

Low-resolution version

Railway Photography

No. 14

26 March 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

Laying snow in the Tehachapi Mountains in California is always but a dream of photographers, but this year the editor or RP was lucky enough to be present when a fall of snow allowed this to be recorded of a train emerging from Tunnel 10.

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.

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Welcome to issue 14 of *Railway Photography*, I am sorry you have had a four week gap since issue 13, but I have been on my travels. Firstly I went to San Francisco to do a course on the technical side of Adobe products and especially the developments in PDF technology. After that I had a few days doing photography in both California (where I managed to find snow) and then Canada where snow was in great supply.

The spring is just about with us and many photographers will be looking forward to photographing trains on the hopefully bright sunny days. What I have noticed recently is the number of locations being lost to railway photography, either by growth of lineside vegetation, erection of

stupidly high fences, the capping of bridges or the general anti-photographer tendency of the man in the street. In the UK this has not been helped by full page adverts in some newspapers about watching for possible terrorists, with members of the public told that people with cameras, recording details of transport installations could be terrorists recording details for a future attack. This has done little to help our genuine peaceful hobby. Recently I have been told of three separate incidents of people being 'taken-in' for questioning for just taking pictures from railway bridges. Enjoy your hobby while you can!

Colin J. Marsden
Editor



Above: The amazing 'annexed' section of South West Trains, operating between Ryde Pier Head and Shanklin on the Isle of Wight is a gem for railway photography. The 1938-design ex London Underground tube stock is the oldest passenger carrying stock in use on the National Network in the UK. It is maintained by a dedicated team at Ryde St Johns Road depot. On 23 March 2007 all six operational trains were 'sold' for just £1 by lease owners HSBC to South West Trains as part of the Community Railway being formed on the Island. This summer the trains are due to emerge in Heritage London Transport red and cream livery. **Colin J. Marsden**

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 60mm, ISO: 640, Exposure: 1/250sec @ f3.5

Page 3: This must be the classic case of the "train running through the middle of the house". This is the Los Angeles 'Gold Line' metro system, linking downtown LA (Union Station) with the high class locality of Pasadena. The Siemens-built twin-sets which operate in pairs over the line which terminates at Sierra Madre Ville station, are quick, clean and very efficient. The four trains an hour in each direction are also well used. Around downtown Pasadena close to Del Mar station the trains pass right through the buildings, shown here with a train pulling away from Del Mar bound for LA Union. **Colin J. Marsden**

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 29mm, ISO: 200, Exposure: 1/500sec @ f11





One of the main problems with modern multi-sensor metering cameras is their inability to deal with very bright scenes, especially where large amounts of snow are included in a picture frame. In the days of manual light metering, the photographer would know his 'best' exposure, for example with 400ASA film on a bright sunny day the exposure **would** be 1/1000 @ f8. Today, very few photographers even look at the exposure meter, using fully automated modes.

Recently while in Canada in very bright sun/snow conditions the problem was noticeable while making some trial exposures and over exposure was needed at all times when more than 20 per cent of snow was in the exposure frame. The two illustrations here show the difference between an automated exposure and a manual exposure of the same train. The above view used the Nikon D2X meter which gave an exposure in aperture priority mode of 1/2000 at f7.1 this is clearly

under-exposed, giving good snow detail but very poor rendition of the train and a dark sky (which its deep colour also shows up CCD dirt!). The exposure below shows a manual metering exposure of 1/1000 at f7.1, this has retained the 'depth' of the snow, but given a proper colour rendition for the train and sky. Frequently with the high-end Nikon and Canon cameras, in this type of condition the automatic settings for white balance, tone and saturation are also affected by the large bright white areas and changes to true colour are made.

Obviously if you are shooting in RAW, corrections to the original exposure can be made with the supplied software or through Photoshop, but these alterations are both time consuming and often cause other colour and lighting problems with your image, so the best advice is to be very careful when exposing in the snow and use manual settings wherever possible.

