

Low-resolution version

Railway Photography

No. 25

17 December 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

Left: We know its winter in the Northern Hemisphere, but look forward to next summer. On 3 September 2003, French Railways SNCF BB 7412 and BB 7427 pass Cruet Crossing, powering an early morning northbound covered steel. **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 please make sure that attachments are no larger than 6mb. We are happy to receive high-quality scans of negatives and slides. With all submissions please make sure you include your name and full details about the picture, including camera and exposure details.

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

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

Editorial details

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The railway scene in the UK never fails to turn up changes and often surprises. Since our last issue in November we have seen the massive change of East Coast operator from GNER to National Express, now trading as National Express East Coast. With the franchise change came yet another new livery, this time based on white and grey, the house colours of National Express Group, which will also be applied to the operators other railway operations.

The most significant announcement in recent weeks has been Freightliner's change of traction allegiance from Electro Motive to General Electric, with a pioneering order for 60 Co-Co 3,100hp locos to be built in 2008-09 for heavy haul deployment. The locos will again provide more traction classes to photograph and increase the number of locos in use in the UK. The design of these

locos will be different from anything seen in the recent past with a narrow body flanked by full width driving cabs. The quality of GE products are renowned throughout the world and as in the US it is expected these locos will be built to a very high standard and run 'out the box'.

All these changes, together with deployment of different stock in different areas (as shown opposite), makes for an ever increasing interest in the railway especially in terms of photography.

As always I would encourage all photographers to continue to record not only the unusual and one off subjects but to take anything that moves (or if even parked up) as you never know when its going to change.

Colin J. Marsden
Editor

Railway Photography wishes all readers a Merry Christmas and a Happy New Year



Above: Love them or hate them, advertising and promotional liveries and branding are here to stay, most are applied as financial sponsorship deals providing the rail industry with cash. Here 'one' Railway operated Class 156 No. 156402 approaches Norwich on 22 November 2007 sporting a Chapelfield shopping centre livery, applied in mid 2007 in support of a new shopping complex in Norwich. I think the jury is still out as to whether these colours are welcomed by the travelling public! **Colin J. Marsden**

Photographic details: Camera: Nikon D200, Lens: Nikon 24-70mm zoom at 35mm, ISO: 200, Exposure: 1/800 at f5.6

Right: Known as 'Nodding Donkeys' due to their bounce induced by having just a four-wheel chassis, the Class 142s have not been well received in the West Country, replacing Class 150, 153 and 158 sets on Exeter-Barnstaple, Exmouth and Paignton services. FGW management have said the sets will not operate on any other route, but time will tell. Devoid of any proper route indicator, with just a piece of paper stuck on the window ledge advising of the destination, set No. 142030 departs from Dawlish Warren with a squeal of wheel flange against the running rails, as it forms the 10.20 Exmouth to Paignton on 11 December 2007. **Colin J. Marsden**
Photographic details: Camera: Nikon D200, Lens: Nikon 80-200mm zoom at 80mm, ISO: 250, Exposure: 1/1000sec @ f5.6



West Country Donkey Sanctuary

First Great Western Local services in Devon return to 'Pacer' power

Below: Following the mid-1980s use of Class 142s in the West Country which ended in disaster with track damage, failures and passenger complaints, it is hard to believe that FGW have returned these trains to the area. However, from mid December 12 sets are based at Exeter for the foreseeable future. On 11 December 2007, set No. 142009 slows for the diverging signal at Dawlish Warren while forming the 10.17 Paignton to Exmouth. **Colin J. Marsden**

Photographic details: Camera: Nikon D200, Lens: Nikon 80-200mm zoom at 80mm, ISO: 320, Exposure: 1/1000sec @ f5.6



