

Railway Photography

No. 12
12 February 2007

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The complimentary e-magazine for the quality Railway Photographer

On the Cover

After heavy overnight snow on 13-14 January 1987, a TC, TC, REP formation, led by unit No. 420 approaches Surbiton with a late running Waterloo-Weymouth 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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Welcome to issue 12 of *Railway Photography*. Again we have had a wide and varied selection of material sent in for possible inclusion and please do not be too disappointed if your picture does not appear as soon as it is submitted, wherever possible we try and theme or group together images rather than just produce a scrapbook type product.

One or two contributors have asked if they can send in colour slides for reproduction, while we do not want to put anyone off from sharing their work, time does not permit TRC to offer a scanning service. In the main contributions published which are originated from colour slides are scanned by the photographers. I would also emphasise again that for a satisfactory reproduction high-quality scanning is required. What might look very good on a computer screen might not reproduce well when converted to the size needed for reproduction and converted

into a PDF. Some home scanners work a lot better than others and as a rule as long as you scan the original slide (or negative) at the highest possible resolution and then save out the scanned image at around 20-25cm wide at 300dpi you should be fine. We do not recommend scanning slide duplicates.

We have been quite surprised by the number of people who have commented on the small odd articles in that we have published in *RP* offering help and guidance to railway photographers on how to deal with some of the editing features in Photoshop and other software. We will continue to include these and depending on demand might consider doing a series of special PDF type products, sold on a DVD, offering an A-Z guide to digital image handling and image editing - let us know your thoughts.

Colin J. Marsden
Editor

RP Featured Picture



Above: On 9 February 2007 UK rail history was made when First Great Western operated a special 11.30 Oxford-Didcot formed of two Class 43 powercars Nos. 43198 and 43031 with just one passenger coach between, TGS No. 44059. The special was operated following the naming of powercar No. 43198 Oxfordshire 2007 the theme name for the years events to celebrate the 1,000 years of Oxfordshire. The 'train' conveyed around 60 guests and is understood to be the first time in the 30 plus year history of the HST that two powercars and one passenger saloon have formed a passenger train. The train is seen in a snow storm after arrival at Didcot.

Colin J. Marsden

Photographic details: Camera: Nikon D2X, Lens: Nikon 50mm prime, ISO: 320, Exposure: 1/200sec @ f4

Photography of London Underground Tube trains operating on the surface are becoming increasingly difficult to obtain, with huge amounts of lineside growth, wire capped bridges and increasing concerns about personal safety of photographers being seen with expensive camera equipment in problem areas of the capital. On 26 June 1994, then brand new Adtranz-built Central Line set led by driving car No. 91057, departs from North Acton bound for Epping from West Ruislip.

Colin J. Marsden

Photographic details: Camera: Pentax 6x7, Lens: Pentax 105mm, Film: Fuji Provia 200, Exposure: 1/1000sec @ f5.6



Problems with the SKY

One of the most common problems with digital pictures that we receive letters or e-mails, is the sky. Modern highly sophisticated meters now found on even entry-level digital cameras usually provide a near perfect exposure for the main subject, but in many cases, especially in dull weather conditions, this is traded-off against a very light or burnt out sky. A number of ways exist to keep the sky roughly as it was seen, this can range from using manual metering and technically under-expose the rest of the image to retain the sky and then brightening up the main picture area, using the 'cloud' filter in Photoshop to burning in the sky or even 'transplanting' sky from another image.

At the image taking stage if the sky is white or very light compared with the rest of the image, try a dummy exposure and look at the screen on the camera back, if the image has 'burnt out' sky then this is how it will be on the image file, check this by looking at the exposure graph or 'burn-out' areas, which are shown on the top end models. You can then make an adjustment to your exposure at the taking stage.

When back in your digital darkroom (and for the purpose of this using Photoshop), you would then be able to slightly brighten the image, probably best done through levels, (temporarily losing the sky detail), when the main picture is at the correct density then use the 'restore' brush with a graduated edge profile as a medium size and run over the sky area, this will return this section of the image to the 'as taken' density. If you still require the sky to be darker, then you would be best advised to use the 'burn' tool, but be careful not to over do it, a false sky looks bad on a finished image.

In Photoshop one of the standard filters - Filter>Render>Clouds, this is a somewhat odd tool and needs some careful use. The first stage in its use is to select two colours to form your clouds, this is done by making a foreground and background colour in the colour picker in the main tools panel. The user will have to select the right levels of colour for this operation, depending on location, light angle etc. In my experience of this tool it is better to use two quite close colours as the Photoshop 'sky' is not a type of uniform effect frequently seen and too much contrast between the shades will look unreal.