Working with Snow





Is it Black & White or Colour

Although the vast majority of photographers work in colour these days, black and white images are still very popular in the book media, photo galleries and professional studios.

Until around 20 years ago most photographers were shooting their railway images in monochrome (black & white) with a large number doing their own processing. Thankfully some of the more well known names in photography did experiment with colour slides, but this was a slow medium and frequently it was difficult to freeze a moving train.

As colour slide and then print film improved, the majority of photographers changed to the colour medium in one form or another and the world of black and white was almost forgotten. This did cause one of two problems for book authors who were still contracted to produce mainly black and white books, but modern scanning techniques did allow these images to be converted to black and white without too much trouble, except sometimes the tone ranges and contrast values were a little poor.

With the onset of digital photography the age of black and white illustrations returned with it being very easy to convert images from colour to monochrome. In fact as we see in the images above this 'modern' scene of a steam train actually looks far better in its black and white format than colour.

We have frequently found that colour digital images taken in poor weather, adjusted to the right contrast and colour balance in the colour mode in photo editing software and then converted to black and white

are very pleasing to the eye and produce a far more striking result than a flat looking dull colour image.

In the main the most effective way to handle colour-black and white imagery in the digital darkroom is to open your file in the normal way and do all your editing, such as colour correction, contrast and cleaning up, then save the image in its colour format so you do not lose it. Then, if you are using Photoshop you have two ways to convert your image, either use the Image>Mode>Greyscale selection and your picture which flash from colour to black and white, or use the Image>Adjustment>De saturate.

Once you have saved your picture to a new file name in black & white, you may need to do some fine editing, especially in terms of contrast, sometimes the colour conversion leaves a very grey looking sky, this can be selected and adjusted locally to the desired tone range.

If you are a pure colour photographer, have a go at some colour to black and white conversions, the results are usually very striking and make a change in a digital picture show and bring the audience back to life.

*Our picture above shows BR Standard No. 71000 Duke of Gloucester powering the Cumbrian Coast Pullman on 10 March 2007 as it approaches Grange-over-Sands. **Rod Smith***

Photographic details: Camera: Nikon D200, Lens: Nikon 24-85mm zoom at 85mm, ISO: 100, Exposure: 1/250 @ f4.5

Letters

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

Taking photo equipment overseas

As by looking through your pages it seems that you make frequent trips 'overseas' from the UK, are you able to tell readers of problems in taking cameras and indeed other equipment associated with digital photography to other parts of the world. I have been told that some difficulties exist

and as I am planning a trip to the East Coast of the US this summer any help would be welcome.

Peter L. Meed, Swindon.

My advice is do not put any of your equipment in the hold of an aircraft, make sure all your cameras, lens, recording cards, laptop etc are carried in your hand luggage. You will have to make sure your bag does not exceed the maximum size allowed for cabin transport and that its weight is not in excess of restrictions. In terms of the equipment no restrictions apply to taking your possessions into the US and indeed returning them to the UK. You will be asked to place your laptop for separate screening and you might be asked to demonstrate your camera, showing that it does not have anything hidden inside.



Above: The Serco/Network Rail track inspection train, which operates throughout the UK rail network on a timetabled basis to ensure the track is in as near perfect condition as possible, is frequently photographed. With motive power provided by Direct Rail Services, the five car train (including three former Class 488 Gatwick Express vehicles at the far end) is seen 'top and tailed' by Class 37/6s Nos. 37607 and 37611 near Huddersfield on 8 March 2007. On the right is First TransPennine Express 'Desiro' set No. 185135. The use of a 170mm telephoto lens on this image has emphasised the trains as well as bringing up the hill-scape in the background. **Tom Mcatee**