**NEW
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Contents

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Year of the Sea Wall Drags

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The Power of the Sea

- The rough sea weather which haunts the line

Network Rail Inspection

- The Derby-based test trains visit the Wall

Freightliner Heavy Haul

- Aggregates & Cement flows on the Wall

The Brunel Coast Footpath

- Opened in 2007 to mark Brunel's achievements

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The FGW Local operation

- DMUs of various types

Sea Wall charter trains

- Loco-hauled visitors from all over the UK

Steam on the Sea Wall

- Steam powered charter trains to the west in 2007

EWS freight activity

- china clay, engineering and scrap trains

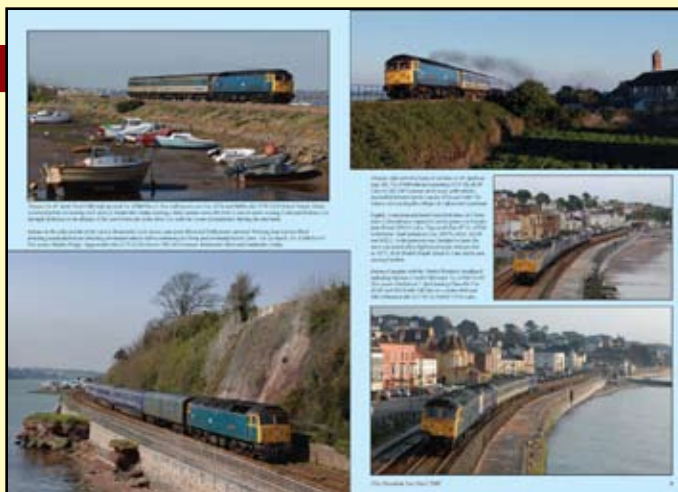
South West Trains Class 159s

- Through trains from Waterloo and the South Coast

Unusual and Special workings

- The rare, unusual and one-off workings

Miscellaneous happenings

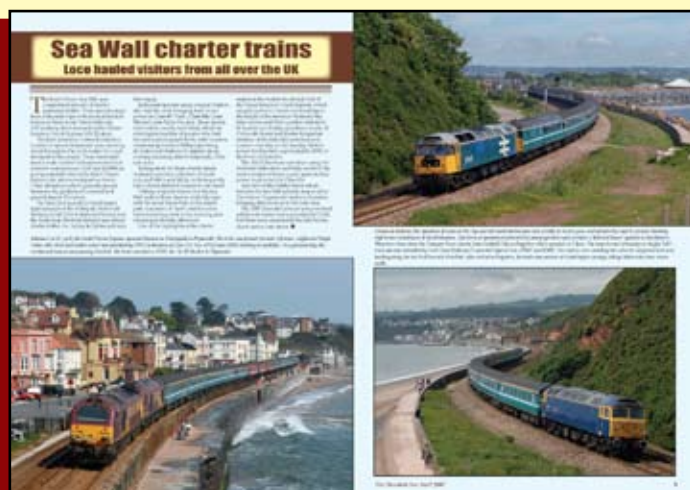


■ Two actual page spreads from *The Dawlish Sea Wall 2007*, reproduced in low-resolution to show the page layout style including large size illustrations, all are supplied with highly detailed captions including train details, loco numbers and comments regarding local photography.

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Depending on your screen configuration, you may see a single page or a double page spread.

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Photography, Design and Publishing

Compiled by Colin J. Marsden

A bit of home **SCANNING: 2**

Many people these days have a flatbed scanner attached to their computer, depending on the model you have this might be able to scan just flat images, such as prints or documents, or it might also be able to scan negatives or slides via an illuminated hood attachment.

Today, the quality of scanned images are very good and in the main suitable for reproduction. If you have Photoshop or another photohandling software loaded on your computer you would be best advised to drive your scanner through this programme.

If you are using photoshop, start up the programme and providing the driver is loaded you should be able to go to file>import and locate the scanner driver, this will fire up the scanner. With your image facing down on the glass screen of the scanner table close the lid.

