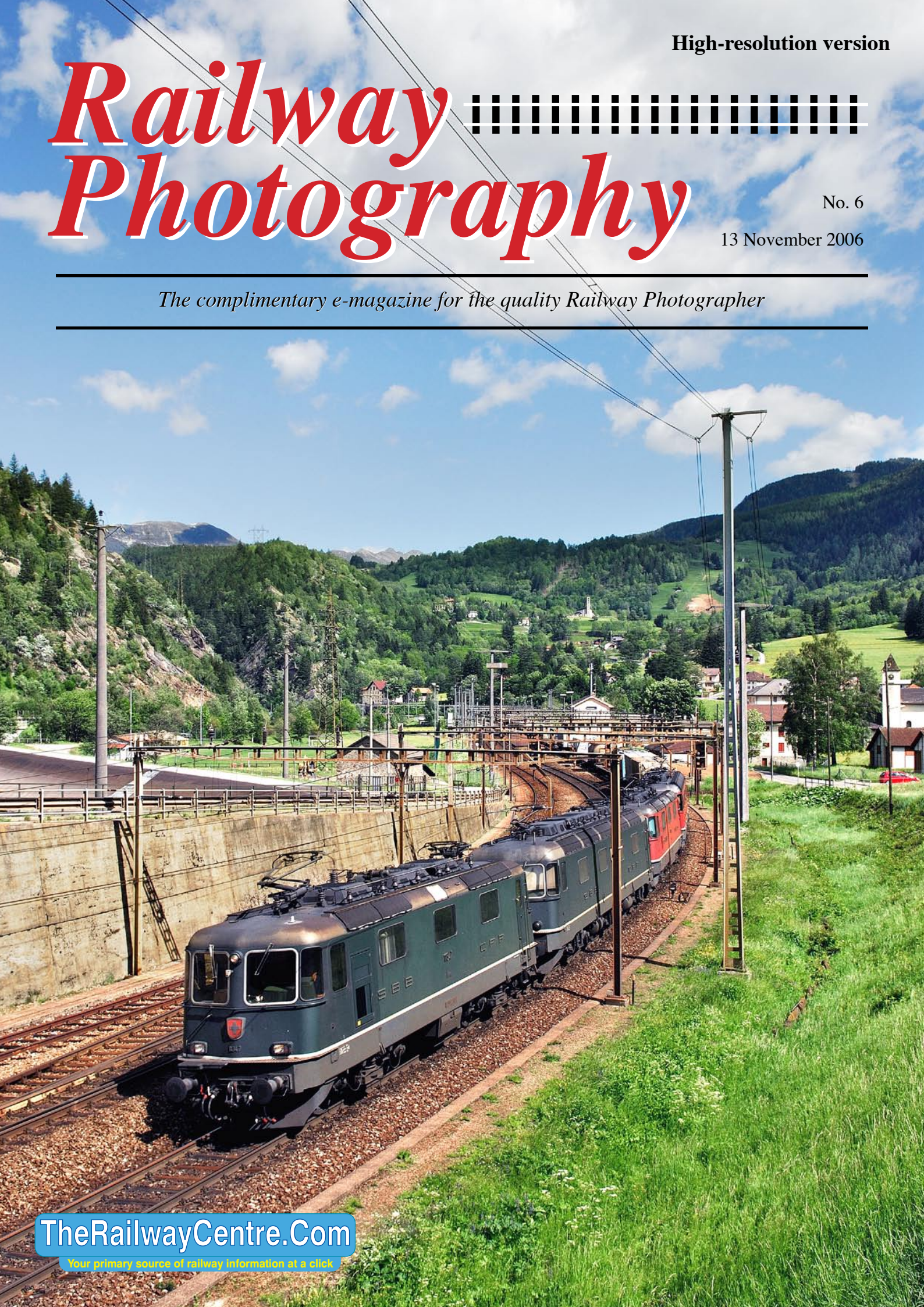
High-resolution version

Railway Photography

No. 6

13 November 2006

The complimentary e-magazine for the quality Railway Photographer



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On the Cover

Two pairs of Swiss Railway (SBB) Class Re 4/4 and Re 6/6 combinations with No. 11347 leading pass Rodi-Fieso with a northbound freight on the southern St.Gotthard route on 2 June 2005
Brian Stephenson

Contents

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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Thank you to all the readers who have sent e-mails about problems in taking pictures in the UK. Some 40 mails were received and in the main it looks as if the problem is reducing with fewer major problems at the larger stations. However, people have reported being stopped by the civil police while standing on or close to bridges with one reader arrested for failing to move after being asked.

Railway Photography is going to trawl the views of the TOCs and will report back in the future. We suggest that you follow the ATOC guidelines when wishing to take pictures and in the main this approach by the photographer seems to have little problem. Please remember not to use flash photography when pointing the camera towards a train.