Photographic details: Canon EOS30, Lens: Canon zoom at 170mm, ISO: 100, 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: Angel Trains (ACT) leases 12 Bombardier TRAXX locomotives for traffic on the new high speed line HSL-Zuid to the High Speed Alliance CV (HSA), a cooperation between the Nederlandse Spoorwegen (Dutch Railways) and KLM. The locomotives will be in non-stop high speed traffic services for passengers from 1 July 2007 (or maybe later) between the Netherlands and Belgium. The ATC-series 186 locos are the third generation of the Bombardier Traxx family. The view below was taken during tests in the Utrecht area and shows ATC 186111-02 and NedTrain 0-6-0 shunter No. 673 at Utrecht Daalsedijk depot on 19 January 2007. (More photographs from the tests on the HSL-line can be seen at <http://www.hsl-zuid.nl/>) **Rob van der Woude**

Photographic details: Canon 300D, Lens: Canon zoom at 32mm, ISO: 200, Exposure: 1/160 @ f10





Above: It often seems that the sun never shines when the steam charters operate in the UK, however this superb illustration of ex-LNER A4 No. 60009 Union of South Africa passing Colton Junction south of York proves this wrong! The working on 17 March 2007 is train 1Z33, the 16.07 York to London Finsbury Park 'The White Rose'. It is perhaps a shame that such a motley collection of stock is frequently used for these important charters, great effort is made by the loco owners to recreate a scene from the past, which is let down by charter train suppliers providing this array of different liveries. **Warren Armstrong**
Photographic details: Fuji FinePix S3, Lens: Nikon 35-70mm zoom at 45mm, ISO: 200, Exposure: 1/750 @ f4.8

Below: The quality of the UK preserved diesel fleet is without equal anywhere in the world, with thousands and thousands of hours of work and huge amounts of money spent on restoring 1950s and 1960s built machines to front line condition. One of the showpieces in preservation is Class 40 No. D335 operating on the East Lancs Railway. It is seen passing through Burrs Cutting while powering the 12.16 Ramsbottom to Heywood service on 18 February 2007. **Nigel Cockburn**
Photographic details: Canon EOS20D, Lens: Canon zoom at 42mm, ISO: 200, Exposure: 1/500 @ f10





Above: Images of trains passing fields of oil seed rape are always effective. Fields adjacent to the line at Elford Loop between Burton-upon-Trent and Tamworth (high level) are especially suited for photography. GB Railfreight Class 66/7 No. 66714 powering train 4B21, the 17.08 Hams Hall to Burton-upon-Trent Argos Intermodal service passes Elford, Staffordshire on 13 May 2005. **Phil Grain**

Photographic details: Camera: Mamiya 645 Pro TL, Lens: Mamiya 80mm f2.8, Film: Fuji Provia 100F, Exposure: 1/500 @ f5.6. Scanned on Epson Perfection 3200 scanner to 8x10 at 400 DPI

Below: EWS Class 66/0 No. 66038 passes near Elford, Staffordshire on 13 May 2005 powering train 6V36, the 08.17 Lackenby to Llanwern formed of steel slabs. **Phil Grain**

Photographic details: Camera: Mamiya 645 Pro TL, Lens: Mamiya 80mm f2.8, Film: Fuji Provia 100F, Exposure: 1/500 @ f5.6. Scanned on Epson Perfection 3200 scanner to 8x10 at 400 DPI





Above: An unidentified Class 180 'Adelante' passes Berkley Marsh near Frome in Somerset on 16 March 2006 forming what was thought to be the 13.02 Exeter St Davids to Paddington service. Our photographer records "I have been doing shots around Frome for 15 years and found this view for the first time - always a shot somewhere if you look hard enough". The photographer also records that he choose 400asa in an attempt to render the foreground gravestones as sharp as possible without blurring the train, some judicious work in Photoshop was also needed to remove obtrusive wires in the sky, but no attention has been given to the gravestones or train. **Tom Curtis**

Photographic details: Camera: Canon 350D, Lens: Canon 28-105mm zoom at 50mm, ISO: 400, Exposure: 1/500 @ f11