The first thing you have to decide is if you are scanning a photograph or a document, this is usually selected by a drop-down menu and will change the built in scanner settings. For the purposes of this feature we will assume you are scanning a photograph.

The first stage of the scanning process is to pre-scan the image, once this is done the picture will appear in the scanning window on the computer screen and you will be able to drag a box around the area of your required picture.

A number of settings will also be available to you, these will include the quality of the scan, usually shown as dots per inch or, the output size of the scanned image which might be shown in a percentage figure of the original or by size in inches, mm or cm scale. Other settings might also be available such as sharpening, colour correction and the like. In my experience these changes are best left to perform in the more accurate adjustment platform of Photoshop.

Once you have made your selection of the area to be scanned, choose the image size and the dpi at which your scan is to be made, I usually select 400dpi for scanning good quality colour or black and white prints. Once you are happy with your selection, press the scan button and the machine will perform the high-resolution scanning function.

When the image appears on the screen it will now be in the photo editing software and you will be able to edit in much the same way as with your digital images. By virtue that you are scanning a print through a glass screen you are likely to find dust and other marks on the image. These will need to be cleaned off very carefully using the clone tool. If you are scanning colour prints the colours can sometimes move during the scan process and correction will be needed. Do this very carefully by use of the levels or colour balance controls. In much the same way as

with a proper digital image the final part of the process is to sharpen the image. Depending on the condition of the original you may well need to use the Unsharp Mask tool for this operation, but be careful and do not over sharpen, over sharpened prints are prone to having halos and the sharpening process will also increase the level of dust you can see on the image area. If you are left with little dust marks these can be reduced by careful use of the 'despeckle' tool or even the 'dust and scratches' tool, but the latter is likely to slightly defuse the image.

If your flatbed scanner is also able to deal with negatives or slide, you will have to remove a cover in the lid to reveal the light source and then place your negatives or slides in a carrier on the flatbed screen, close the lid and start the scanning process. In the main set up you will have to select slide or negative scanning and the process is very much the same as for a normal slide/neg scanner. A pre-scan will show thumbnails of all the images, then select the image you require, perform a pre-scan, select your desired area, enter your scanning requirements in terms of size, dpi for the output and any dust/scratch removal and start the scan. Again the result will appear in the photo-editing programme and you can edit in the normal way.

A major problem with the scanning of slides and negatives is the presence of grain on the finished scan, this is more noticeable if the negatives/slides are scanned than the print, but this is a trade off against better colour and tonal range obtained from scanning the slide or negative.

If you have a scanned slide or negative which has a very grainy appearance a number of ways exist to reduce this problem. The most common way is to use the 'Reduce Noise' tool, set this to a medium level and see what the result is, usually this takes out around 40-60 percent of the problem. The next level is to use the 'De-Speckle' tool, make sure this is only set to a low level or the image quality will deteriorate.

Frequently the grain in the main subject area of a picture is satisfactory with the problem being most noticeable in the sky area, a little trick here can be to select the entire sky area by using a medium tolerance of the magic wand tool and then use a strong degree of 'Reduce Noise' and 'de Speckle' and if the problem is still a prevalent use the scratch and dust removal tool set to around 3-4 pixel wide, this will remove the problem but might make a sky which looks un-natural, this has to be a trade off between the two and a little experimenting might be needed.

The other way of removing a very grainy sky from a scanned negative or slide is to replace the entire area from a stock sky image, using the technique detailed in an earlier edition of *Railway Photography*. ■



Right Top & Bottom: Although it is not easy to see in a PDF product where the images are obviously compressed for transmission, these two images do show the problem with scanning negative images and obtaining grain. The upper view of the Class 207 at Groombridge is positioned as scanned at 400dpi on a Nikon 9000 scanner to a size of 20cm wide. The area above the trees, which was blue sky was very grainy and if a photographic print was made it would be very noticeable. The lower illustration has had the sky area selected by using the magic wand and then the selected area was passed through the noise reduction filter twice. As this still left some grain showing the de-speckly filter was then used once, this rendered the sky smooth which still retains graduation of tone. **Colin J. Marsden**
Photographic details: Pentax 6z7, Lens: Pentax 100mm f2.8 standard, Film: Kodak Tri-X at 400ASA, Exposure: 1/1000sec @ f8



