

# *Railway Photography* =====

No. 24

14 November 2007

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*The complimentary e-magazine for the quality Railway Photographer*

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## On the Cover

**Left:** Once the First Great Western HST refurbishment project is complete these photogenic Class 180 sets will be taken off lease and returned to their lease owner. Set No. 180107 is seen passing Dawlish on a Paddington to Plymouth service. **CJM**

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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](mailto: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 24 of *Railway Photography*. As this issue is distributed we are about to see some of the most significant changes to the UK rail system since the 1990s privatisation, with the changing of the franchise map in many locations.

Established names such as Midland Main Line, Silverlink Railways and Central Trains are all gone, and new operators such as Transport for London, East Midland Trains and London Midland arrive.

The iconic Virgin Trains Voyager fleet are now principally operated by Arriva Cross Country, while the Eurostar operation moves from its original London base of Waterloo to the new multi-million pound London

transport interchange at St Pancras.

While all these changes make major differences to the travelling public, who frankly find it hard to understand, the alterations bring a new challenge in photography to try and capture these developments and record them for generations to come. We are to see yet more new liveries, re-deployment of old trains on new routes and the official opening of the UK's first high speed line (HS1).

*Railway Photography* looks forward to seeing some of the new images of the UK railway in the forthcoming months.

**Colin J. Marsden**  
Editor

## The new era is here

**Below:** November 12 2007 was a very important day in UK railway history with all the 'new' operators holding media events to show off future plans. East Midlands Trains, part of the Stagecoach Group held a high-profile event in Nottingham, Derby and London with press and guests travelling on the first re-liveried Class 222 No. 222017. The set is seen in profile below and given the 'speed' effect to show the nose end livery detail which suits the body profile of these Bombardier products well. **Colin J. Marsden**

**Photographic details:** Camera: Nikon D200, Lens: Nikon 24-70mm zoom at 35mm, ISO: 200, Exposure: 1/1000 at f6.3. The edited file was then passed through Photoshop CS3 and making a selection of the train and then inverting the section, the imaged was then given the blur>motion blur filter.







**Above:** One of the most impressive night pictures to have been seen by the editor in many years is this taken at Cockwood Harbour, Devon during the evening of 3 November 2007. Major engineering work was being carried out to relay a part of the 'up' line between Cockwood Harbour and Dawlish Warren. As EWS could not provide sufficient locomotives to power trains, and a deal is in position for EWS to use Mendip Rail Class 59s on weekend engineering trains as long as they are returned to Westbury in time for Mondays aggregate departures, Foster Yeoman No. 59004 was used to power a rake of open wagons from Westbury to Cockwood. Taken in pitch black conditions with the only illumination being from the workers lights, this was the photographers outstanding result. **Nathan Williamson**  
**Photographic details:** Camera: Canon EOS 400D, Lens: Canon zoom at 55mm, ISO: 200, Exposure: 10sec @ f5.6

# 'Yeoman' Sea Wall ballast

**Below:** After working overnight through the worksite between Cockwood Harbour and Dawlish Warren, No. 59004 proceeded to the westerly end of the 'block' and spend several hours parked up facing west on the down line at Langstone Rock, stabled for the near perfect picture. As with most worksites these days, the trains progress through the working area and then 'step-up' motive power to work back the main engineering work site, in this case Westbury. Many people walking the sea wall on 4 November were amazed to find the loco running, while obviously not going anywhere. The reason for leaving these locos running is that they have a two-stroke engine and are often difficult to re-start once shut down, especially if they get cold. **Colin J. Marsden**  
**Photographic details:** Camera: Nikon D200, Lens: Nikon 24-70mm zoom at 45mm, ISO: 200, Exposure: 1/1000sec @ f5.6





# A little 'misty' Atmosphere

*Intrepid photographer Nathan Williamson recently visited the Gloucestershire-Warwickshire Railway for their Gala event on 4 November 2007. It was a very dull and foggy day. However rather than packing up and returning home, he used the weather to his advantage and produced some applaudable misty images of the line's Class 47 No. 47105, restored to 1970s BR rail blue livery. Both these views were taken at Cheltenham Racecourse station. It is pleasing to note that one end of the loco sports an operational four-character route indicator, while the other has the mid-'70s 'white dots' Nathan Williamson*

**Photographic details:** Camera: Canon EOS400, Lens: Canon zoom , ISO: 200, Exposure: 6sec @ f7.1 (above), 2.5sec @ f5 (below)





# A bit of home **SCANNING**

**A**lthough the vast majority of photographers are now working in the digital medium, most photographers still have a vast number of negatives or slides. The question is often asked 'what do I do with them?'

