I e-mailed the Centre de la Gendarmerie to find out what the current stance on photography was in France. I was mostly interested in the situation regarding photography from public overbridges and the lineside, as opposed to being on stations or on SNCF property."

Their reply was somewhat concerning and translated is as follows: Currently, because of the 'Vigipirate' plan, measures are in place for the protection of sensitive locations. To this effect, standing near to such spots (railway bridges, marshalling yards etc) is currently forbidden.

I have to say that I am rather surprised by this, given that no trespassing of any sort is involved. I thought you would be interested in this development.

Name supplied

Have any readers had any problems recently in Mainland Europe? Ed

Colour cast with digital photography

I have only recently returned to railway and transport photography after a 10 year gap, mainly driven by work commitments. When I started again, I purchased a new Nikon D200 kit which came complete with a good medium zoom lens. When I made my purchase from a well known high street chain camera dealership, the salesman said I must have a filter for my expensive lens. He sold me a Skylight 1B filter which I attached to the lens before I departed from the shop.

After a few weeks I found that my £36 addition to my lens was causing me more problems than it was worth. Its 'pink' appearance in front of my lens was being recorded on my exposure files and rendering all images with a warm or pink glow, this extended on some occasions to giving a pink sky.

After removing this glass from my camera my results have been much improved. I asked a Nikon dealership in London their views on this and the answer was "well yes it will, its pink glass", you should be using a UK filter, but the best colouration will be achieved from having no filter attached at all.

A J Miller, Ruislip Gardens, London



Above: The Amtrak 'Pacific Surfliner' service from Paso Robles, San Luis Obispo to Santa Barbara, Los Angeles and San Diego is powered by General Motors Class F59PHI locos. On 19 December 2006, a southbound 'Surfliner' powered by No. AMTK461 passes San Clemente with the 11.10 Los Angeles to San Diego service. The area along the Pacific coast in the south Los Angeles area allows some excellent views of the single line with little protection against people wandering over the line. Thankfully Network Rail have not turned up to erect 6ft high steel fences here! **Charlie Robbins**
Photographic details: Nikon D200, Lens: Nikon 17-55 f2.8 zoom at 32mm, ISO: 200, Exposure: 1/500 @ f5.6

Railway Pictorial

Railway Photography looks forward to receiving your pictures for inclusion in these pages, please send high-resolution images to RP@therailwaycentre.com and share your work with others.



Left: The use of the 12 Freightliner Intermodal Class 57/0s continues but sometimes one wonders for how many more years these locos will form front line service. No. 57001 heads through Denbigh Hall, Bletchley on 20 October 2006. The photographer records "The sun had just come out after a night of torrential rain. I hope this picture shows the difficulties of catching the photo in the right place when juggling with the overhead gantries, and the problems of a South North running train and Sun positioning".
Alastair Wood
Photographic details: Kodak DX6490, ISO: 100, Exposure: 1/250 @ f6.3



Above: An absolutely splendid sight of former German Railways DB Class 50 2-10-0 No 50 2988 climbing around the loop above Epfenhofen with the afternoon train from Weiuzen to Zollhaus-Blumberg on 24 May 2006. **Brian Stephenson**

Photographic details: Nikon D200, Lens: Nikon 17-55 f2.8 zoom at 32mm, ISO: 200, Exposure: 1/500 @ f5.6

Below: Described by the photographer as 'Nice winter light' (a very true statement), low winter sun glints off the side of EWS-operated Class 66/0 No. 66197 as it hauls a selection of freight wagons under the M25 bridge and towards Byfleet and New Haw station with the 6M44 Eastleigh to Wembley 'Enterprise' service on 10 January 2007. Our photographer points out that the 'specks' at the top of the frame is a flock of birds, and not sensor dust! **Chris Nevard**

Photographic details: Nikon D200, Lens: Nikon 50mm standard, ISO: 100, Exposure: 1/500 @ f5. This is one of the first images we have published using the very latest Adobe CS3. Taken in Raw