Below: Illustrations of the magnificent Forth Railway Bridge in Scotland are always impressive, but views such as this giving a different perspective are even more pleasing. Standing on the shore at North Queensferry, our photographer has been careful to place his subject clear of the main bridge span and crossing the North Viaduct, while including the first main bridge section, the shore line and boats in the foreground. The train is an unidentified Class 170 forming the 16.47 Edinburgh Waverley to Cowdenbeath service on 2 June 2006. **Jules Hathaway**

Photographic details: Camera: Canon EOS300D, Lens: Sigma 18-55 zoom at 18mm, ISO: 200, Exposure: 1/500 @ 8





Above: The infrequent operation of the GB Railfreight powered Harwich to Aberdeen 'mud oil' tanks always generate photographers to go out and capture one of the varied liveried Class 66s operated by the expanding company. On 20 February 2007, the north bound loaded train is seen at Bardrill Road near Gleneagles, Perthshire. It is powered by GBR/Metronet No. 66720 Metronet Pathfinder, and as the photographer points out "it is only some 450 odd miles from its usual haunts!" The excellent 'glint' off this pictures is a photographers dream with such a dark sky in the background. **Ronnie Coss**

Photographic details: Camera: Canon EOS400D, Lens; Canon zoom at 112mm, ISO: 400, Exposure: 1/800sec @ F5.6

Below: The end of February and the start of March were a difficult time for the rail industry, with the Pendolino derailment at Greyrigg and industrial action in Scotland. Several West Coast services were diverted during this period by way of the East Coast route, one was the Coatbridge to Daventry on 8 March 2007, powered by DRS No. 66404 it is seen passing Plawsworth, south of Newcastle. **Ken Short**

Photographic details: Camera: Nikon D200, Lens; Nikon zoom at 38mm, ISO: 320, Exposure: 1/1000sec @ F6.3





Above: With exhaust in true Alco style, late 1950s built Class ARPW20 (Model DL500C) No. 3801 is seen in Pakistan on the 1:25 Bolan Pass Grade at Dozan while powering the 'Sind Express' from Karachi to Quetta on 3 February 2001. A total of 42 of these Co-Co diesel-electric locos are in service, having been extensively rebuilt from the original Alco product. Note the semaphore signal high on the hill! **Philip Cotterill**
Photographic details: Camera: Pentax K1000, Lens: Pentax, Film: Fujii Sensia 100ASA, Exposure: 1/250sec @ F11. Slide scanned on Epson4870 at 800dpi

Below: The engineering work in the Havant-Portsmouth Harbour area which started before Christmas 2006 and should have finished in the early new year are still ongoing with a very limited train service in the Portsmouth area. However capacity still exists for the operation of some freight services, as shown here on 28 February 2007, when EWS Class 60 No. 60072 Cairn Toul was captured passing Havant Junction pulling off the Coastway line with the 11.21 Chichester to Whatley empty Mendip Rail stone service. **Kevin Lee**

Photographic details: Camera: Canon EOS300D, Lens: Canon zoom at 78mm, ISO: 400, Exposure: 1/800sec @ F9



'Metroland' in Camera

By Richard Stiles



Left: Metropolitan Line units Nos. 5102 and 5198 lean into the curve between Moor Park and Northwood with a 'slow' service for London Baker Street on 19 August 2006. Richard notes "this is one of my favourite pictures of all time, simple but effective and I think the purposeful design (of train) looks 'just right'".

Camera: Canon EOS 30D, **Lens:** Canon EF50mm prime, ISO: 200, Exposure: 1/1000sec @ F5.6. Taken in Raw and converted to jpg format.

Below: Metropolitan Line refurbished 'A' stock sets Nos. 5175 and 5083 slow for the station stop at Chalfont & Latimer (for Chesham) on 31 January 2007. The rapidly fading light had almost gone and the photographer had limited exposure options to capture a moving train. The front end is quite sharp but the image has a low depth of field due to the 'shallow' f-stop used.