In the main the answer is to scan the images in high resolution, turning them into digital images. However quality issues arise, especially if you intend to submit the images for publication.

Two types of scanner exist, film/transparency scanners and flat bed scanners. Some flat bed scanners have an illuminated hood, which can scan film or transparencies. In this issue we will look at **Slide Scanners**.

A vast number of different suppliers and models are on the market, all provide quite a reasonable result, certainly good enough for on screen use or medium resolution home printing. To obtain the best results I would suggest to use Photoshop CS or a similar quality software package in which to run your scanner. The scanner will have its own 'driver' software, but usually a 'plug-in' is formed enabling the <Import> function of Photoshop to detect the scanner. Once the scanner is fired up, you will have the option to select the medium you are scanning, either colour or black and white, negative or positive. In my experience if you are scanning black & white or colour material use the colour setting, you can always remove the colour after in post scanning editing.

Once you have selected the input medium, you can perform a 'pre-scan', this provides a basic scan on the screen from which you can select the area for the final scan and make a number of fine adjustments. Depending on the scanner you have, a number of different options will be available. All have a size adjustment, usually driven by the drawing of a frame around the image area you wish to scan. In the control panels you will be able to select the output size, the quality of the scan and the depth of colour. In terms of size, I would suggest you select 26cm as the output width, providing your image is basically sharp this size should allow you to do the most with your result. In terms of output quality, this is usually calculated in dots per inch (dpi), I usually select around 600 for a colour slide or negative. If you have a choice of colour depth, I would select 16. With all this selected it is time to make the final scan, with these settings you are likely to end up with a file size of around 70mb.

Once your image is scanned it will appear in Photoshop, just the same

**Below:** Taken originally as a 35mm colour transparency on Kodachrome 64 film, this image was scanned on a Nikon Coolscan 9000. The resulting 50mb image was then processed in Photoshop CS3. The colour was corrected using the level control, while a little excess blue was removed using the colour balance slider. The entire image was then passed through the Shadow and Highlight filter at a very low setting and the finished image given a light dose of Unsharp Mask. When all this was complete, the sky area in which a little grain could be detected was selected and had noise reduction and de-speckle filters used. The train shown is HST No. 43081 leading the 09.45 Glasgow Central to London Kings Cross at Stubton near Grantham on 30 May 1982. **Colin J. Marsden**

**Photographic details: Camera: Nikon FM2, Lens: Nikon 50mm 1.4 prime, ASA: 64, Exposure: 1/1000sec @ f4.5**

as an opened digital image. You are now able to edit your image in the usual way. Frequently scanned slides or negatives can have a slight colour cast, this can be quite easily removed, either using the colour balance tool, levels tool or through a layer and making an adjustment layer and finding a neutral colour via the picker tool.

Another common problem with scanned slides or negatives is that of dust and grain. Dust can be removed in several ways, by carefully cleaning the source material before scanning, through a dust removal filter during scanning or by cloning out from the finished image. This might be a little time consuming, but the results are usually good.

The problem of grain being scanned is that it looks like digital noise and can be a more difficult problem. The grain is often more apparent in the sky area and can be rectified by the full replacement of the sky from digital image. This can be done by selecting the sky area and then cloning in a new sky, reducing the level to suit the image. If you are unable to do this it is worth selecting the sky area by the use of the magic wand tool and then using the noise reduction filter to a strong setting. This should remove most of the unwanted marks, but if you still have some spots or dots, these can sometimes be removed by selecting the 'de-speckle' tool.

