

High-resolution version

Railway Photography

No. 15

9 April 2007

The complimentary e-magazine for the quality Railway Photographer



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Your primary source of railway information at a click

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On the Cover

VIA Rail Canada Class P42s, built by General Electric, Nos. 907 and 902 'top and tail' the 09.55 Windsor to Toronto (train 72) on the outskirts of London, Ontario on 13 March 2007. In the background the CP main line can be seen.

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.

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

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Recently while out taking some general pictures in the UK, another photographer was quite puzzled that every time a train came into view and went past, I took a picture (or even more than one image), after a short time he said "you must be mad mate - why waste the exposure on that rubbish"? Well I gave him my reason, which I don't think he fully understood.

I told him that after taking pictures for over 30 years I was very aware of the number of liveries, sub-classes and unusual working I had missed over the years, not recorded on the grounds that I had taken one of those before. In today's relatively cheap photographic world I tend to take everything that comes along, you do not have to print everything these days, just keep them on a computer hard drive or DVD, they take up very little space and one

day could be a desired image.

I think that the biggest loss over the years has been the recording of 'new' liveries on some multiple unit classes, which have been so short lived that before more than half a dozen sets have been delivered the colours have changed.

I would suggest that if you go out to take images, and that you are using digital, record all you see, and perhaps this should extend to other subjects than trains, stations, lineside furniture and track machines, all have an interest.

Recently with more franchise changes announced, such as Southern taking over Gatwick Express, we are about to see more livery changes - go get them while you have the chance.

Colin J. Marsden
Editor



Above: Very few photographs are ever taken in Vietnam, the country does not have a large railway network with just one main line linking Saigon to Hanoi which has two trains in each direction per day. The journey time between the two cities takes 38 hours. One of the main depots and workshops, known locally as "the factory" is located at Saigon. On 8 January 2007 we see four D19E class locomotives receiving attention. It is amazing that the depot is tree-lined between the lines and the track is covered in vegetation. **Derek Porter**

Photographic details: Camera: Canon EOS350D, Lens: Canon 18-55mm zoom at 24mm, ISO: 400, Exposure: 1/800sec @ f5.6

Page 3: The operation of special photographic charters on preserved railways seems to be gaining popularity, whereby a group of like minded photographers can 'hire' a train to operate photographic run pasts and pose with different stock as needed. A special charter event was held on the picturesque Llangollen Railway on 7 March 2007 when ex-GWR '38 freight' 2-8-0 No. 3802 was used on a demonstration freight, providing the perfect freight/steam views.

David Gibson

Photographic details: Camera: Canon EOS1D Mk2 D2X, Lens: Canon 24-70mm zoom, ISO: 100, Exposure: 1/250sec @ f5





The impression of **SPEED**



A number of ways exist to capture images which give the impression of speed. One of the most used is 'panning' with the photographer selecting a relatively slow shutter speed and taking a basic broadside image, following the train along in the viewfinder and pressing the shutter button (while still moving the camera), hopefully this will result in a sharp train and a motion movement background giving the impression of speed. However, other methods exist such as the two illustrated here. PLEASE do not try and replicate the picture below left!

Above: The photographer of this outstanding 'movement' picture said "I tried for four trains to get this shot correct, the train was travelling at around 125mph and being just around 6-8ft from the line it was hit and miss getting a wheel wholly in the picture". At this sort of distance from the subject, even the 1/1000 shutter speed would not stop the lateral movement, however the full impression of speed is obtained. **Mark Bearton**

Photographic details: Canon EOS20D, Lens: Canon zoom at 85mm, ISO: 200, Exposure: 1/1000 @ f4

Left: This image of a Southern Region 4VEP unit No. 7848 really does give the impression of speed. It was taken under special conditions with the camera mounted on a small tripod in the centre of the track with a long line cable release under the track to a point of safety at the side of the line. To avoid any unrequired 'washing' of the camera by someone flushing the toilet at just the wrong time, the camera was shielded in a plastic bag with just the lens poking through. The camera was set up with a motor drive and when the train passed a pre-marked spot the shutter was depressed recording around six images as the train passed over the top at 90mph. The camera was angled and a wide angle lens used to give the 'towering down' effect. Just one frame of the set was kept. The image was recorded in Clapham Cutting in March 1974. **Colin J. Marsden**