Photographic details: Camera: Canon EOS 30D, Lens: Canon EF50mm prime, ISO: 1000, Exposure: 1/60sec @ F3.5. Taken in Raw and converted to jpg format using Neat Image.





Above: Snow does not frequently fall in the London Underground area and when it does chaos of the public transport system usually follows, as unlike other countries the UK never seems to be ready for poor weather. On 8 February 2007, Metropolitan Line sets Nos. 5072 and 5229 approach Rickmansworth in the snow and in rather low light conditions with a morning rush hour service for Aldgate. Note the electric arc from the inner end bogie.

Photographic details: Camera: Canon EOS 30D, Lens: Canon EF50mm prime, ISO: 500, Exposure: 1/160sec @ F4.5. Taken in Raw and converted to jpg format using Neat Image.

Below: Passing beneath the Watford/Amersham lines at Harrow on the Hill, Metropolitan Line sets Nos. 5068 and 5154 form an Uxbridge to Aldgate service on 19 August 2006. Just visible on the right is part of a former railway warehouse now in use by a builders merchant.

Camera: Canon EOS 30D, Lens: Canon EF18-55zoom at 31mm, ISO: 320, Exposure: 1/1250sec @ F7.1. Taken in Raw and converted to jpg format.



A visit to the Great White North



Railway Photography's Editor Colin J. Marsden takes a few days 'on location' in Ontario, Canada in the quest for some snow pictures. With the assistance of local railfans Don McQueen and Bryce Lee, they found me some rather nice locations and even produced the sun for some of the pictures.

Above: After some overnight snow, Canadian Pacific No. CP9754 (AC4400CW) and CP8783 (ES44AC) pass Amiens Road near Komoka on 7 March 2007 with a westbound stack train from Toronto to Chicago and en-route to the West Coast of the USA. At this point the CN and CP track cross each other by way of a diamond crossing.

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 48mm, ISO: 200, Exposure: 1/1000sec @ F7.1



Left Middle: Painted in Quebec Lottery livery, VIA F40PH2 No. 6414 passes Frank Lane close to London powering the 06.45 Oshawa to Windsor service (Train 71) on 7 March 2007. In the background the Canadian Pacific line can be seen.

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 48mm, ISO: 200, Exposure: 1/1000sec @ F7.1



Left Bottom: Stratford, located between London and Lake Huron is in the middle of 'snow belt country' and usually sees large quantities of white. On 10 March 2007, the two-car VIA 85, the 10.40 Toronto to Sarnia (the only train of the day via this route) led by VIA F40PH2 No. 6417 departs from Stratford in deep snow heading towards London.

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 40mm, ISO: 320, Exposure: 1/500sec @ F6.3



Above: The area around London, Ontario, indeed the entire route from Toronto to Sarnia, offers some excellent photographic locations, with lots of bridges, grade crossings and overlooks. The area directly around London which has both the Canadian National and Canadian Pacific trains side by side is always worth a look. Here at Frank Lane, just west of London on 7 March 2007, CN train 148 from Blue Island (Chicago) to Toronto, powered by CN5708 and CN5433 heads slowly east, this train was well over two miles long and formed in excess of 500 axles.

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 50mm, ISO: 200, Exposure: 1/1000sec @ F7.1

Below: The Goderich and Exeter (GEXR) short line, now operated by Rail America, operates several trains each day, and works through some of the most intense snow areas of Southern Ontario. With operations based at Stratford, trains operate to Goderich, London and Toronto. While driving between Goderich and Stratford on 10 March 2007, this train was seen parked up in what looked like the middle of nowhere just east of Mitchell along Vorstenbosch Road. After some 'interesting' driving over what was alleged to be a road and some walking through near waste height snow, this view was captured of a westbound manifest powered by GP9-4 GEXR4001, FPAu GEXR1400 and GP38AC GEXR2210.