Once you are happy with your basic image you will need to sharpen it. I find that when scanning negatives or slides the best sharpening tool is 'Unsharp Mask' set to around 2.5, this might sound a little drastic, but just have a try, the image can be seen jumping into vitality! When all adjustments are complete, save the file as an uncompressed tif, this will give you a master file, much like a digital original from which to work in the future. I would not suggest any further sharpening on copied files as this may detract from the overall quality.

Due to the quality of the scanner lenses it is not usually possible to use 'home scans' for reproduction work in the printed form. However, as scanner technology improves or by using the top end of the scanner range such as the Nikon 9000 the results are sufficiently good for full publication use. ■

■ In issue No. 25 we will look at flat bed scanners for prints or slide/negative reproduction.







**Above:** All the South West Trains-operated Class 455s are now refurbished and sport the operators suburban red livery, which looks very pleasing to the eye and is very photogenic. Here a set crosses the River Mole at Leatherhead forming the 14.09 service from Waterloo to Guildford via Epsom and Effingham Junction on 28 October 2007. When taking views such as this of trains crossing bridges or structures it is always best to include some of the area either side of the bridge.

**Ken Brunt**

**Photographic details:** Camera: Canon EOS 10D, Lens: Canon zoom, ISO: 200, Exposure: 1/750 @ 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](mailto:RP@therailwaycentre.com) and share your work with others.

**Below:** On 24 October 2007 EWS Class 67 No. 67026 visited the East Lancashire Railway with a UK Railtours charter from London Euston. The returning excursion from Rawtenstall is seen approaching Bury nears Burrs Country Park. **Mike Taylor**

**Photographic details:** Camera: Canon EOS 5D, Lens: Canon 24-205mm zoom at 60mm, ISO: 200, Exposure: 1/400sec @ f7.1







**Above:** Freightliner Heavy Haul have expanded their operation of Network Rail engineering trains in recent times, with 'green power' recorded in most parts of the UK. Class 66/5 No. 66584 is seen powering train 6Y27, the 05.00 Rogart to Carlisle Yard at Forteviot on 23 October 2007. The train is a track relaying and recovery set. **Ronnie Ashton**

**Photographic details:** Camera: Canon EOS400D, Lens: Canon zoom at 65mm, ISO: 400, Exposure: 1/1000 @ f8

**Below:** It seems quite amazing that 50 year-old Class 20s and over 40 year old Class 37s are still the main traction powering the BNFL flask trains over the UK network. The DRS fleet of 66s seldom get used on these flows. Here No. 20310 working in multiple with No. 37087 powers train 6E44 from Carlisle to Seaton at Darwdon on 19 October 2007. **Ken Short**

**Photographic details:** Camera: Nikon D200, Lens: Nikon zoom at 27mm, ISO: 400, Exposure: 1/640 @ f3.8







**Above:** LMS Class 5MT 'Black Five' 4-6-0 No. 45407 powers the 08.25 Victoria to Uckfield charter through Woldingham and approaches Oxted tunnel on 27 October 2007. The LMS loco was standing-in for a non-available Southern loco and was the first steam to traverse the branch in almost 50 years. **Ken Brunt**

**Photographic details:** Camera: Canon EOS 10D, Lens: Canon 28-70mm zoom at 48mm, ISO: 200, Exposure: 1/3500sec @ f4.5



**Right:** Our photographer of this image records "On a very dull day around the Shap area with very little light, digital photography proves it's advantage over film." Taken at 16.10 on Friday 19 October 2007 Virgin Class 57/3 No. 57303 powers the Chirk to Carlisle empty timber train through Scout Green on its climb to Shap summit. **Keith McGovern**

**Photographic details:** Camera: Canon EOS 350D, Lens: Canon zoom at 135mm, ISO: 800, Exposure: 1/640sec @ f6.3





**Above:** The East Lancashire Railway provides some excellent photographic opportunities. Here on 28 October 2007 a pair of ex-Great Western Railway locos Nos. 4936 and 3802 double head the 13.00 Bury to Rawtenstall through Burrs. Our photographer reports that the frame was slightly cropped on the right hand side, to remove an unsightly caravan park that now adorns the Burrs Country park area. **Mike Taylor**