Photographic details: Nikon FM2, Lens: Nikon 24mm f1.4 prime, Film: Kodachrome 64, Exposure: 1/125 @ f11

Baffled by camera settings

With more and more people converting to using digital photography and a sizeable number opting for medium to top end D-SLR models. A number of people have mentioned that the huge number of electronic 'personal settings' available in camera menus is all very baffling.

As one 'older' digital convert told *RP* recently, "when I purchased my Nikon FM2 some years ago, I unpacked it, found how to open the back, loaded a roll of Kodachrome 64, shut the back advanced the film crank and set off shooting". Now the same photographer has purchased a Nikon D200 D-SLR and is faced with some 50 or so 'personal settings' offering words and choices which are alien to many.

In the main most of the factory settings (at least in terms of Nikon cameras) are sufficient to start doing photography. You will however have to set up the date and time, this is very helpful as it time/date stamps every digital file and assists a lot when tracing trains during your cataloguing stage.

Some of the settings (not an exhaustive list), which camera operators have control, are listed below. The suggested settings are those which I find the best for general railway photography, with images edited through Photoshop CS on an Apple Mac computer.

JPG, RAW or JPG+RAW - This is a frequently asked question, all of the top end cameras offer the provision to various formats, usually JPG, TIFF or JPG+RAW. For the best possible results use the JPG+RAW setting, yes this does take up a little more recording space, but allows you an immediate JPG to play with and provides you with a master RAW file, from which you can perform any amount of fine editing in terms of colour, noise, sharpness and the like. You will also find the colour far more 'real' on the RAW file, to prove this for yourself, just open the two files and compare side by side. As always make sure you are working on file copies, never edit the only master file.

Optimize Image - Most cameras have the ability to optimize or 'improve' the image, offering a number of pre-set selections such as normal, softer, vivid, more vivid, portrait, black & white or custom. I usually have this setting at normal. For obvious reasons you do not want soft images, the vivid settings enhance strong colours far too much for true colour, portrait works on flesh colours while black & white allows you to take the file in monochrome - little point when you can remove the colour from any image, keeping the colour file for future use if needed.

Colour Space - Two options are usually offered 'sRGB' and 'Adobe RGB'. sRGB stands for standard Red Green Blue and is the colour space created by Hewlett-Packard and Microsoft for use on monitors, printers and internet applications. It has a limited gamut of colour, but renders true and good colour for most uses. Most off the shelf home printers use sRGB as their colour space. The Adobe RGB colour space offers a far greater range of colour and is the space used by printers of magazines and books. If images are taken in Adobe RGB they sometimes look slightly washed-out or flat on a computer screen and would need enhancement for printing on a home printer. I suggest you take images in the sRGB setting, providing you take your images in RAW you can make a copy and save that in the wider spectrum AdobeRGB format.

Image Size - Some cameras allow the user to specify the size of the JPG file (not the RAW), this is usually expressed in the terms 'large' 'medium' and 'small', I recommend you use the 'large' setting.

JPG Compression - An option exists to compress all JPG images to the same size, known as 'Size Priority' or to alter the compression ratio to improve image quality depending on the brightness of the highlights, known as 'Optimal Quality'. In the main images taken on very bright sunny days with lots of contrasting colours will take up more file space than those taken on dark flat days. I would opt for 'optimal Quality'.

RAW compression - This option allows you to tell the camera to compress the raw files by around 40-50 per cent, this saves recording time and file space but is detrimental to image quality. I would recommend using no compression, after all, you are using RAW to get the best possible result.