Recently a number of people have asked about the pros and cons of using different manufacturers high-quality cameras, especially the comparison of results from Nikon and Canon models. Around 60 per cent of the images in *RP* are taken on Canon, 30 per cent on Nikon and 10 per cent on other makes. What are your views on the Nikon v Canon question, if we get enough response we will put together a spread of comments from both sides.

Colin J. Marsden
Editor

Above: *With the most wonderful autumn colours on the banks of the River Dart, The South Devon Railway held its 'Gronk Aid' Gala on 4 November 2006 to raise money for the restoration of Class 09 No. 09002. The Devon Diesel Society's Class 25 No. D7612 looking immaculate in 1960s green is seen near Staverton Bridge with a demonstration freight train.* **Nathan Williamson**

Now lets get it STRAIGHT

A frequent problem when taking pictures of locomotive or train name and number plates or pictures of drawings or items mounted on a wall, is that you are unable to get directly 'on' to the subject and thus end up with a picture that is not square, looking as if the picture is either top or bottom heavy. A number of ways are available to digital photographers to reduce and virtually eliminate this problem.

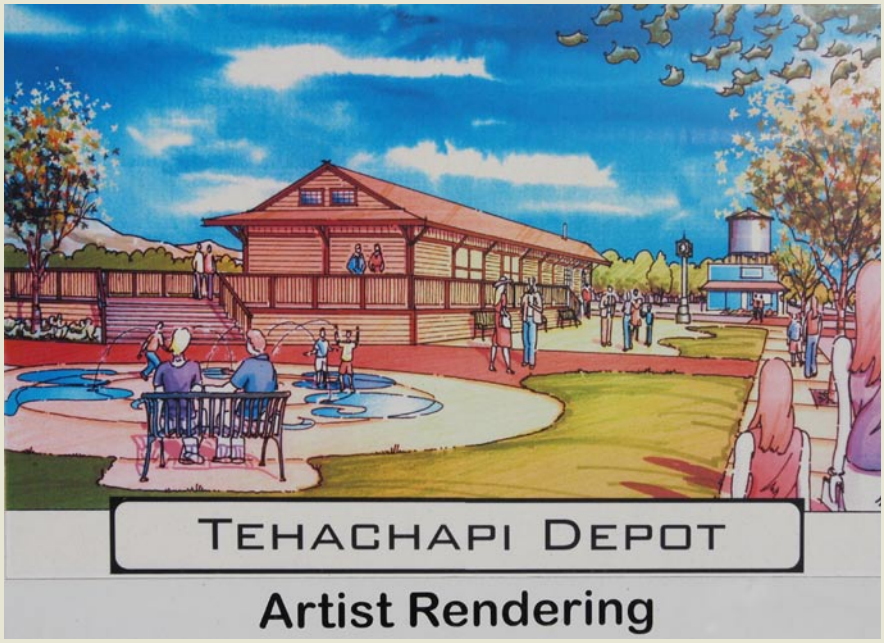
If you are using Photoshop CS to edit illustrations a very simple to use tool is available, however, it is one seldom used by non-professional users and its location is a little hidden with a non-too helpful file name 'Distortion', in fact it does the very opposite.

Once you have opened your image which needs correcting in Photoshop, and you have performed any basic editing, such as colour and level correction, before you make any image trim go to Filter>Distort>Lens Correction, after a few seconds depending on the amount of RAM your computer has, a new window will open, with your picture with a small square grid all over it.

On the right side of the screen are a number of editing options. If you have taken your picture either looking up or down at it you will need to use the 'Transform Vertical Prospective' slide tool, do this very carefully as a little adjustment goes a long way and it is easy to over correct. You might also need to make a slight adjustment on the 'Transform Horizontal Prospective' slide, especially if your original illustration was taken with the camera looking slightly left or right.

Once you have made the corrections, and the grid will tell you when everything is back to square, press the OK button and the image will open in a normal Photoshop window. As this correction effectively makes use of layers, you will have to flatten the image before further use. Once this is done, you can then trip the image to the desired size and your picture will be as near as possible to the correct prospective.

CJM



Example 1:
In this picture of a drawing, (the original un-edited version is shown below), it was impossible to get at the correct angle to get a true prospective. By making the Filter>Distort>Lens Correction then Transform Vertical Prospective alterations, plus a trim, has produced a finished image (left), very close to the original painters work.

A number of other adjustments are also available in the Filter>Distort>Lens Correction menu, such as 'Lens Distortion', this slide adjustment allows an image with convex or concave sides or top to be straightened.

