

A large freight train is shown from a high-angle perspective, traveling along a set of tracks that curve through a suburban area. The lead locomotive is blue and yellow, with "INDIAN PACIFIC" and a kangaroo logo on its front. It is pulling a long line of flatcars loaded with colorful shipping containers in shades of yellow, red, and blue. In the background, a dense city skyline is visible under a clear sky. The train is surrounded by greenery and residential buildings.

Low-resolution version

Railway Photography

No. 4

9 October 2006

The complimentary e-magazine for the quality Railway Photographer

TheRailwayCentre.Com

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A large freight train is captured from a high-angle perspective, moving along a set of tracks that curve through a suburban area. The lead locomotive is a blue and yellow Indian Pacific model, with the number 25 visible on its front. It is pulling a long line of flatcars loaded with various colored shipping containers. In the background, a dense city skyline with numerous skyscrapers is visible under a clear sky. The foreground shows the gravel bed of the tracks and some greenery on the left side.

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A large freight train is the central focus, moving from the foreground towards the background. The locomotive is blue with yellow accents and features the 'INDIAN PACIFIC' logo and a stylized bird emblem. It is pulling a long line of flatcars loaded with various colored shipping containers (yellow, red, blue, green). The train is on a set of tracks that curve slightly to the left. To the right of the tracks is a grassy area with some trees and a fence. In the background, a dense urban skyline is visible under a clear sky. The overall scene is brightly lit, suggesting a sunny day.

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On the Cover

Indian Pacific-liveried NR Class No. NR25 and a National Rail AN5 pass West Footscray on the west side of Melbourne, Australia with a trans-continental freight service to Perth on 19 September 2006.

Chris Nuthall

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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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Thank you to all those people who have recently submitted material to *Railway Photography*. If you have sent work which has so far not been included, we try and build up a collection of material and then group illustrations together rather than just produce a 'scrap book' effect magazine.

One thing which has become apparent in editing this product rather than a news title, is the number of people who are happy and want to try 'something' new in railway photography, this is sometimes called 'new approach' photography, but today with the huge input of computer science in post taking stage of the hobby, we are seeing some highly competent works of art. In this issue we have included one or two illustrations which would not even be considered in main stream publications, but have a very important place in railway photography.

One or two people have recently asked if *Railway Photography* can produce regular guidelines on post taking photographic editing and the use of modern editing software such as Photoshop. We plan to cover these in simple comments and briefs in each issue and we will then make available (sometime in the future) a separate 'Digital Handling Guide for Railway Photographers' including all the various items published in *Railway Photography* as well as more detailed descriptions on the methods and word undertaken. Details of this will be included in *RP* when available.

The next issue of *Railway Photographer* will not be distributed until 30 October due to holidays.

Colin J. Marsden
Editor



Above: One of the last areas around London in which semaphore signals can still be found in South Greenford and even here a new colour light signal post has been erected for future re-signalling. On 26 September 2006 'Royal' No. 67005 passes South Greenford with empty stock bound for Old Oak Common. **Chris Holt**
Photographic details: Camera: Canon EOS30D Lens: Cannon Zoom at 176mm, ISO: 250, Exposure: 1/1000 @ f8.



Above: The highlight of 'The Grid Arising' railtour from Crewe to North Lincolnshire on 30 September was the use of Fastline Freight Class 56 No. 56302 hauling the train forward from Doncaster during the early afternoon through North Lincolnshire. Here the train passes Elsham near Wrawby just before Barnetby while heading eastbound. Elsham signalbox can be seen in the background. **Warren Armstrong**

Photographic details: Camera: Fuji S2Pro, Lens: Fuji at 70mm, ISO: 200, Exposure: 1/500 @ f4.8

Below: Many new digital cameras are now coming on the market and a greater number of time honoured film photographers are changing to the new recording medium. The Nikon D80 is one of the newest quality cameras to hit the market and by the results seen by RP is a very good machine, with excellent colour and sharpness. On 25 September the Network Trains 'Track Renewal Train' (TRT) was moved from Reading to Fairwater Yard, Taunton to commence work on the Bristol-Taunton line. Running as train 6Z33, the 08.13 Reading West to Taunton Fairwater, the train is seen led by Class 66/6 No. 66622 with No. 66604 on the rear between Cogload Junction and Taunton. **Russell Ayre**