White Balance - This is the most asked question in digital photography and its adjustment will affect the end result of your image. The adjustment alters the recording of colour temperature and thus changes an image from looking cold to looking warm. All cameras have an 'Auto White Balance' setting, whereby the camera adjusts the colour temperature between around 3,500K and 8,000K to suit the available light, this does not determine the source of the light which might have influencing factors on the image recording temperature. To avoid the user having to make difficult calculations, a number of pre-set modes are offered and generally produce a good result. The offerings are usually 'Incandescent' 'Fluorescent' 'Direct Sunlight' 'Flash' 'Cloud' or manual, whereby the user can pre-set the white balance between around 2,200K and 10,000K As a guide the 'low' values will make the image look blue and the 'high' values will make the image look 'red'. The manual setting is very useful for those doing night photography and a session of experimenting using different settings to gauge the best result is the best way to get the best possible image. The Auto setting is good for most general photography, but I find this a little too 'warm' for very bright light reflective situations and I usually choose the 'Direct Sunlight' option, but do not forget to alter it back! Of course, providing you are shooting in raw, all these settings can be altered in the post taking electronic darkroom stage.

Hi ISO Noise Reduction - The camera is able to offer some form of noise reduction for high ISO exposures. Usually cameras automatically introduce this feature to exposures taken at 400ISO or above, but an option does exist in the menu to change the ISO setting. I personally find the best results are obtained by taking the RAW image and then processing through software such as Bibble Pro, but some photographers may like to use the 'on board' reduction. I would suggest you set this to 640ISO.

The above is only a rough guide and if any reader has any key questions drop these down by e-mail and we will try and include as much help as possible in a future issue.

Right: Before you all say 'not another picture taken at Dawlish', this image was taken while I was setting up a Nikon D200. It was taken at 100ISO at 1/1000 at f5. The white balance was set at 'Direct Sunlight' and the image file was recorded in JPG and RAW. The RAW file was then opened in Nikon Capture software, sharpened to the 'Normal' setting and the 'White Balance' slightly adjusted to remove a very small amount of red from what was a very bright scene. No exposure adjustment was made in terms of brightness and the file was recorded using the sRGB colour space. The RAW file was then saved as a 16-bit JPG file for use in Railway Photography. The train is the hired-in Midland Mainline passenger set, operating for FGW during the summer of 2007. **Colin J. Marsden**





Above: Most of the UK light railways commenced operations for the 2007 season in March, several holding diesel and steam gala events which attracted a large number of visitors. Cornwall's main heritage line, The Bodmin & Wenford Railway, connected to the main line network at Bodmin Parkway, held a diesel gala event over the weekend of 24-25 March 2007, when all the lines operational locos were in action. Ending its life on the B&WR is Class 20 No. 20166 which will soon move to pastures new and possible return to front line operations. It was used on 24 March to power an evening mixed freight service which is seen at Bodmin General. **Nathan Williamson**

Photographic details: Canon EOS400D, Lens: Canon zoom at 22mm, ISO: 100, Exposure: 20sec @ f4.5

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: Multi-headed trains are never common in the UK, especially when many of the modern classes are unable to operate in multiple together. Here for example even if the power was needed to shift the train, the Class 66 would be unable to operate in multiple with the Class 60s, a second driver would be needed on the second loco. On 12 April 2006 EWS-liveried No. 66107 pilots Loadhaul black-liveried Class 60 No. 60008 and EWS-liveried No. 60004 past Milford with a short rake of sliding top vans. **Mark Allatt**

Photographic details: Not supplied





Above: Now that the GB Railfreight coal flow has commenced from the North East to Drax power station, using new high-capacity bogie hoppers a new chapter in NE railway photography has started. GBRf No. 66714 Cromer Lifeboat, powers a rake of 10 new HYA wagons from Tyne Dock to Drax on 27 March 2007. There are only two trains booked to travel via the Durham Coast line, this being one of them which is seen at a misty Hawthorn. **Ken Short**
Photographic details: Nikon D200, Lens: Nikon zoom at 24mm, ISO: 320, Exposure: 1/1000sec @ f4.5