**Photographic details:** Camera: Canon EOS 5D, Lens: Canon 24-205mm zoom at 90mm, ISO: 200, Exposure: 1/500sec @ f8

**Below:** Preserved Class Ge6/6 'Baby Crocodile' No. 415 was captured at Filisur on 14 September 2007 while working a special from Davos Platz to Landquart on the Rhätische Bahn in Switzerland. Soon after it departed Filisur it will pass over the famous Landwasser Viaduct. This is a survivor of a class of 15 locomotives and used occasionally as a reserve and for special trains. **58012**

**Photographic details:** Camera: Canon EOS 10D, Lens: Canon zoom at 24mm, ISO: 200, Exposure: 1/200sec @ f8







**Above:** As two cyclists enjoy an evening ride, DE2700 08 of the Nord-Ost-See Bahn (NOB) powers away from a stop at Langenhorn station with the 18.33 Hamburg Altona/Westerland, train number NOB80526. When this exposure was made the time was 20.50 on 7 June 2007 and the sun was slowly setting, providing a pleasing hue to the image. **Richard Stiles**

**Photographic details:** Camera: Canon EOS 30D, Lens: Canon EF24-70 zoom at 50mm, ISO: 250, Exposure: 1/1250sec @ f4.5

**Below:** A country not that often recorded in terms of railway activity is Tunisia. Our photographer here was on holiday and managed to capture this amazing picture of a pair of Alco locos powering a northbound container train over the crossing at the market town of Enfidha while en route from Sfax to Tunis on Sunday 14 August 2007. While travelling light for his holidays, our photographer did not have his usual photographic equipment and used his daughter's small 'point and shoot' camera to record the image, clearly demonstrating how these 'smaller' cameras are able to cope with most demands. **Paul Corrie**

**Photographic details:** Camera: Fuji Finepix 610, ISO: 160, Exposure: 1/400sec @ f8







**Above & Below:** Canadian Pacific Railway 'Hudson' No. 2816 powered two tours for GW Travel between Calgary and Vancouver in summer 2007, operating west to east on 7 July and between Vancouver and Calgary on 11-13 July. The view above, taken on 10 July, shows the train during a photographic 'run past' into Revelstoke while working from Kamloops. The train was running as CP2816 Extra East. The view below, taken from the train window as it approached the siding at Coho on 9 July between Vancouver and Kamloops where CP and CN have junctions between the two routes. At this point No. 2816 was having a 'service stop', while an eastbound CP double-stacker passes by. **Robin Patrick**

**Photographic details:** Camera: Fuji Finepix S9500 with 28-300mm zoom, ISO: 200, Exposure: (above)1/500 @ f9.5, (below 1/500 @ f8







**Above:** The time is now with us again when many railway photographers will try their hand at night photography. This usually produces some very pleasing results, especially in terms of digital recording, where the adjustment of the colour balance to suit the light source in the area you are shooting provides images without any colour cast. Taken with the camera set to the Tungsten light setting, this view of Virgin 'Thunderbird' No. 57301 was recorded at Preston on 24 October 2007. **Ian Furness**  
**Photographic details: Camera: Nikon D80, Lens: Nikon 18-135mm zoom at 24mm, ISO: 100, Exposure: 20sec @ f8**

**Below:** With the ex-national Power Class 59/2s now owned by EWS being allocated for use in the London area, mainly from Acton Yard and Westbury, class members are frequently to be found operating aggregate trains on weekdays and Network rail engineering trains at weekends. No. 59202 Vale of White Horse approaches Purfleet in Essex on 24 April 2007 while in charge of an Acton Yard to Purfleet Mendip Rail service. These locos can be immediately recognised from Class 66s as they have a straight gold upper body band and a deeper in height and straight base to their yellow warning end. **Charlie Robbins**  
**Photographic details: Camera: Nikon D200, Lens: Nikon zoom at 52mm, ISO: 100, Exposure: 1/320sec @ f8**







**Above:** A view not usually seen, unless you are a bird!. This amazing picture of a northbound Freightliner Heavy Haul coal train passes through Ferrybridge on 5 September 2007. Thankfully our photographer has a good head for heights and very few nerves, as this was taken from the scaffold on the top of one of the chimneys at Ferrybridge power station. An excellent picture - well done. **Chris Davis**