Once you have chosen your 'colours' you will need to 'select' the sky area in which to place your new sky, this is done by using the 'Magic Wand Tool' and clicking in the sky area (if when you click in the sky area you select more of the picture than you require, this can be adjusted by the tolerance setting in the main menu bar). Once this has been done just go to the Filter>Render>Clouds and your sky will be added. Before deselecting your 'sky' you can make adjustments to colour or contrast in the normal way, once you are happy, de-select the area and save the file.



The images left show the original image at the bottom, of a Class 153 climbing Hemerdon incline with a very white and boring sky, the picture above shows the same image without any other editing except for the addition of a standard Photoshop cloud filter, set to 11% cyan and 3% yellow in one colour and pure white in the other.



The transplanting of sky is a slightly more complex operation. Over the years I have built up a small collection of high-resolution sky images from around the world, which if needed can be used to replace or patch a sky which is not quite to the photographers liking. If you want to do this process great care has to be taken to try and use the right sky tones, for an image, its no good at all for example using a full blue sky with little light white/grey cloud if the main subject is in dull light or rain.

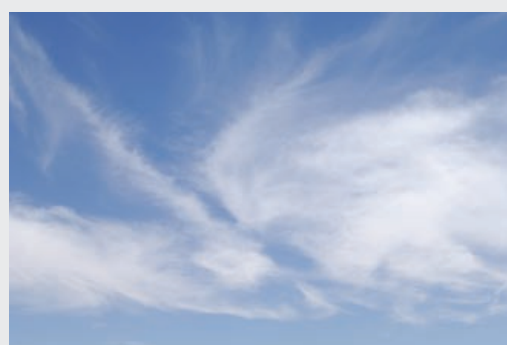
A number of methods exist for such transplanting, but the one which I personally find the easiest is as follows. After finding the image on which you require to replace the sky open the file and keep it on your desk top, then find your 'sky' picture from which you are going to take the sky, open this file and size the two images so they are the same on your screen, either side by side or one above the other. Then on the picture in which the sky is to be transplanted, select the sky area using the Magic Wand Tool, then click the image from which the sky is to come and select the clone tool, using a brush size of around 80 pixels with an opacity of around 90 per cent click on the far left side of the image to be copied and make this the clone point. Now move to the picture in which the sky is to appear and place the cursor or clone tool is approximately the same position (top left) and start cloning, press down the mouse button and in simple painting strokes paint in your sky, don't worry if its too dark at this stage as it can be adjusted. As you are using a selected area on the image your cloning will only apply to the original sky area.

Once you are happy you have painted in your new sky and before you de-select the area make any final brightness, tone or colour changes in the normal way using levels or curves. Once the sky is as you want it, de-select the area and save the image. You should now have the image you want with the sky of your choice.

CJM



The image left middle is how our view of an up HST passing Burngullow started life, with a bright main subject but a nasty flat white sky. By using the sky image below, actually taken in Southern California and cloning in to the selected area of the image, the picture as shown above was obtained. A far better view which actually makes the entire image stand out looking as if it was almost taken in sun. A little bit of local cloning might be needed in the tree leaf area.



More on Street Running



Above: No way would you argue with this guy if you met him turning the corner in a narrow street, taken in La Grange, Kentucky, General Electric ES44DC Nos. CSX5342 and 5383 power a southbound autoparts train comprising intermodal, boxcars and autoracks and is seen rolling south along Main Street en route to Louisville's Ford Truck Plant. Photographed on 3 October 2006. **John Day**

Photographic details: Camera: Pentax K110D at 28mm, ISO: 200, Exposure: 1/500 @ f5.6

Below: This must surely be the ultimate 'bash' for any rail enthusiast, taking a single powercar through the streets with a police escort. This amazing picture was taken over the weekend of 20/21 January 2007, when KZC (Railway Travel Club) of the Czech Republic operated a heritage Class 820 railcar over several lines in South Moravia which do not see normal passenger service culminating in a trip 'down the road' to the Brno Exhibition Grounds on the 21 January. Here No. 820 113 is on the return trip. It is one of a production series of 120 units built by Tatra in 1963/4 for use on secondary lines. The policeman with his red stop board and 'bashers' hanging out the side make this an outstanding illustration. I wonder if we would be allowed to do this in the UK - perhaps NOT. **Ian Cowley**