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 32mm, ISO: 200, Exposure: 1/1000sec @ F5





Left: This is definitely a more artistic image, showing the morning commuters emerging off a train arriving in Adelaide railway station in Australia. The use of human movement against the static train and TransAdelaide worker gives the impression of a busy scene. In the background is a suburban 3000 class diesel railcar, the image was exposed on 28 February 2007 at 08.45. **Tom Marschall**

Photographic details: Konika/Minolta Dynax 404si, Lens: Konika/Minolta 28-80 zoom, Film: Kodak 100ASA monochrome rated at 50ASA, Exposure: 1/4 sec @ f11. Negative scanned on Nikon Coolscan 9000ED at 3000dpi.

Below: The inclusion of the human element in railway pictures is always desirable, providing the 'person' does not compete with the railway subject, or looks directly in the camera lens. However, here we have human interest with a difference, where the person actually forms the frame for the illustration. It shows Freightliner Class 66/5 No. 66536 with a diverted Felixstowe to Lawley Street (Birmingham) intermodal passing Willington footbridge, Derbyshire on 20 January 2007. The photographer records "There was quite a gathering of photographers at the footbridge as two former FM Rail Class 31s were on a Birmingham New Street to Preston charter, and at the time it was still in the air if there would be much more if any workings of the FM Rail locomotives. Due to the large crowd I was at the back and had to improvise a photograph, for a start I was going to frame the subject between two photographers heads and shoulders but when the photographer in front, an RP contributor himself Mr Glen Flurry, made a frame I decided to use his arm as the frame. **Phil Grain**

Photographic details: Mamiya 645 Pro TL, Lens: Mamiya 110mm f2.8, Film: Kodak E100VS slide, Exposure: 1/1000 @ f3.5

From a different viewpoint.....





Above: The very cold but clear weather generated by the weather patterns of Southern Ontario, influenced by close proximity to Lake Huron, generated this quite amazing sunset view at Wanstead at milepost 41.7 on the Strathroy Sub Division of Canadian National on 11 March 2007. After a huge gap in seeing any moving trains on the division for several hours the dispatcher gave clearance for an eastbound oil train to depart Sarnia bound for London, with the sun quickly going down and the trains whistle being heard in the distance it was a race against time to have any sunlight 'glinting' on the train. Thankfully the engineer had a good speed and with less than a minute of sun left above the horizon this picture was taken. Exposing for illustrations which include the full intensity of the sun can be difficult to gauge exposure. Modern matric metres are likely to use the bright light and under expose the rest of the picture to such an extent the glint is lost. Manual metering was therefore adopted with the exposure gauged from the gold lighting on a nearby building. The train is powered by CN5724 and UP8350 and was operating as train 398 UP Sarnia to Toronto. Note the aircraft 'trails' in the sky. **Colin J. Marsden**

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 56mm, ISO: 200, Exposure: 1/1000sec @ F7.1 (Note: the actual matrix metering for this exposure showed as 1/4000 @F7.1)

Back Page: One of the rapidly growing number of First Great Western MTU refurbished Class 43 powercars leads the 09.30 Swansea to Paddington as it climbs up from the Severn Tunnel and is about to enter Patchway Tunnel on St. Davids Day, 1 March 2007. This high vantage point offers a better landscape picture of the area than the usual view from the footbridge in the distance, which for the time of year seems to have a rather high patronage - perhaps some form of rail charter was about to pass by! **Chris Perkins**

Photographic details: Camera: Canon EOS20D, Lens: Canon zoom at 200mm, ISO: 200, Exposure: 1/500 @ F7.1

Below: Our photographer records with this image, "While waiting for my wife to finally emerge from Tesco's in Brno, Czech Republic, my eye was caught by the stencilled plate in the catenary on the approach to Brno Main Station. Since this is the original colour version, you can see why I did not attempt any train shots on this day. The silhouette against the sky of this railway associated subject has worked well. **Ian Cowley**

Photographic details: Camera: Nikon D80, Lens: Nikon zoom at 135mm, ISO: 640, Exposure: 1/800 @ F7.1