Above: Freightliner Heavy Haul aggregate trains to and from the West Country are now almost weekly services, with sand traffic working out from Burngullow and grit stone offloaded in either Tavistock Junction or Burngullow. Class 66/5 No. 66560 is seen passing Creech St Michael near Taunton on 15 November 2007 powering train 6Z60 from Neasden to Hackney Yard, Newton Abbot. After an overnight recess the train continued to Burngullow for loading with sand.

Quentin Hawkes

Photographic details: Camera: Nikon D200, Lens: Nikon 18-70 zoom, ISO: 250, Exposure: 1/500 @ f5.6

Railway Pictorial

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



Left: The EWS Class 37/4 fleet continues to operate revenue earning freight traffic and charter passenger services, long after the fleet were scheduled to be withdrawn. On 7 December 2007 No. 37410 passes Winwick, now with its headcode boxes blackened, powering a Warrington bound engineers train. **Mike Sargent**
Photographic details: : Canon EOS 40DD, Lens: Canon zoom at 85mm, ISO: 500, Exposure: 1/320sec @ f5.6



Above: During recent engineering work on the Norwich to Great Yarmouth line to replace track with continuous welded rail, several GBRf Class 66s were employed. Our photographer quotes "This photo should dispel the myth that all Norfolk is flat"! It shows No. 66717 creeping over the freshly laid track at Tunstall Dike between Acle and Great Yarmouth with a rake of auto-ballasters. At the other end of the train is No. 66715 which will head the train back to Whitemoor. The image was recorded on 2 November 2007. **Steve Potter**

Photographic details: Camera: Nikon D70, Lens: Nikon 70-300 zoom at 300mm, ISO: 200, Exposure: 1/200 @ f9

Below: Although they are 40 years old the Freightliner Class 86s still do sterling work, frequently being recorded double-heading liner trains on the West Coast main line and through to Ipswich in Anglia. Nos. 86613 and 86605 power train 4M74 from Coatbridge to Crewe on 15 November 2007. The train is seen soon after departure from Coatbridge. **Michael J Alderdice**

Photographic details: Camera: Nikon D200, Lens: Nikon zoom at 38mm, ISO: 250, Exposure: 1/500 @ f8





Above: Preservation centres in the UK, such as Barrow Hill should be applauded for holding special theme events, such as this recorded LNER weekend, where enthusiasts are treated to recreated scenes of the past. This staged line up in the roundhouse, creates the smokey dank atmosphere of many steam sheds in the 1950s and early 60s. **Steve Bottrill**

Photographic details: Camera: Nikon Coolpix E8800: ISO: 50



Left: Our photographer of this stunning image reports "I went out hoping to get a shot of the binliner between rain showers, I was not lucky with that picture, but I did manage to capture this unit passing Heaton Lodge Junction in a 'lucky' bit of sun complete with a rainbow". An excellent picture which could not have been planned. Made even more impressive by being a short train (Class 170 First Trans Pennine Express) painted in bright and vivid colours.

Nigel Cockburn

Photographic details: Not supplied



Above: This interesting autumn/winter view was obtained by the River Soar weir at Pillings Lock, near to Barrow-upon-Soar in Leicestershire, where the River Soar and Grand Union Canal split. In the background is East Midlands Trains franchise-liveried Class 222 No. 222017 hurrying by with a Northbound service on 17 November 2007 just before the light packed in for the day. **Phil Grain**

Photographic details: Camera: Mamiya 645 Pro TL, Lens: Mamiya 55-110mm zoom at 60mm, Film: Fuji Provia 400X, Exposure: 1/1000sec @ f8