Photographic details: Camera: Nikon D80, Lens: Nikon zoom at 120mm, ISO: 640, Exposure: 1/500 @ f8





Above: The celebrity Class 47s are always popular with enthusiasts and photographers, especially in the days of reducing numbers of loco hauled operations. 1960s green-liveried No. 47851 powers charter 1Z43 from Cleethorpes to Carlisle on 30 September 2006. The train is seen passing Welbeck as the sun was just rising, providing a beautiful colour tone range. **Richard Armstrong**

Photographic details: Camera: Fuji S3 Pro, Lens: Nikon 35-70 f2.8 zoom at 70mm, 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.

Below: Sometimes depending on the angle you take your picture the result can have some interesting or even off-putting effects. Our photographer here sent in this picture taken at Newcraighall station in Scotland of a Class 60 passing a Class 158 and commented "what struck me when I downloaded this picture from my camera is how the Class 60 looks much bigger than the Class 158". The effect is caused by the tracks being at different heights, the use of a telephoto lens which has 'bunched' the subject and the fact the '60' is slightly closer. An interesting effect all the same. **Keith McGovern**

Photographic details: Camera: Canon EOS350D, Lens: Canon zoom at 140mm, ISO: 400, Exposure: 1/500 @ f6.3





Above: The expanding fleet of GBRf Class 66/7s continue to make infrequent trips to Aberdeen from East Anglia powering 'Mud Oil' trains. Standard GBRf-liveried No. 66717 powers train 6L59, the Aberdeen to Harwich empty tanks on 26 January 2007, seen passing the site of Saughton Junction, Edinburgh as the Fife and Edinburgh-Glasgow main lines come together. **James Young**

Photographic details: Camera: Canon EOS350D, Lens: Sigma 55-200 zoom at 62mm, ISO: 400, Exposure: 1/500 @ f6.3

Below: In France the sectorisation of traction, renumbering and application of Fret-SNCF livery is progressing. Here Fret-SNCF-liveried 7200 class BB No. 7242 is seen soon after passing Guethary, south of Biarritz, with a southbound freight bound for Hendayes on 22 August 2006. As a rule these relatively short domestic French freight trains put on a good lick of speed and on such a tight curve the photographer has to be ready to press the shutter button.

Brian Stephenson

Photographic details: Camera: Nikon D200, Lens: Nikon 50mm, ISO: 200, Exposure: 1/640 @ 7.1





Above: Dark stormy skies and bright sun always produce stunning pictures, this image captured at Settle Junction on 24 November 2005 is no exception. In perfect photographic light EWS-branded Class 60 No. 60092 Reginald Munns powers the Newbiggin to Milford Sidings empty Gypsum train. The vista from the farm bridge at Settle Junction gives excellent views of trains pulling off the Settle and Carlisle line or joining the main route from the Carnforth line seen here on the left. **Mark Bearton**

Photographic details: Camera: Canon 300D, Lens: Canon, ISO: 200, Exposure: Not recorded

Below: After taking part in the ill-fated launch of 'Minimodal' at the National Railway Museum in September 2002, DRS specially branded 'Cromptons' Nos. 33030 and 33025 form train 6Z35 from York NRM to Carlisle Kingmoor on 23 September 2002, seen passing Relly Mill, Durham. Although a lot of support was given by potential customers for the shipment of small palatised goods loaded in mini-containers nothing ever came of the project. **Ken Short**

Photographic details: Not supplied





Above: Former Longmoor Military Railway 2-10-0 No. 600 Gordon nears Arley on the Severn Valley Railway while powering a Santa special from Kidderminster on 8 December 1991. The photographer very carefully positioned his subject to be framed perfectly by the leaf-less tree, thankfully the smoke behaved perfectly and did not 'blow down' as otherwise this truly amazing picture would have been spoilt. **Phil Cotterill**
Photographic details: Camera: Pentax K1000, Lens: Pentax, Film: Agfa 100ASA slide, Exposure: 1/250 @ f8



Below: One amazing view of Dover. On 27 January 2007, 'The Kent Coast Express' was powered by SR Battle of Britain Class 4-6-2 'Pacific' No. 34067 Tangmere, running as the 09.05 London Victoria-Folkestone Harbour. It is seen from an elevated position passing Shakespeare Cliff, while ships on the Cross-Channel service ply their trade in the distance. **Ken Brunt**
Photographic details: Camera: Canon EOS 10D Lens: Canon 28-70mm zoom, ISO: 200, Exposure: 1/500 @ f8