Above: In the days when BR Southern Region frequently operated 'Advertised Excursion' or 'Adex' trains, a 12-CEP formation, led by No. 7112 passes New Malden on the up slow line forming a Woking to Canterbury special on 14 April 1979. Frequently these 'Adex' trains would be resourced by a set of commuter stock from the South Eastern Division, running empty to the starting point of the charter rather than going to spend all day in the carriage sidings in South East London. Carriage cleaners would travel with the empty train and make it ready en route. The 'Adex' would usually be back in time for a late evening rush-hour departure. **Colin J. Marsden**

Photographic details: Camera: Nikon FM2, Lens: Nikon 50mm f1.4 prime, Film: Kodachrome 64, Exposure: 1/500 @ f5.6. Slide scanned on Nikon Coolscan9000 at 400dpi

Below: On Saturday 6 January 2007 the East Midlands Railway Photographic Society organised a night photography session at the Llangollen Railway where various departmental freight scenes were 'staged' around the picturesque station, this included the use of Class 37s Nos. 37240 and 37901. Here No. 37240 in 'Dutch' livery poses with a short engineers train including a track crane outside Llangollen signalbox. Special tungsten lighting was provided by the organisers.

Glen Flurry

Photographic details: Camera: Canon EOS20D, Lens: Canon 28-80mm zoom at 39mm, ISO: 100, Exposure: 8sec @ f8



Right: An illustration by a new photographer to the publishing world, Dave Francis - welcome on board. Dave said he had never thought of submitting his work for publication, but with the publication of RP his mind was changed. The view at Birmingham Moor Street is not an easy one to take, looking directly into the headlight of a Central Trains Class 150/2, coping with fading ambient light and the obvious yellow cast of the station lighting. For the editor the inclusion of some human interest lifts this from just another train picture. **Dave Francis**

Photographic details: Camera: Median 5mp, ISO: 100, Exposure: 1/4sec @ f3

Below: EWS-liveried Class 60 No. 60500 heads east near Auchengray with the 12.30 Dalzel to Lackenby steel empties on 10 December 2006, providing a wonderful winter light scene, nicely frames by the overhead power lines and trees.

Jim Binnie

Photographic details: Camera: Canon EOS5D, Lens: Canon 28-135 zoom at 100mm, ISO: 500, Exposure: 1/800 @ f7.1



Right: The very dull January days throughout most of the UK has not done a lot for photography, however with the vast majority of photographers now using digital, a quick increase of the ISO setting will usually allow some form of reasonable quality illustration to be obtained.

In very dull conditions on 8 January 2007, DRS Class 66/4 No/ 66412 powers train 4Z43 the 07.43 Carlisle Kingmoor to Haverton Hill formed of six IKA wagons for repair. The train is seen passing Ouston Junction on the East Coast Main Line near Birtley. The 'Angel of the North' can be seen in the background. **Ken Short**

Photographic details: Camera: Nikon D200, Lens: Nikon 18-70mm zoom at 31mm ISO: 800, Exposure: 1/800 @ f4





Under storm lighting

By Chris Wilkinson

Photographers crave for various forms of lightning - early morning or late evening to supply the rich colours, but perhaps by far the most sought after and often the most elusive is **storm light**. This is all about pure chance and good luck. Getting the light firstly and then a train to pop into view at the same time, is why this light is so difficult to achieve. Often best found in late afternoons after a rainy or stormy day, the colours can be at their most intense and if all comes together produces a rewarding result.

Above: The Joint line between Denver and Pueblo had been closed for track maintenance all day and traffic halted. The dispatcher gave the first train of the day south from Denver at 15.00. It was touch and go if a shot was on or not as a weak cold front was passing over central Colorado. The photographer sat it out at the bridge at Larkspur for 10 minutes when the Powder River Basin to Smithers Lake (Texas) coal could be heard grinding up the grade at 10mph. As it approached the sun broke through for no more than a minute and illuminated BNSF SD70s Nos. 9821 and 8934 in rich evening light. By the time five wagons had passed the sun had gone.