Below: A picture which makes pleasing composition is this view of a First Great Western Class 180 set at Taunton, with the Class 158, station lighting and the young photographer in the foreground (quite what sort of view he was recording is unclear, unless he has a 'fish-eye' lens attached to his camera). In the weeks just prior to the winter timetable change in December 2007 a number of photographers recorded the Class 180s on the West of England route, as from the winter timetable the sets were confined to London area duties and will all be withdrawn from service by spring 2008. **Nathan Williamson**

Photographic details: Camera: Canon EOS 400D, Lens: Canon zoom at 22mm, ISO: 100, Exposure: 2.5sec @ f3.5





Above: With the low winter sun now with us and frequent back lit subjects views such as this are common for the short winter days. Here back lit InterCity-liveried Class 86/2 No. 86231 'tops and tails' with sister loco No. 86206 on a Birmingham New Street to Glasgow Central Virgin Trains Cross-Country express. It is seen passing through a very frosty Greenholme, on the climb to Shap Summit in Cumbria on the morning of 10 November 1999. **Phil Grain**
Photographic details: Not recorded

Below: The VSOE-operated Northern Belle train uses EWS motive power, usually in the shape of 'top and tailed' Class 67s. Although based at Crewe, the Northern Belle set operates throughout the mainland UK network. On 1 December 2007 Nos. 67021 and 67025 top and tail the train as 5Z55 an empty stock move from Durham to Tyne Yard, after arriving with a luxury dining train from Liverpool Lime Street. Our photographer here has managed to include much of the still sizeable yard complex at Tyne in his illustration but above all included the new iconic 'Angel of the North' on the skyline on the far left. **Ken Short**
Photographic details: Camera: Nikon D200, Lens: Nikon Zoom at 18mm, ISO: 400, Exposure: 1/500sec @ f5.6





Above: The eight members of Class 59/0 and 59/1 operating for Mendip Rail and owned by Foster Yeoman and Hanson are always popular with enthusiasts and photographers. Based in the Mendips and deployed mainly on London and South Coast aggregate trains the fleet can always be seen traversing the Berks and Hants main line between Reading and west of Frome. Here No. 59101 passes Beechingstoke on 2 November 2007 powering the 12.45 Acton to Merehead. **Mark Few**
Photographic details: Camera: Canon 400D, Lens: 28-105mm zoom, ISO: 400, Exposure: 1/400 @ f13