Photographic details: Camera: Nikon D80, Lens: Nikkor 18-70 zoom at 60mm, ISO: 200, Exposure: 1/500 @ f6.3





In today's digital world one of the major problems in reproducing images is the accuracy of colour, everyone's eyesight is slightly different and the display of what is perceived as the correct colour varies considerably. These days the colour recorded, even using the top end of digital camera technology, might well need a little adjustment to show on the computer screen, a home produced print or in the published work the 'right' colour. I call this 'Sorting out the Colour'. It can be very much personal choice on how vibrant colour is portrayed, and in most of the quality photo-editing software some form of auto controls are provided which usually give a reasonable result. Sometimes however, the photographer has to play around to get the best possible results from his image. In years gone by this was the job of the print room separators who would 'adjust the colours' to make the perfect image.

Two locos which often cause problems even in good light conditions are Class 67s Nos. 67005 and 67006 painted in Royal Claret, this often comes out on digital images as almost black, even though the exposure is correct. The two images on this page of No. 67005 at Teignmouth on 14 August 2004, taken on a Nikon D1X show the problem and how it was 'sorted'. The image above is direct off the camera, taken at 200ISO recording speed at 1/1000 @ f 5.6. The image below has been put through Photoshop CS, and the entire image has been 'lightened' by using the Image>Adjust>Level control and then slightly moving the centre slider to the left. This has brightened the entire image but has still not transformed the 'black' loco into its correct deep claret/red. To make this as near as possible to the actual colour, the Polygonal Lasso Tool from the main tool panel in Photoshop CS was selected and then with the image magnified the entire red section of the loco body was selected, I started with the straight edge at the bottom at the far end, came to the front then up the corner post making sure I kept exactly between the red and yellow, then across the front and followed the loco profile against the embankment, finally returning to my start point, to use the tool each time you click the mouse you form an anchor point and can then change the direction of the line. This might take some time to do. Once the selection had been made, I returned to the Image>Adjustment>Level control, selected the red channel and increased the red by just five per cent. In my opinion this returned the loco colour to what is seen by the eye in good lighting conditions.

Sorting out the colour





Help - my light meter is no good

In the main light meters on modern, especially state-of-the art digital cameras are excellent, ranging from the pick-up and shoot to the top of the range Nikon or Canon models. However there are limitations of what you can expect a light meter to do. The view above of a dark loco emerging from a dark tunnel, into very bright sunlight, with bright cutting walls and the loco displaying high-power headlights is one case where the meter just will not give a good result. Without the train, the meter was giving an average of the scene (bright edges and dark centre), this gave a very washed out image and the photographer needed to use a general exposure of the area and use a manual setting at 1/1000 at 5.6 at 200ISO. Also, in this case, if the automatic metering had been used, when the train emerged its headlight would have caught one of the light meter sensors and immediately changed the exposure to three stops under exposed (shown in the inset). The answer is, light meters are fine in most average conditions, but where you have very dark and very bright areas you are best advised to make your own judgement based on experience. Always remember that on a perfect bright summers days using 200ISO the top exposure will be 1/1000 @ f5.6, use this as a yardstick and work back and you should not go too far wrong.



Above: A good illustration of placing a train in the landscape, in the correct position not to hit overhead structures, is this view of EWS-branded Class 92 No. 92042 Honegger passing Greenholme at the foot of Shap incline on 24 August 2006 powering a northbound 'Enterprise' freight service bound for Mossend.

Stewart Armstrong

Photographic details: Camera: Canon EOS350D, Lens: Canon zoom 200mm, ISO: 400, Exposure: 1/500 @ f9

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: Many photographers would turn up their nose at this sort of view, but the side elevation angle, looking slightly forward, has made for an excellent study of Bulleid Pacific No. 34067 Tangmere near Barnham in Sussex on 23 September 2006 powering a Victoria to Bognor Regis charter. It is nice to think that the loco came with just over two miles of the Tangmere airfield, which it is named after, during the course of this trip. **Chris Holt**