Below: One of the most magnificent structures on the London to Brighton main line, now operated by Southern is The Ouse Valley Viaduct, built in 1841 for the London to Brighton line, it is formed of 37 arches and located near to Heywards Heath. On 31 March 2007, a 12-car Class 377 'Electrostar' train is seen crossing the structure in super evening sun. **Charlie Robbins**
Photographic details: Nikon D200, Lens: Nikon zoom at 35mm, ISO: 200, Exposure: 1/250sec @ f7.1





Above: Our photographer commented here “A rather uninteresting Virgin Voyager has been made better by an amazing cloud effect at Totnes station” The view of the ‘up’ train recorded on 27 March 2007 shows a typical cloud effect near the Dartmoor area, and looks rather like a downpour could be in the making. The inclusion of such an addition to a mundane picture lifts the result to one worth sharing with others. The buildings in the background, once part of the South Devon Railway buildings, now form part of a local dairy. **Stewart Armstrong**

Photographic details: Camera: Canon EOS350D, Lens: Canon zoom at 22mm, ISO: 400, Exposure: 1/500 @ f14

Below: The recent full introduction of Desiro Class 185s on First TransPennine services has allowed a cascade of Class 158 stock to many other operators, this has included Central Trains who have become the operators of some of the three-car sets. Still painted in a mix of First TransPennine and Northern colours, set No. 158810 passes Bield Drove Crossing on 28 March 2007 forming the 10.24 Birmingham Airport - Stansted Airport service. In the flat East Anglia landscape some very pleasing images can be obtained by placing the train against fields, droves, lanes and hedgerows. **Michael J. Collins**

Photographic details: Camera: Canon EOS20D, Lens: Canon zoom at 35mm, ISO: 200, Exposure: 1/1000 @ f5





Above: Work continues to widen the Trent Valley section of the West Coast Main Line (WCML) north of Tamworth. This was the scene at a location called Hanch on 21 March 2007 with work progressing adjacent to the line. A Pendolino travels south at high speed passing ongoing groundworks for forthcoming quadrupling of this section, a major Network Rail operation but one which will see capacity of the Rugby-Stafford section of the route considerably increase. **Tom Curtis**
Photographic details: Camera: Canon EOS350D, Lens: Canon 28-105mm zoom at 28mm, ISO: 400, Exposure: 1/1000 @ f9

Below: In a brief respite from the recent storms, Voyager No. 221119 passes flooded fields at Staffords Bridge, near Exeter, on 3 March 2007, with the 06.15 Preston to Plymouth (which was actually a bus between Exeter and Plymouth due to engineering works). **David Ash**
Photographic details: Camera: Canon EOS300D, Lens: Canon 28-70zoom, ISO: 400, Exposure: 1/1,250 @ 9 - .66 of a stop





Above: A sizeable number of main line steam specials operated over former Western Region metals during March and April, involving locos from various historic backgrounds. On 1 March 2007, 'The St Davids Day Special' operated from Swansea to Paddington. The train was powered by ex-GWR Castle Class 4-6-0 No. 5051 Earl Bathurst. The train is seen storming through Purley on Thames between Didcot and Reading. **Ken Brunt**
Photographic details: Camera: Canon EOS10D, Lens; Canon zoom, ISO: 200, Exposure: 1/1000sec @ F5.6

Below: A picture which could almost be described as taken through 'rose coloured spectacles' is this magnificent view of preserved steam on the West Somerset Railway. Taking part in a Sentimental Journey's photo charter on Monday 12 March 2007, ex-GWR 'Manor' No. 7822 Foxcote Manor and 'Castle' No. 5051 Earl Bathurst climb towards Eastcombe Cutting in the last few minutes of light. **Chris Perkins**
Photographic details: Camera: Canon EOS20D, Lens; Canon zoom at 21mm, ISO: 420, Exposure: 1/100sec @ F4





Above: The photographer of this fine broadside illustration comments “Brock (on the West Coast Main Line) is a regular location for me but as the light was so good I was experimenting with different angles. This one needed a small train and the Merseytravel Class 142 was perfect. The train is the 18.36 from Lancaster to Blackpool North. I exposed the image at 400ISO so that I got the most ‘in focus’ with a better aperture. **Mark Bearton**