Photographic details: Camera: Fuji S3 Pro, Lens: Nikon 28-105mm zoom at 35mm, ISO: 200, Exposure: 1/720sec @ F4.8

Below: The weather forecast for southern Moravia for the 23 April 2006 mentioned heavy storms moving north from Austria. Right on cue at 15.30 torrential rain with hail, thunder and lightning arrived and the photographer sat in his car alongside the Brno to Jihlava line for nearly 80 minutes before any breaks occurred. By 16.53 the sun was out and this location west of Krahulov was found. Train R668 15.25 Brno to Plzen hauled by No. 754 026 passed running around 15 minutes late, and thankfully in the sun.

Photographic details: Camera: Nikon D2X, Lens: Nikon 17-55 f2.8mm zoom at 30mm, ISO: 200, Exposure: 1/640sec @ F8





Above: A winter storm is pounding the west slope of the Arizona divide between Williams and Flagstaff, Arizona, USA. In the High Desert to the east, blocked by the San Francisco Mountains the storm is just quickly passing clouds and sun. Under the threatening skies General Electric-built Dash9 No. BNSF 5449 travels east with an auto rack train from Barstow to Kansas City, and sweeps around the 'S' curve at Winona on the famous Route 66. In the far background can be seen two west bound intermodal trains climbing to the Divide at Roradon.

Photographic details: Camera: Fuji S2 Pro, Lens: Nikon 28-105 zoom at 53mm, ISO: 200, Exposure: 1/750sec @ F5.6

Below: Our photograph reports that 16 April 2006 had been a typical day in Eastern Bohemia of sunshine and heavy showers. After a frustrating day attempting to catch the infrequent diesel freights around Lichkov he returned to the busy Prague to Ceska Trebova main line near Parnik. For a brief few minutes around 17.00 the sun cooperated for good photography, just as 362 165 came into view approaching Parnik with train R877 the 15.23 Prague to Brno express.

Photographic details: Camera: Nikon D2X, Lens: Nikon 17-55mm f2.8 zoom at 28mm, ISO: 200, Exposure: 1/640 @ f7.1





A snowy SOUTHERN Winter

Above: The London routes of the BR Southern Region South Western Division has never been a major snow zone, and in recent years the area has seen less and less of an annual coverage. On 9 January 1982, 'Crompton' No. 33021 approaches West London Junction leading two 4-VEP units on the 12.20 Waterloo-Portsmouth Harbour service. The '33' piloted the train as far as Guildford. **Colin J. Marsden**

Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 105mm, Film: Kodak Tri-X, Exposure: 1/1000@ f5.6. Print scanned on Epson 2450 flatbed scanner

Below: Much of the Waterloo area suburban network ground to a halt on 9 January 1982, with some trains 'stuck' for over three hours, such as the one from which this illustration was taken. Traversing the 'up' Windsor line and passing below West London Junction signal box, 4-SUB No. 4630 heads for Waterloo with a Twickenham via Hounslow service. **Colin J. Marsden**

Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 105mm, Film: Kodak Tri-X, Exposure: 1/1000@ f4.5. Print scanned on Epson 2450 flatbed scanner





Above: Another view taken of a train passing below West London Junction signal box on 9 January 1982, shows Class 33/0 'Crompton' No. 33010 hauling 4-REP No. 3010 and 4-TC No. 417 with a semi-fast Bournemouth-Waterloo service. One wonders what would (will) happen these days if a heavy fall of snow occurs in this area as no locomotives are available just to 'hook-up and go' with the present fleets of Class 444 and 450 'Desiro' stock. **Colin J. Marsden**

Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 105mm, Film: Kodak Tri-X, Exposure: 1/1000@ f5.6. Print scanned on Epson 2450 flatbed scanner

Below: With snow still caked into the track and point work after heavy snow on 9-10 January 1982, this was the view on 11 January when the sun came out to illuminate the pictures. Class 33/0 No. 33004 is seen passing Wimbledon West at the head of the 09.10 Waterloo-Exeter St Davids service, formed of a rake of nine Mk2 coaches (a far cry from today's '159' formed trains on this route). **Colin J. Marsden**

Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 105mm, Film: Kodak Tri-X, Exposure: 1/1000@ f8. Print scanned on Epson 2450 flatbed scanner





Above: The first run of the Don River Tramway's MA2 4-6-2 locomotive on Tasmania's mainline on 31 May 1986 was an event well worth the pre-dawn start. Towards the end of a long day, with a lengthy drive home still to contemplate, the train is seen crossing the Leven River at Ulverstone. The photographer said "I had been well pleased to find this location and was dismayed when the young man walked out onto the bridge. I should not have worried though, as I feel his presence really adds to the composition of this view". A point totally agreed by the Editor! **Alan Shaw**

Photographic details: Camera: Minolta XG-M, Lens: Minolta 50mm, Film: Ilford FP4 at 125ASA, Exposure: Not recorded. Negative scanned on Konica Minolta Dimage Dual 4 and processed through Picture Publisher 8.

The World in Monochrome



Left: On 19 February 1978, Railway Pictorial Publications Railtours (RPPR) operated a Deltic-powered charter from London Paddington to Plymouth called 'Deltic Ranger'. However, due to heavy overnight snow in the west, the train was terminated at Bristol Temple Meads, where this view of No. 55018 Ballymoss was captured. **Colin J. Marsden**

Photographic details: Camera: Pentax KM, Lens: Pentax 500mm f1.8, Film: Kodak TriX at 400ASA, Exposure: 1/500sec @ f6.3. Negative scanned on Nikon Coolscan9000 at 500dpi.



Above: The area south of York station has changed a lot over the past 25 years, with the former York Dringhouses Yard site now a residential area. On 6 July 1983, Class 37/0 No. 37017 departs south from Dringhouses Yard with an engineers train to Doncaster. The train is just pulling out onto the 'up' East Coast Main Line, while in the background a northbound freight traverses the 'down' ECML track towards York station. **Colin J. Marsden**

Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 105mm f2.8, Film: Kodak TriX at 400ASA, Exposure: 1/500sec @ f8. Negative scanned on Nikon Coolscan9000 at 500dpi.

Below: The ever popular Class 50s find a slot in most issues of Railway Photography. On 14 June 1981 rail blue-liveried unrefurbished No. 50027 Lion pilots refurbished 'more yellow-liveried' No. 50015 Valiant past Worth between Exeter and Tiverton leading the 13.30 Paignton-Paddington service. **Colin J. Marsden**

Photographic details: Camera: Nikon FM2, Lens: Nikon 50mm f1.4, Film: Ilford XP2 at 400ASA, Exposure: 1/500sec @ f3.5. Negative scanned on Nikon Coolscan9000 at 500dpi.



The changing face of GBRf



Above: The GBRf Class 66s were delivered from January 2001 and so far three main liveries and several 'one-off' colour schemes have been applied. The official handover of the first six locos took place at the General Motors plant in London, Ontario, Canada on 8 January 2001. At the handover Nos. 66701 and 66704 are seen outside the GM test house.



Left: Five locos delivered in April 2006 to fulfil a new Metronet contract emerged in a different colour house blue, still retaining orange as the cab colour, but incorporated the Metronet and London Underground name. No. 66722 is seen at Newport Docks on 8 April 2006 after offloading.

Below: The GBRf Class 66s are maintained at Alstom Willesden/Wembley depot in North London. On 27 March 2001 Nos. 66701-66706 stand outside the north end of Willesden Depot.