**Photographic details:** Camera: Canon A70 compact

**Below:** Described by the photographer as "a little worse for wear" DRS Class 20s No. 20306 with No. 20313 on the rear pass Ingatestone on the Shenfield to Clacton Rail Head Treatment Train (RHTT) working on 5 November 2007. The RHTT fluid certainly leaves a mark on the wagons and locos, which have to receive heavy cleaning after the RHTT season has finished. **Charlie Robbins**

**Photographic details:** Camera: Nikon D200, Lens: Nikon zoom at 35mm, ISO: 400, Exposure: 1/400sec @ f9





# US Commuter – Sound Transit

By Kim Fullbrook

Mention US Railroads to most enthusiasts in the UK and they will probably think of a huge freight train winding its way through the mountains. Perhaps a multi-loco lashup on a mile-long freight or a huge double stack container train dwarfing everything around it. Although most enthusiasts know of the nationwide passenger train operator Amtrak, passenger trains are a minor part of the US railroad scene.

Much less well known outside the US are the commuter train operations that run in the metropolitan areas surrounding major cities. The 'Big Three' US cities - New York City, Chicago and Boston - have services that are comparable to Europe but in other major cities the commuter trains are run on a much smaller scale and are quite limited. Nevertheless for the enthusiast there are some impressive sights to be seen, with a chance to sample the increasingly rare species - for Europeans - of a diesel locomotive hauling passenger stock.

The author recently visited Seattle in Washington State in the far north west of the US where commuter trains are run by Sound Transit. All commuter trains are push-pull with an EMD F59 locomotive at the south end, between three and seven bi-level coaches and a bi-level control car at the north end. The locos are impressive to see and hear. Although the background 'ying' sound when idling is reminiscent of their European Class 66 relations, the styling is sleek and the engines are much more powerful with a correspondingly purposeful sound. Their livery is a bold white and blue, with locomotive 904 having a unique heritage-like red and yellow colour scheme.

Seattle's King Street station is the focal point for the commuter trains. Although Amtrak operates from the station as well, it is kept separate from the commuter trains. The station is in a tight location with a total of five through lines - two main lines and three platform roads - two bay roads and a large retaining wall on the east side. Sounder trains run from a narrow island platform with two faces. Trains run Mondays to Fridays in peak hours only with just nine workings in the morning and the same number in the evening. Five run one-way to/from Tacoma in the south, one runs a round trip to/from Tacoma and three run one-way to/from Everett in the north.

Although the limited timetable suggests only a small amount of railway activity taking place, in practice there is plenty to see. The first evening departure leaves at 15.35 and the trains arrive empty from the south in a closely spaced pack from around 15.00. The signalling and trackwork in the station are restrictive and to reach the platforms from the south all trains have to pass the station on the through lines and stop in the tunnel at the north end, then reverse into the station from just inside the portal. To reach Track 2 requires a triple shunt, with a train from the south having to pass the station twice and reverse in the tunnel twice before entering the station to pick up passengers.

A northbound Amtrak train arrives







during the late afternoon and needs to do a double shunt before it can reach the Amtrak tracks.

At the busiest point there could be six trains in the station area – the Amtrak and five Sounder trains. At quieter times, long freights can be seen passing through on the main lines. There are plenty of photographic opportunities with so much movement taking place and despite the modern platforms the place is full of atmosphere. The tracks are just penetrated by the sun in the middle of the year making sunny shots possible on the main lines in the afternoon, although the platform tracks will be shadowed. At the north end, overbridges with low parapets offer excellent cityscape views.

The photographer needs to take care with exposure. On the one hand the dark walls can fool the camera meter into over-exposing while on the other, the white part of the Sounder livery is susceptible to burnout so slight underexposure may be needed if the sun

is out.

In summary, King Street station is worth a look if you are visiting Seattle. It is a sad reflection on the UK railway scene that there is more scheduled diesel loco-hauled passenger train activity to be seen there in an afternoon than there is in the whole UK in 24 hours!

All pictures in this mini-feature were taken on a pocket compact camera – a Panasonic LX1. Many of pocket cameras produce poor pictures but the LX1 will deliver sharp, colourful, detailed pictures when used at 100 ISO and the exposure is set accurately.