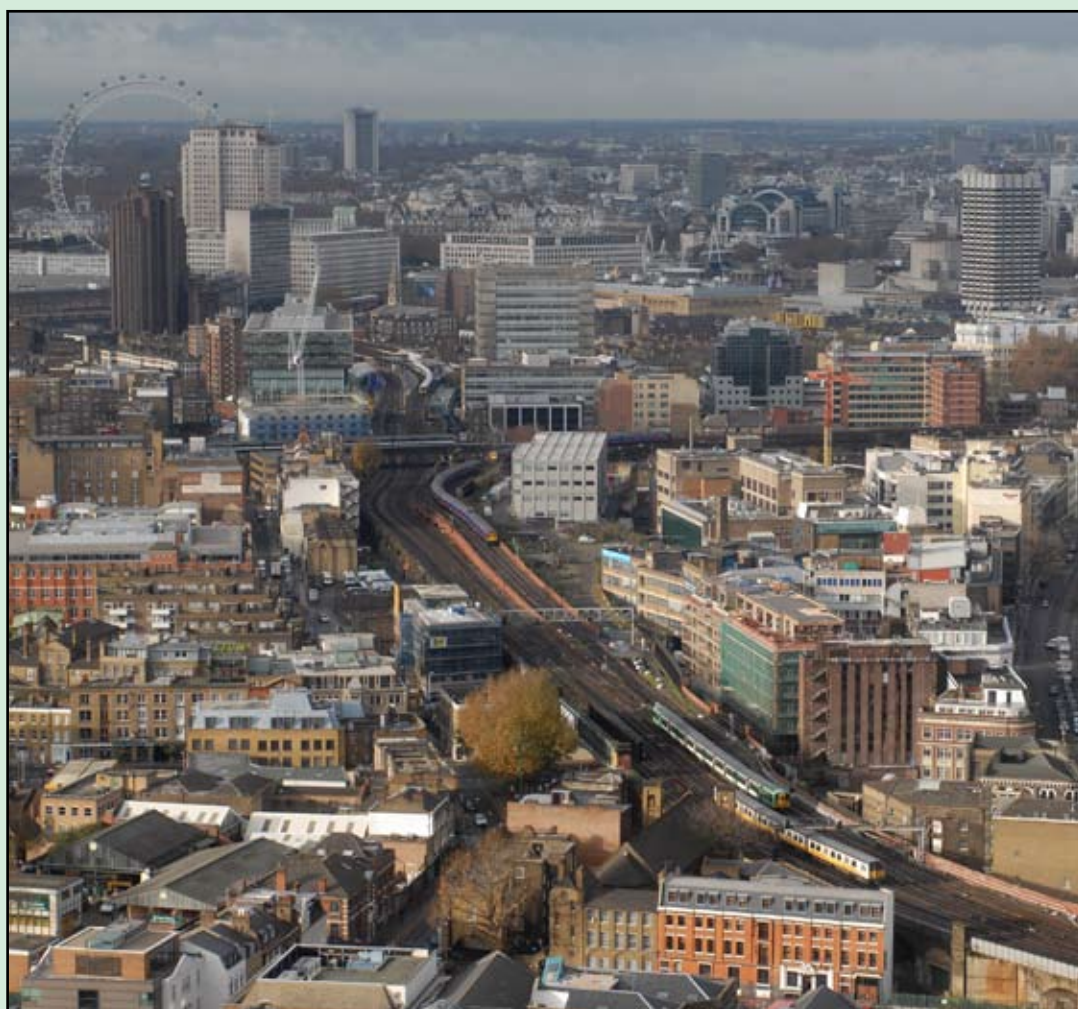
Below: The Network Rail-owned, Serco Rail-operated test trains are a familiar sight around the rail network, however the use of the former Heritage DMMU sets will disappear in the near future. Painted in all-over yellow livery the ex-Class 101 set Lab 19 Iris II No. 901002 passes near Crofton alongside the Kennet & Avon Canal on 6 November 2007 forming train 2G03 a Reading to Woodborough sidings recording special. **Ken Brunt**
Photographic details: Camera: Canon 10D, Lens: 28-70mm zoom at 33mm, ISO: 200, Exposure: 1/500 @ f8





The amazing view OVER London

By Colin J. Marsden



On 30 November 2007 the Editor attended a meeting on floor 29 of Guy's Hospital Tower, London. Located adjacent to London Bridge station the room provided some amazing views over London, looking towards London Waterloo and Central London and Cannon Street and onwards towards North London and Alexandra Palace. Directly below the photographic viewpoint was Borough Market Junction, the congested area where all trains from Charing Cross and Cannon Street plus Thameslink services converge. In the foreseeable future with Thameslink 2000 this area will see huge re-development and extra tracks added.

Above: The view of the old South Eastern & Chatham terminus of Cannon Street, now used by South Eastern Trains. From this elevated view the recently added gardens above the station are clearly visible.

Left: The view looking towards Charing Cross, with the London Eye in the left background. No less than six trains can be seen, with in the foreground a SET Class 508 on the down main and a Southern 455 on the southbound local track.

Right: Borough Market Junction, with a 12-car Class 465 heading into Cannon Street and a five-car Class 376 heading towards London Bridge.