Canon EOS 30D, Lens: Canon 17-85mm zoom at 24mm, ISO: 250, Exposure: 1/800 @ f8





Above: Huddersfield from a different viewpoint. An unidentified Desiro Class 185 approaches Huddersfield and passes over Huddersfield Viaduct with a working textile mill and the University of Huddersfield in the background. The train is the 15.39 Hull to Manchester Piccadilly taken on 21 September, 2006. In views such as this where the majority of the subject is dark, the bright colours of the train make this illustration a high quality landscape view. **Chris Taylor**
Photographic details: Camera: Canon EOS 300D, Lens: Canon 100-300mm f5.6zoom at 300mm ISO: 200, Exposure: 1/400 @ f8

Below: Photography on London Underground tube or sub-surface lines is always very difficult. For obvious reasons the use of flash photography is totally banned, and usually railway staff object to any pictures being taken, especially in the wake of terrorist attacks in the recent past. However, the use of a prime f1.8 lens, together with an 800ISO recording speed allowed this picture to be taken with no problem. It shows a Circle Line train winding its way into Monument station on 11 September 2006, led by C77 Stock Driving Motor No. 5701. **Brian Morrison**
Photographic details: Camera: Nikon D200, Lens: Nikkor 50mm f1.8 prime ISO: 800, Exposure: 1/250 @ f1.8





Left: Photography on some of the more leafy branchlines, such as here on the Sizewell Branch can cause major problems on a bright sunny day, where lineside vegetation never allows for a clean sun-lit subject. Here the photographer has made the landscape work with the railway subject, placing the flask train powered by DRS Class 20s Nos. 20309 and 20314 into the peaceful setting, with the light speckled front not being a major detractor from the scene. The view is taken at Leiston and shows train 6M70, the 15.30 Sizewell Siding to Willesden Brent flask train on 21 September 2006.

Ian Scotchman

Photographic details: Camera: Canon EOS20D, Lens: Canon 24-105mm zoom at 105mm, ISO: 400, Exposure: 1/200 @ f6.3

Below: Described by the photographer as "taken in gloom at Wassen on the Gotthard route in Switzerland on 9 July 2006, a Swiss enthusiast special (which I did not know was coming!)" is captured. The train is powered No. 13302 a Class Ce6/6, 1C-C1 'Crocodile' and No. 10997 a class Ae4/7, 2-Do-1. Even though taken in far from ideal photographic conditions the photographer has managed to retain as much detail as possible throughout the image, which has allowed slight manipulation through Photoshop Elements 2, and final processing through Photoshop CS for use on the page. **Andrew Naylor**

Photographic details: Camera: Nikon D200 Lens: Canon Nikkor zoom at 18mm, ISO: 400, Exposure: 1/1000 @ f5.6





Above: Few photographers venture out to the more 'rural' parts of East London, many fearing that the security of their camera equipment could be at risk. However, for those that do the scene can be quite colourful. Here a Silverlink Metro Class 313/1 No. 313114 forms the 15.07 North Woolwich to Queens Park on 23 September 2006 soon after departure from North Woolwich. This section of line will soon be closed to the national network and taken over as a steam operated line.

Richard Stiles

Photographic details: Camera: Canon EOS30D Lens: Canon 18-55mm f3.5 zoom at 27mm, ISO: 320, Exposure: 1/2000 @ f5.6. Taken in RAW and processed through Net Image

Below: A Slovak Railways Class 754 diesel climbs into the mountains as it leaves Horny Stubna with a local service for Banske Bystrica on 1 April 2006. The precise positioning of the train on the viaduct between the trees has been carefully done, a longer train would have lost the overall impact, leading the viewers eye out of the picture. **Rail Photoprints/John Chalcraft**

Photographic details: Camera: Canon EOS20D Lens: Canon 28-135mm zoom at 112mm, ISO: 400, Exposure: 1/500 @ f5.6 manual





Above: A lot of interest surrounds night photography, sometimes a difficult pastime to get accurate, but very rewarding if the subject, colour balance and exposure are correct. Today with digital photography, a lot of post taking processing can be done to achieve good results, but this does take some skill in computer use and the use of high quality editing software. Here 'celebrity' Class 47 No. 47847 Brian Morrison/Railway World waits at Crewe to drag Class 90 No. 90002 with the 13.05 Euston to Glasgow northbound on 5 January 2003. The photographer has managed to include the crescent moon in the upper right of the frame. A difficult exposure with dark, bright and sky areas to deal with. **Chris Perkins**

Photographic details: Camera: Fuji Finepix6900, ISO: 100, Exposure: 2.8sec @ f4 (Landscape Mode)