Photographic details: Camera: Canon EOS20D, Lens: Canon zoom at 28mm, ISO: 400ASA, Exposure: 1/800sec @ F5.6

Below: The spring mists or even fog, can generate some ‘interesting’ photographic results with eerie effects of lights and signals ‘glowing’ and often giving unusual colour casts to images. This was the view recorded at a misty Edinburgh Waverley on 3 April 2007 and shows EWS/First ScotRail liveried Class 90 No. 90019 stabled at the east end of the station after arriving with a sleeping car service from London. **Keith McGovern**

Photographic details: Camera: Canon EOS350D, Lens: Canon zoom at 100mm, ISO: 400, Exposure: 3.5secs @ F20





Above: One of the most popular Class 47s still in operation is No. 47840 North Star, presently working for Porterbrook Leasing and hired to GBRf and soon to enter preservation on the West Somerset Railway in the care of the DEPG. In happier days when working for Virgin Trains, No. 47840 traverses the Dawlish Sea Wall with the 08.46 Penzance to Manchester on 16 August 2002, the last official Class 47 powered train for Virgin Trains. **Colin J. Marsden**
Photographic details: Camera: Nikon D1X, Lens: Nikon 28-70mm zoom at 55mm, ISO: 200, Exposure: 1/1000sec @ F5.6

47840 North Star in camera

Below: In the spring of 2007 North Star became a common sight in the West Country powering Mk3 stock moves between Laira and Bombardier Ilford and Bombardier Derby as part of the HST refurbishment contract. On 17 March 2007, No. 47840 passes west over Cockwood Harbour forming the 09.50 Old Oak Common to Laira depot formed of refurbished Mk3 buffet cars Nos. 40210 and 40903 which had been overhauled at Ilford. **Colin J. Marsden**
Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 45mm, ISO: 200, Exposure: 1/1000sec @ F5.6





Above: On 26 March 2007, on a near perfect spring morning, rail blue-liveried No. 47840 again visited the west when it hauled two barrier vans as the 09.03 Bristol Parkway RMT - Laira, the vehicles and loco having worked from Landore, Swansea the previous night. After arrival at Laira, the loco and barriers hauled a set of Mk3 HST stock to Bombardier Derby for overhaul. The westbound empty working is seen passing Langstone Rock, Dawlish Warren. **Colin J. Marsden**
Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 70mm, ISO: 320, Exposure: 1/1000sec @ F8