Above/Right/Below: In January 2007 the latest livery variation for the GBRf Class 66/7 fleet emerged, when five locos Nos. 66723 - 66727 were outshopped by EMD in Canada painted in blue livery, offset by orange cabs, yellow ends and white GBRf logo. After arrival in the UK full First Group 'swirl' branding was applied, reflecting the parent company of GB Railfreight. The additional bodyside branding was applied by Alstom Wembley, and a special pre-service roll-out of all five locos, lined up side by side was organised for 8 January 2007. The view above taken from the main office complex shows all five outside the heavy maintenance factory, which will soon become the main heavy overhaul facility for the growing GBRf fleet. In the background is the new Wembley Stadium, due to open later this year. The picture right shows the livery in detail on No. 66724, while the view below is a line up of cabs. Note that the nearest loco No. 66727 has its Nos. 1 cab leading, while the other four have their No. 2 cab in view.



All pictures: Colin J. Marsden





Left: Photography inside railway vehicles, using flash and still retaining the correct exposure outside the coach can be a difficult operation. However, the use of fully synchronised flash equipment with modern state-of-the-art cameras allows for balance flash photography. This view taken from FM Rail-operated Inspection Saloon No. 975025 Caroline as it approaches Shoburyness on 14 September 2006, with Class 357 Electrostars Nos. 357003 and 357027 in the yard, is a perfect example of balance flash photography, providing a 'View from a Different Viewpoint'.

Brian Morrison
Photographic details: Camera: Nikon D200, Lens: Nikon 12-24mm f2.8 zoom, ISO: 250, Exposure: 1/250@ f8 with Nikon Spedlight SB800

From a different viewpoint.....

Below: Using the joint black and white/colour technique to pick out more than one element in an image can be quite effective. Here both EWS Class 66 No. 66170 arriving on a full length coal train, and 66085 coupled to an HTA 'cripple' stand out in colour, while the industrial landscape lends itself to be converted to black and white. The scene is at Scunthorpe on the 3 March 2004. The image conversion process can be done using the lasso tool in photoshop and some localised cloning to remove untreated areas between the two differing mediums. **Brian Garrett**