It has a full range of manual controls and minimal shutter lag when pre-focused. While not a complete substitute for a 'SLR' it will produce very good A4 size prints in bright conditions. Use of Raw mode allows control of the inevitable noise from the small sensor while maintaining the good sharpness delivered by its Leica lens. Well worth carrying when a normal SLR would be impractical due to its size.

**Above:** Loco No. 902 in the Sound Transit fleet has a special livery dedicated to the City of Tacoma. Here it stands with empty stock for the first evening departure out of King Street – the 15.35 to Tacoma.

**Photographic details:** Camera: Panasonic LX1 compact ISO: 100, Exposure: 1/500sec @ f4.9

**Previous Page:** Sounder loco No. 905 stands just north of the station platform waiting to gain access to the platform area after the 16.20 train has departed to Tacoma. This is the view from one of the overbridges giving an excellent 'city scape' view.

**Photographic details:** Camera: Panasonic LX1 compact ISO: 100, Exposure: 1/500sec @ f4.9

**Below:** Sounder loco No. 910 pushes a set with control car No. 109 leading into the south end of King Street station. On the right is the Seahawks stadium.

**Photographic details:** Camera: Panasonic LX1 compact ISO: 100, Exposure: 1/400sec @ f5.6







**Left:** Given the title of "Old & New at Okehampton on 21 October 2007" by the photographer, this was a very well seen image. Not only does the new Class 66/7 contrast with the old luggage trolley, but the style of nameplate is also a link with the past. **Mark Few**

**Photographic details:** Camera: Canon EOS400D Lens: 28-105mm USM zoom, ISO: 400, Exposure: 1/125 @f5.6

**Below:** An image giving the impression of speed or movement, while still clearly showing the train type being photographed is well achieved in this view of a Class 222 'Meridian' departing from St Pancras International on 4 November 2007. The exposure of half a second has provided a speed blur, while retaining sufficient detail. The presence and positioning of the green signal, route indicator and 'right away' indicators help to make this an impressive picture. **Stacey Thew**

**Photographic details:** Camera: Fuji finepix 6900Zoom, ISO: 100, Exposure: .5sec @ f2.8

*From a different viewpoint.....*







**Above:** A view that many people take for granted, that of the Friday night rush hour at a major London station. Here our photographer has positioned himself on the cross concourse walkway giving a perfect view of the circulating area and the station departure board. The view looks 'frantic' which is accentuated by the use of a slow five second exposure. Exposure made on 26 October 2007. **Richard Stiles**

**Photographic details:** Camera: Canon EOS30D, Lens: Canon EF 24-70mm zoom at 24mm, ISO: 200, Exposure: 5 sec @ f14. Taken in Raw converted to Jpg

**Below:** A truly excellent piece of photographic art. Taken on the Ormskirk Branch, a single car Class 153 'Bubble' passes a farm crossing on Farington Moss near Preston. The photographer records "the 'Ghost train' image effect I wanted by pressing the shutter as the train approached the crossing, then after it had passed by turning on my car headlights to illuminate the gates and sign". **Mark Bearton**

**Photographic details:** Camera: Canon 20D, Lens: Canon 50mm f1.8, ISO: 100, Exposure: 8sec @ f7.1





*A busy scene at Westbury on 25 September 2007, taken from the west end of the platform looking towards the 'up' yard area. This is always a prime location in which to find aggregate trains, most of which originate from the nearby quarries at Whatley and Merehead. In this stunning view we see from left to right Foster Yeoman No. 59004 powering train 6A91, the 23.25 Merehead to Acton, EWS Class 59/2 No. 59202 leading train 7C59, the 20.21 Merehead to Westbury, while EWS Class 60 No. 60100 awaits departure with train 6M05, the 00.43 Westbury Yard to Mountsorrel. An unidentified EWS Class 66 looks on, on the far right. **Mark Few***

**Photographic details: Camera: Pentax 6x7, Lens: 300mm Pentax Takumar, Film: Kodak Ektachrome 200, Exposure: 400sec @ f22. Scanned on Epson 3170**