Photographic details: Camera: Nikon D200, Lens: Nikon 35-70 zoom, ISO: 320, Exposure: 1/400sec @ f5.6





Restored '38 Tube Stock on tour

A photographic interlude by Richard Stiles showing the London Transport Museums 1938 Tube set working over the former Bakerloo Line between Stanmore and Charing Cross on Sunday 16 September 2007



Above: London Transport Museum's beautifully restored 1938 stock ran a series of journeys over the former Bakerloo Line between Stanmore and Charing Cross on Sunday 16 September 2007. The aim of the tour was to help raise public awareness of the Outward Bound Trust, the Operational Apprentices Scheme and the work of the London Transport Museum. Passing Harrow-on-the-Hill, the 10.36 Ealing Common to Stanmore, via Harrow-on-the-Hill and Charing Cross.

Left: The final leg of train two is seen heading south through Kingsbury and making for Wembley Park. One of the most pleasurable aspects of travelling around London by tube is the attractive style of many station buildings; the enamel roundels help complete the scene.



Above: The 12.59 Stanmore to Wembley Park via Charing Cross and Stanmore is seen approaching Wembley Park. Our photographer reports, as Metropolitan Line trains do not stop between Finchley Road and Wembley Park, it was possible for photographers to overtake the 1938 stock and obtain a picture in the Sunday sunshine at Wembley Park.

Below: Forming the 14.40 Neasden to Ealing Common via Rayners Lane the 1938 stock special is seen at Harrow-on-the-Hill, working the final trip of the day. A southbound rake of A60/62 stock slows for the station stop in the background. Full credit should be given to London Underground for organising a memorable trip for passengers, and giving photographers the opportunity to enjoy the day as well.





Above: By omitting the leading bogie of the Voyager this looks like some kind of monster lurking on the line!. This stunning view was taken through an open cab side window of a Virgin trains Pendolino stabled in sidings at Carlisle and forms the frame for the passing Voyager. Our photographer records that the image was taken in RAW then separated as two images with the different exposures of outside and inside adjusted separately and then merged back together. **Mark Bearton**
Photographic details: Camera: Canon EOS20D Lens: 24-70mm zoom at 34mm, ISO: 400, Exposure: 1/800 @f4.5

Below: Well, people cannot say this is not from a different viewpoint! Although the transport of locomotives and rail vehicles by road has become very common in the UK, it still makes people stop and look and can be quite off-putting if something of this nature overtakes you on a motorway!. Grand Central powercar No. 43068 is seen mounted on a Heanor Transport trailer departing from the services at Exeter on the M5 motorway on 5 December 2007. **Nathan Williamson**
Photographic details: Camera: Canon 400D, Lens: Canon zoom at 33mm, ISO: 400, Exposure: 1/640 @ f4.5

*From a different
viewpoint.....*





Above: Ex LNER Class Q6 No. 63395 recently restored by North Eastern Loco Preservation Group (NELPG) for use on North Yorkshire Moors Railway operated a series of freight train photographic charters for two weeks in November 2007. In this superb silhouette view above, taken on 13 November the locomotive is seen at Moorgates taken against what little was left of the evening sunset. **Robin Patrick**

Photographic details: Camera: Fuji finepix 9500, Lens: Fuji 28-300zoom, ISO: 200, Exposure: 1/500sec @ f6.7

Below: Framing of the subject is all so important, but few would have seen the potential of this 'frame'; for a passing Paris bound Eurostar near Fawckham Junction line. The close focusing on the berries with just a blue outline of the train, makes for an interesting if rather unusual view. **Keith Fender**

Photographic details: Camera: Canon 300D, Lens: Canon zoom at 155mm, ISO: 400, Exposure: 1/1600 @ f7.1





*A night picture with a difference, taken at Exeter St Davids late on 4 November 2007 this portrait of a red signal has been well executed with sufficient exposure to record the flair from the illumination, but controlled as to not burn out the bright bulb area of the light source. **Stacey Thew***
Photographic details: Camera: Fuji Finepix 6900, ISO: 100