Above: The Mojave sub-division of the Union Pacific main line between south and north California, which runs between Mojave and Bakersfield offers some of the finest photographic views anywhere in the world, at the right time of day, the rising sun provides some amazing 'glints' as recorded here on 17 October 2000. The picture is taken at Monolith, railway south of Tehachapi, and shows a southbound double-stack container train heading into the rising sun on its way across the USA to the east coast. **Phil Cotterill**

Photographic details: Camera: Pentax K1000, Film: Kodak Sensia 100ASA, Exposure: 1/250sec @ F9

Below: With recent cutting back of lineside vegetation in the Whiteball area on the border of Somerset and Devon, views such as this are again possible. Taken 27 years ago on 5 April 1980, Class 50 No. 50007 Hercules passes Whiteball signal box powering the 08.30 Paddington-Paignton service. This loco was later painted in mock-Great Western green-livery and renamed Sir Edward Elgar. **Colin J. Marsden**

Photographic details: Camera: Pentax KM, Lens: Pentax 50mm prime, Film: Kodachrome 64, Exposure: 1/500sec @ F5





Above: Powering the Canadian Pacific 'Breakfast for Learning' fund raising special, Canadian Pacific 4-6-4 'Hudson' No. 2816 steams away from Coquitlam over the Pitt River Bridge on 29 July 2006. Behind the second tender of the powering loco is Canadian Pacific GP series diesel offering back-up power if needed. The positioning of the train just clear of the bridge is near perfect positioning for this view. **Stephen Rees**
Photographic details: Camera: Nikon E4800, ISO: 50, Exposure: 1/250sec @ F5.1

Below: With all 'boards' off ScotRail 'Turbostar' No. 170394 heads north at Larbert Junction and past the Falkirk Wheel, used for rising and lowering boats on the canal, while forming the 09.42 Glasgow Queen Street to Aberdeen service on 4 September 2006. **Jules Hathaway**
Photographic details: Camera: Canon EOS 300D, Lens: Canon 70-300mm zoom at 168mm, ISO: 200, Exposure: 1/400 @ f6.3





A winter visit to JAPAN

By Rodney Williams

Above: DD51 No. 1164 waits for the night goods to be 'rolled over' for its trip back to the main line. The Japanese classify their locomotives with D for diesel or E for electric, the second letter denotes the number of powered axles. In this case four. This locomotive is seen in its cold climate specification which include a snow plough catcher and circular marine type windows. The centre bogie is used to adjust the axle loads for branch line use. They are classified as Bo-2-Bo, weigh around 84 tonnes and are allowed to travel at 95km/h. They have two independent motors and hydraulic transmissions each of 1,100hp.

Australian railway photographer Rodney Williams has provided us with this excellent selection of Japanese trains in the snow. Rodney said "I have been going to Japan for a few years now and from an Australian railfans point of view it is heaven. The sheer volume and variety of rolling stock is a real treat by comparison to that in Australia. There is also the matter of taking photographs being totally hassle free, they just leave you alone, no permits or permission required. The other great thing I enjoy is being able to 'snap' through the windscreen on about 90 per cent of the trains. The poor drivers have to operate in a 'fishbowl' with the public being encouraged to look on".



Above: JR Hokkaido 731 series EM, this view was taken through the windscreen of a train travelling in the opposite direction. These units operate in the Sapporo area and were introduced in 1997. They are somewhat unusual as they are designed to be multiple compatible with some DMU sets.



Above: Japanese Railways Hokkaido 721 series electric multiple unit, captured at speed through the clean windscreen of an approaching train. These trains operate in the Sapporo area, were introduced in 1988 and are allowed to operate at speeds up to 130km/h. Looking at this image, one wonders how the UK train fleet would operate in this level of snow - my guess is they would all be shut down, placed in sidings, people told to stay at home and the country placed in a state of emergency!

Below: JR Hokkaido 485-3000 series electric multiple unit. This is one of the many 485 configurations and operate through the Seikan tunnel between Hachinohe (the current end of Shinkansen territory) and Hakodate.





London's Docklands Light Railway

One of the marvels of rail travel in London UK in recent years has been the Docklands Light Railway, operated by Transport for London, principally operating on the eastern side of the City, the network of standard-gauge fully-automated trains has rapidly expanded and now reaches Lewisham in the south, Beckton in the east, Stratford in the north and Bank in the west. The line serves London City Airport, and will be a main transport link for the 2012 Olympic Games.