Clicking in the Dark

Below: Photographing steam trains at night is always more difficult, as the photographer carrying out a long time exposure does not know the effects the moving steam will have on his end result. Here the simmer of steam has gone up past a light which has helped to provide a focal point to the illustration. The subject is ex GWR 'King' No. 6024 King Edward I at Weston-super-Mare on 3 September 2006 forming the final 'up' working of the 2006 Torbay Express trains from Kingswear to Bristol. **Roger Coleman.**

Photographic details: Camera: Canon EOS30D Lens: Canon 18-55mm zoom at 27mm, ISO: 200, Exposure: 8 Secs @ f10. Edited with Elements 4, and Neat Image





Above: Each year a number of photographic charters are operated, some offer day excursions for posed photography and others offer sessions of night photography, where everything is set up for the perfect image (at a cost). One such event was held at Barrow Hill depot on 23 July 2004, when special non-colour biased lighting was brought in to illuminate the posed subjects. In near perfect conditions with an accurate exposure, Class 37/0 No. 37214 is seen in the depot yard. **Mark Allatt**
Photographic details: Camera: Canon EOS300D Lens: Canon 18-55mm f3.5-5.6 zoom at 31mm, ISO: 100, Exposure: 30sec @ f8

Below: With frost on the side of the loco showing just how cold it was when this exposure was taken at Bristol Temple Meads on 4 December 1976, 'Western' Class 52 No. D1023 Western Fusilier heads the RPPR 'Western China Clay' charter to Cornwall. The train was stopped at Bristol to replenish the boiler water tank to ensure participants were not too cold. The slight fog in the station area helped to make an eerie appearance. **Colin J. Marsden**
Photographic details: Camera: Pentax KM Lens: Pentax 50mm f1.8mm, Film: Kodachrome 64, Exposure: 40sec @ f9.
 Scanned on Nikon Coolscan 9000





Above: The 21 coach train No. 2780 'up' Goa Express arrives almost one hour behind schedule at Goods Intermodal Transshipment (GIT) yard, Ghorpadi at Pune, hauled by Pune shed WDM 3A No. 18951R, built in 1994 at the Diesel Loco Works (DLW), Varanasi. The departing Jammu bound train No. 1077 'Jhelum Express' can be seen in the distance.

Photographic details: Camera: Canon Powershot A610, ISO: Auto, Exposure: 1/60 @ f4

Indian Railway Interlude

*RP overseas
special by
Apurva Bahadur*

Below: Pune shed allocated Class WDM 3A No. 18773R, one of over 100 locos of this class, able to deliver between 3,100 and 3,200hp, starts passenger train No. 1609A in 'Alco' style from Adarki, located on the Pune to Miraj line.

Photographic details: Camera: Canon Powershot A610, ISO: Auto, Exposure: 1/800 @ f4





Above: Triple-headed Class WDG 3As from Gooty (GY) shed led by No. 14630 hauls a loaded freight train towards Verna, at Majorda Junction level crossing in South Goa. The WDG 3As were built by DLW from 1995 and have an output of 3,100hp, around 550 are in service.

Photographic details: Camera: Canon Powershot A610, ISO: Auto, Exposure: 1/400 @ f5

Below: A pair of WDG3As Nos. 14613 and 14660 from Krishnarajapuram shed (near Bangalore) hauls a BCN rake over the second of seven viaducts on the Shindawane Ghat incline on the Pune to Miraj line. The assistant driver waves a greeting to the photographer.

Photographic details: Camera: Canon Powershot A510, ISO: Auto, Exposure: 1/160 @ f5





Above: It is scenes such as this that I often wish I had captured in colour, however, such images are now quite rare. On 31 October 1980, Class 20s Nos. 20132 and 20001 pass Rotherham Road Junction with a coal train. This entire view has now sadly gone. **Colin J. Marsden**

Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 80mm, TriX at 400ASA, Exposure: 1/500 @ f8. Negative scanned on Nikon Coolscan9000 at 600dpi.

The World in Monochrome

Below: It hardly seems possible these days that Class 25s once powered a number of the Cornish china clay trains. Here is the view at Burngullow on 17 June 1980, with No. 25223 in the sidings preparing to depart for Drinnick Mill with a rake of clay hoods as a trip working from Fowey Docks. This view was taken before route rationalisation made the line from Burngullow to Probus single track, a project which was reversed in 2004 with double track reinstated.