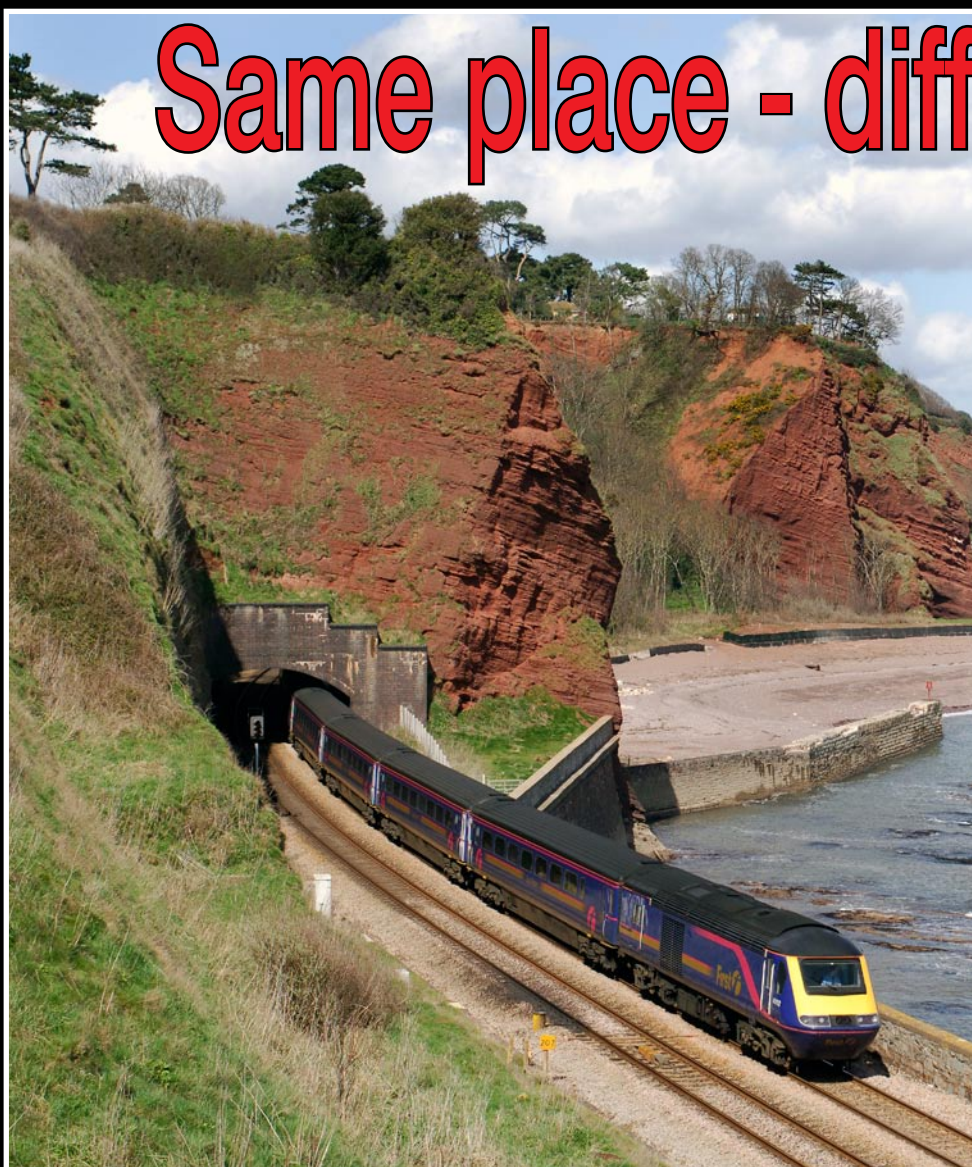
Below: After being built as No. D1661 and then renumbered to 47077, 47613 and eventually 47840, North Star is seen here 'on shed' at Old Oak Common painted in BR InterCity livery as No. 47613 on 19 February 1987. It is suggested that once in preservation at Williton, North Star will revert to its 1960s BR green livery as No. D1661. **Colin J. Marsden**

Camera: Nikon FM2, **Lens:** Nikon 500mm f1.4 prime, **Film:** Kodachrome 64, **Exposure:** 1/125sec @ F6.3. Slide scanned on Nikon Coolscan9000.





Same place - different view



It is often quite amazing how the different use of photographic angles and choice of lens can vary the view from the same location. One of the most popular locations to photograph trains on the South Devon Sea Wall is Horse Cove, a view in the tunnelled section between Dawlish and Teignmouth. To have the optimum light at this point you have to be 'on site' at around 13.00 in the summer months, otherwise the light will have moved around from the tunnel portal and spoil the appearance of the picture.

Above: With the light already gone from the tunnel portal, our photographer here chose to use a more side-on approach, which especially suited a short train. By taking the image to the right of the tunnel more of Lyme Bay is able to be included and the rugged foreshore revealed at low water. Class 66 No. 66187 heads west on 23 March 2007 with a ballast train bound for St Blazey. Kevin Wills

Photographic details: Camera: Canon EOS10D, Lens: Canon zoom at 30mm, ISO: 100, Exposure: 1/500sec @ F4.5

Left: If you visit Horse Cove when the sun is still on the tunnel portal, while it can be a little 'head-on' to the train, some very pleasing views can be obtained. The choice of a vertical format just showing Clarke Tunnel and the surrounding rocks is always impressive. Many people however prefer to include the entire bay in their view. On 6 April 2005, FGW HST No. 43152 heads west with the 10.25 Paddington-Penzance. Colin J. Marsden