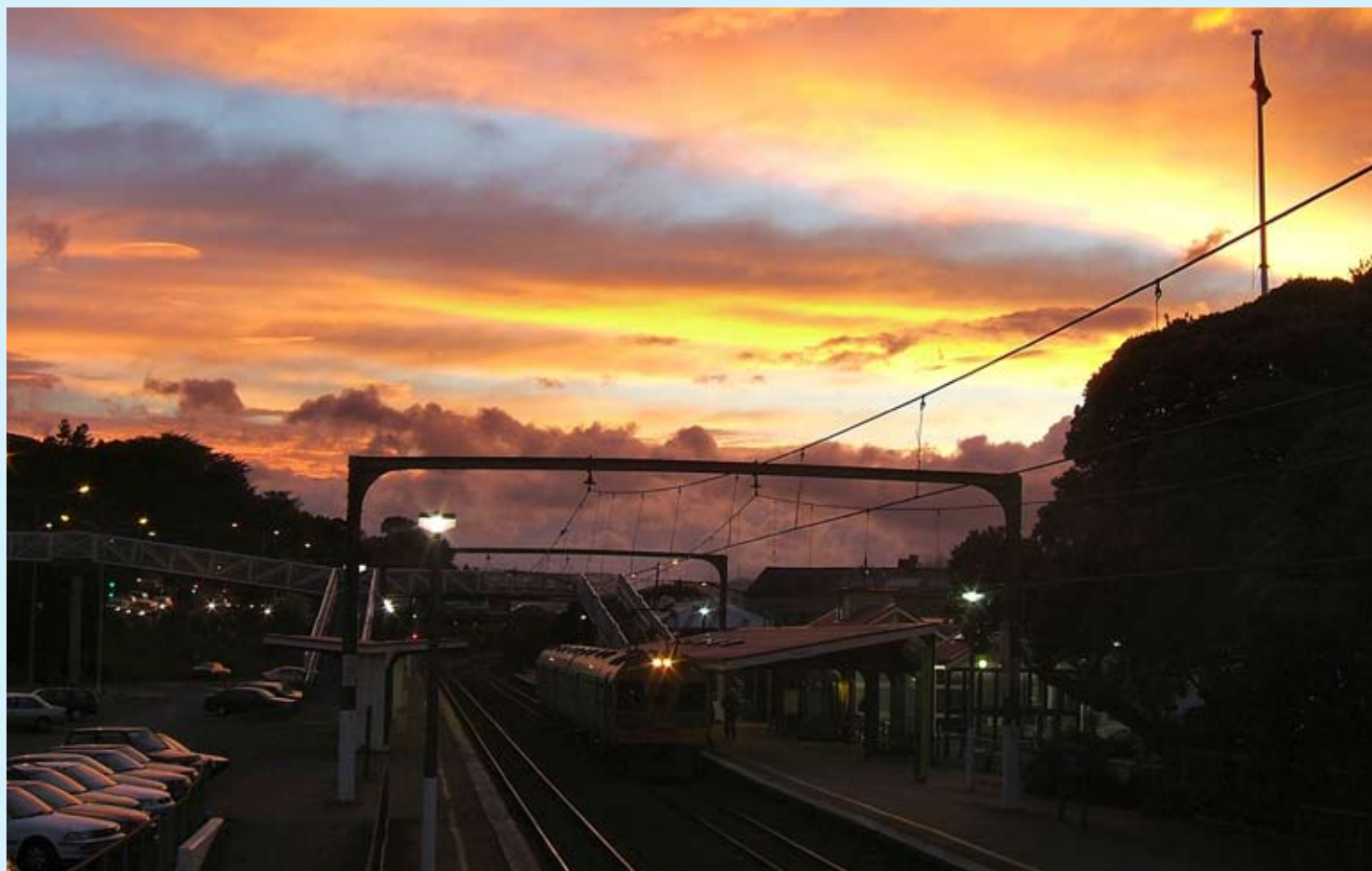
Photographic details: Camera: Canon EOS 10D, Lens: Canon 28-300mm zoom at 150mm, ISO: 100, Exposure: 1/750 @ F5.6





Above: The month of December seems to provide some of the most effective glint images. Here at Weybridge on 17 December 2004, South West Trains Class 455/9 No. 5907 starts to slow for the station stop forming the 15.03 Woking to Waterloo slow service. The last rays of the setting sun in the west show every little bodyside detail, clearly picking out the different body profile of the ex-Class 508 trailer formed in the Class 455/7 at the rear of the train. **Chris Nevard**
Photographic details: Camera: Nikon D70, Lens: Nikon 300mm f4.5 prime, ISO: 200, Exposure: 1/500 @ f6.3

Below: Our photographer calls this image 'Petone Dawn' and was taken on 27 April 2006 and shows a dramatic New Zealand dawn sky, while an unidentified early morning two-car Ganz-Mavag suburban unit for Wellington calls at Petone station to uplift a few early morning commuters. **Alan Wickens**
Photographic details: Camera: Fuji Finepix E550, ISO: 100, Exposure: 1/30 @ F5.6



*A very clever interpretation of a standard four-aspect colour light signal with a position four route indicator. This stunning image from a sharp file was obtained by passing the image through 'Zoom blur' and 'Lens Flare' and then using a small amount of local colour adjustment. For those who want to know, the signal is located at Byfleet & New Haw on the Waterloo-Woking main line. **Chris Nevard***

Photographic details: Camera: Nikon D200, Lens: Nikon 80-200 f2.8 zoom, ISO: 250, Exposure: 1/1000 @ f5.6