Above: Set No. 44 leading an unidentified unit, approaches Lewisham on 29 October 2006. The line to Lewisham is a recent extension of the original DLR 'branch' to Island Gardens. **Richard Stiles**

Photographic details: Camera: Canon EOS30D, Lens: Canon 50mm prime, ISO: 250, Exposure: 1/1250 @ f5.6

Below: The area in the heart of the City of London around Canary Wharf offers some quite wonderful picture possibilities of trains passing or even going through the large number of tower blocks in the area. This view shows Heron Quay station as viewed from Canary Wharf, with set DLR 63 nearest the camera. **Richard Stiles**

Camera: Canon EOS300D, **Lens:** Canon 50mm, **ISO:** 200, **Exposure:** 1/200 @ f5





Above: Unusually with an operator in the front, set Nos. 40 and 50 make ready to depart from Bank station for Lewisham on 2 October 2005. The majority of DLR trains operate as two-unit formations to cope with the massive passenger demand. **Richard Stiles**

Camera: Canon EOS300D, **Lens:** Canon 18-55mm zoom at 18mm, **ISO:** 400, **Exposure:** 1/20 @ f3.5

Below: Described by the photographer as a 'lucky shot' peeping over a high wall on Limehouse station platform on 4 March 2006 and seeing Docklands Light Railway units Nos. 01 and 04. This view probably will not be repeated unless the new flats under construction get demolished, as these have now been built higher and completely obscure the viaduct. **Richard Stiles**

Camera: Canon EOS300D, **Lens:** Canon 50mm, **ISO:** 200, **Exposure:** 1/800 @ f5





Above: To capture a static image which gives a genuine impression of speed is not easy to achieve. However, our photographer here has managed to make a very impressive 'moving' study of preserved 'Peak' No. 46045 (currently running as D182), passing Swanick Junction signalbox on 9 December 2006, or as the photographer asks, "is it a photograph of Swanick Junction signalbox with No. 46045 being secondary in the image?" The train is returning to Butterley with the 16.00 'Santa Special'. To provide the impression of speed the photographer made a 1 second long exposure with his camera mounted on a tripod, thus recording the scenery as totally sharp while making a 'speed blur' of the train. **Ralf Edge**

Photographic details: Camera: Nikon D70s, Lens: Nikon 35-70mm zoom at 50mm, ISO: 200, Exposure: 1 second @ f2.8

From a different viewpoint.....



Left: Pictures are not always what they seem, and in this case it is not because the photographer has altered the image at all. At first glance it looks as if a major fire has occurred in the power car of Class 423 4VEP No. 7851 at Effingham Junction on 9 September 1983. In reality it was a scene captured during filming of a Ray Davies's TV film 'Return to Waterloo', which was shot on location at various Southern Region stations, using the same 4VEP which was fitted with smoke generators. As far as can be ascertained, this scene was not used in the finished product. **Phil Cotterill**
Photographic details: Not supplied.



Above: A wonderful example of a still-life picture, is this rather intriguing hinged semaphore shunting signal.

Justin Butcher

Photographic details: Canon EOS 20D, Lens: Canon 135mm, ISO: 100, Exposure: 1/80 @ f11



Right: The concentration clearly shows on the faces of the footplate crew of ex-GWR 'Hall' No. 4953 Pitchford Hall returning The Ebor Express to Tyseley from York on 9 December 2006. The use of the crew as the main subject of the illustration, when clearly there was insufficient room to capture a front view has worked well, the final glimpse of the winter sun also helps with this illustration. **Tim Elsworth**

Photographic details: Canon EOS350D, Lens: Canon zoom at 25mm, ISO: 1,600, Exposure: 1/20 @ f4



EWS Class 60 No. 60035 works along the branch from Merehead Quarry on 31 March 2004 with, the then daily Class 60-hauled, 6L21 the 13.08 Merehead to Purfleet. As it was a 'common' EWS-liveried member of the class, a slightly different photographic view was chosen. By taking a few paces back from the fence the train is framed under the branches. The days of regular Class 60s on Foster Yeoman services are now over.

Mark Few

Photographic details: Camera: Pentax 6x7, Lens: Pentax 105mm prime, Film: Fuji Provia 100F, Exposure: 1/500 @ f5.6. Slide scanned on Epson Perfection 3170.