Photographic details: Camera: Nikon D1X, Lens: Nikon 28-70mm zoom at 58mm, ISO: 200, Exposure: 1/1000sec @ F5.6



Above: By far the most popular view of the railway from Horse Cove, Dawlish is the wider option including the town of Dawlish and the sea wall towards Dawlish Warren. As the editorial office of Railway Photography is just a few hundred yards from this spot, we could easily fill every issue with illustrations of this superb view of Lyme Bay. On 23 March 2007, EWS Class 37/4s Nos. 37410 and 37406 were captured emerging from Clarke Tunnel at the head of empty stock from Old Oak Common to St Blazey in preparation for a series of steam specials in Cornwall the following week. **Tom Mcatee**
Photographic details: Camera: Canon EOS30D, Lens: Canon 28-300mm EF zoom at 28mm, ISO: 100, Exposure: 1/500 @ f5.6

Below: Sometimes the choice of a 20mm wide angle lens from the Horse Cove photographic location is preferred, this gives a wide panoramic view of Lyme Bay and includes Exmouth in the far distance behind Langstone Rock. The high water also helps to rid the rocky foreshore which some consider detracts from this view. Class 158 No. 158793 is seen heading west on 20 May 2006. **Colin J. Marsden**
Photographic details: Nikon D2X, Lens: Nikon zoom at 17-35mm zoom at 20mm, ISO: 200, Exposure: 1/1000 @ f5.6





Left: Unusual views of locomotives, parts of locomotives, item of stock or lineside features are always pleasing to the eye and often break up traditional train or locomotive views. Here the photographer has chosen a low level angled view looking up at the unmistakable view of the front end of a Class 50. The loco is No. 50030 Repulse and is seen at Rowsley.

Philip Hayward

Photographic details: Camera: Fuji FinepixS5000, ISO: 200, Exposure: 1/640sec @ F5.6

From a different viewpoint.....



Left: An unidentified Class 08 shunting locomotive is reflected in the windscreen of Brush/General Motors Class 57/0 No. 57005 at Southampton Maritime terminal on 16 March 2007. **Mark Few**

Photographic details: Camera: Fuji FinepixS7000, ISO: 200, Exposure: 1/250sec @ F3.6



Left: The roof and pantograph area of Class 86/1 No. 86101, which has just returned to main line operation is the subject of this 'part' illustration.

Philip Hayward

Photographic details: Camera: Fuji FinepixS5000, ISO: 200, Exposure: 1/270sec @ F2.8



Above: The art of framing an image is not always easy, and frequently one will see the more studious photographer sizing up a location to try and produce a 'different' pictorial result. On 24 March 2007, when the vast majority of photographers were happy to record a pair of green-liveried Class 47s working over the North Wales coast route to Holyhead, our photographer found this little cross-platform 'tunnel' at Holyhead in which to frame his subject. The locos are Nos. 47812 and 47815. **Philip Hayward**

Photographic details: Camera: Fuji FinepixS5000, ISO: 200, Exposure: 1/640sec @ F4

Below: One of the arts of progressive photography is the ability to include other 'features' in a picture apart from the main subject, but one which does not distract the eye from seeing the aim of the original work. Described by the photographer as a "very understanding wife", June Collins has been included in this view picture of Class 170 No. 170116 as it crosses the Fens near Bield Drove Crossing, Ely, on 28 March 2007. The photographer adds "It is always a problem for photographers to know what to do with their wives on photographic expeditions - I now have the answer". **Michael J. Collins**

Photographic details: Camera: Canon EOS20D, Lens: Canon zoom at 21mm, ISO: 200, Exposure: 1/500 @ F4





A Virgin 'Voyager' set is seen crossing Dunglass viaduct on the East Coast Main Line in Scotland with a northbound train on 22 March 2007. The photographer who has selected an excellent viewpoint notes "It is a very deep gorge here, the camera is actually straight, it is the train that is on an incline". **Martyn Fordham**
Photographic details: Camera: Canon EOS20D, Lens: Canon 19-85mm zoom at 26mm, ISO: not supplied, Exposure: 1/500sec @ F7.1