Colin J. Marsden

Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 80mm, TriX at 400ASA, Exposure: 1/1000 @ f8. Negative scanned on Nikon Coolscan9000 at 600dpi.





Above: One of the celebrity Cornish Class 37s No. 37142, now preserved on the Bodmin & Wenford Railway, is seen in its BR days hard at work passing Cutmadoc in Cornwall powering the 10.15 Moorswater to St Blazey on 17 June 1980, formed of the ever-popular 'Clay Hood' wagons. **Colin J. Marsden**
Photographic details: Camera: Pentax 6x7, Lens: Pentax 105mm, TriX at 400ASA, Exposure: 1/500 @ f6.3. Negative scanned on Nikon Coolscan9000 at 600dpi.

Below: A well seen view shot, at Dorchester Junction, showing a down inter-regional service to Weymouth heading 'up grade' towards Bincombe Tunnel in July 1983. This is a view full of railway activity, showing the signalbox with a clear line of sight to the train. With the way foliage has been allowed to grow in recent years this view is not possible today. **Chris Nevard**

Photographic details: Camera: Minolta SRT101, Lens: Minolta Rokkor 200mm, ISO: 100, Exposure: 1/250 @ f8. Ilford FP4 scan on Canoscan FS2710





From a different viewpoint.....



Above: The use of panning to give the impression of train speed always works well, especially if you have a subject, such as a FGV HST in mauve, against the green countryside. Here we see a well thought out illustration with the hedge line in just the right position, not blocking out any of the train, while giving a 'good' base to the image. The view is taken on the Cornish main line between St Germans and Plymouth on 21 September 2006. The photographer records "It was my first day out with my new camera, a Panasonic Lumix and my first attempt at panning". Very well done.

Richard Harman

Photographic details:

Camera: Panasonic DMC-FZ7, **ISO:** 80, **Exposure:** 1/250 @ f8



I just don't believe it

The photographic art allows some railway scenes to be 'made up' which would otherwise be impossible to obtain. Here photographer Brian Garrett has joined together two images, one of a Midland Mainline HST and the other of a BNSF GE loco, producing a convincing result of some rather out of gauge power crossing Cockwood Harbour! This sort of work takes a lot of skill but the results can be worth while.

Left Middle: The photographer of this image wrote "I saw the sign and thought its wording was so obvious, that a photo of it would be worth while. I intended to include the front of the train to the left of the sign, but with a multiple-shot found that the second exposure, with the front of the '180' behind, made a better picture with the stripes of the train 'leading' into the sign.

The train is No. 180107 working the 11.52 Paddington to Hereford at Hentworth crossing west of Worcester Foregate Street. **Mark Bearton**

Photographic details:

Camera: Canon EOS20D, **Lens:** Sigma 24-70mm f2.8 zoom at 30mm, **ISO:** 100, **Exposure:** 1/60 @ f13.



The two images on this page have been produced with Nikon D70 digital images and then processed through Photoshop Elements with the photographer experimenting with the 'Poster Edges' effect tool. The results may not be to the liking of all, but it is a different approach to photography and one which modern computer technology allows. The results can be classified as a work of art rather than a record illustration, but the results are very interesting and eye catching.

Above: Train No. 1D, the 09.00 New Jalpaiguri to Darjeeling in India powered by NDM6 No. 605 is seen on 4 February 2006. **Shaun Wallace**
Photographic details: Camera: Nikon D70, Lens: Nikkor 12-24mm zoom at 18mm, ISO: 200, Exposure: 1/125 @ f11 +0.7EV

Below: Hungarian Railway (MAV) single car Bzmot No. 294 is seen at Zalaszentgrot forming the 17.45 to Zalaber Batyk on 27 August 2006. **Shaun Wallace.**
Photographic details: Camera: Nikon D70, Lens: Nikkor 12-24mm zoom at 18mm, ISO: 200, Exposure: 1/200 @ f7.1



*Class 66/0 No. 66237 casts a perfect reflection in the Huddersfield narrow canal as it crosses Saddleworth viaduct with train 6E06, the 10.00 Bredbury to Roxby Binliner on 15 September 2006. **David Rogers***
Photographic details: Camera: Canon EOS10D
Lens: Canon, ISO: 200, Exposure: 1/320 @ f10