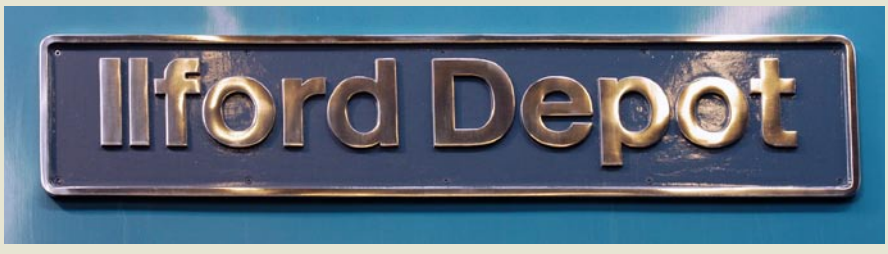
'Chromatic Aberration' can also be fixed using two slide options, one covering the red/cyan fringe and the other the blue/yellow fringe. Some, usually the more low price lenses, but not often seen these days is Vignetting, where dark or light edges or curves are found. A correction tool for this is also available and from the limited use I have had of this tool the results are excellent.

The angle of the picture relevant to the frame can also be adjusted, but in most cases this is best done after the other corrections have been made in the usual Photoshop menu.

The main grid displayed over your image can be adjusted to suit your personal choice, adjustment to size and colour is available by a bottom menu bar. It is always worth using a grid of distinctive colour compared with the main subject colour of your image. Always use a small grid, as its easier to notice even a slight angle to a line.

For anyone interested in 'playing around' with effects, the Photoshop filter menu offers hours of harmless fun, imposing flair, various distortions, double images, virtually anything can be done. But as a general word of caution, always work on a copy file of the original, never work on the only copy of an image you have, as if you save the image it will overwrite your one and only copy and no way yet exists to recover the image once overwritten. Over the coming months we will try out and show some of the various filter and graphic options available in Photoshop. Other photo editing software packages also offer a limited amount of filtration. A number of Photoshop plug-ins are also available to do numerous effects to images, some of which are downloadable from the Adobe website or third party suppliers.

Example 2:
In this picture of a train nameplate the position from which it was taken on the trackside produced a very angled image and one which was not suitable for reproduction. The image was first opened in Photoshop and colour corrected using the levels and curve tool. The image was then saved and opened again and then run through the Filter>Distort>Lens Correction and Transform Vertical Prospective settings. In this case the major adjustment was in the vertical plane, but some horizontal adjustment was also needed to give the near head-on prospective.



Select Image - Beaconsfield

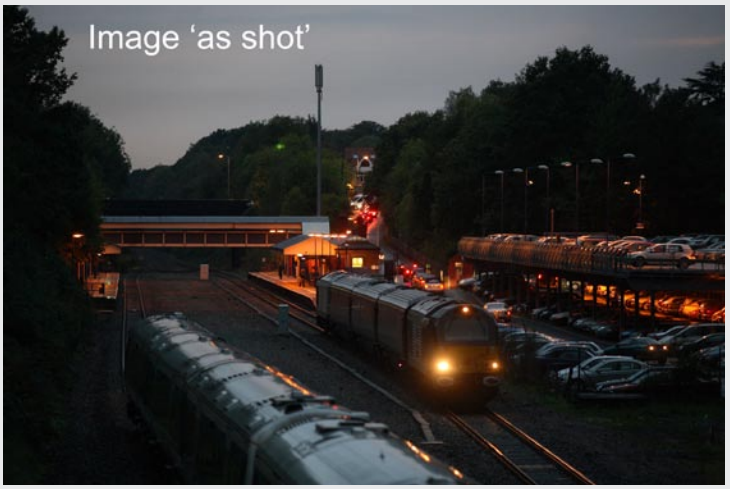
By Kim Fullbrook

This short feature describes how a photograph was captured and the resulting image edited on a computer afterwards to correct faults and make improvements.

On Wednesday 11 October 2006, Class 67s Nos. 67029 and 67006 operated a special passenger train from Marylebone to Wrexham and return. The rumour mill at the time suggesting it was a trial for a possible future 'open access' train service. With scheduled diesel loco hauled passenger workings on the Chiltern Line having been extinct since 1990 apart from the occasional railtour, this rare photo opportunity had to be taken.

The return working was booked through the Chilterns at approximately 18.00. In mid-October there is little light at this time and the poor weather on the day meant the light level would be particularly low. It would be a struggle to find a location that allowed sufficient shutter speed to 'freeze' the train movement while also providing sufficient light to give a correct exposure. The only viable choice was the footbridge east of Beaconsfield station. Here the use of a moderate telephoto lens to give a fairly head-on composition of a train passing through the station meant that a low shutter speed could be used. The lights from the station and car park would add some extra light and background interest. With a high ISO setting and the camera mounted on a tripod to avoid shake it should just about be possible to get a picture without severe under-exposure and a blurred subject.

A Canon EOS 5D camera with Canon EF 200mm f2.8L lens was used, allowing the use of a f2.8 aperture setting while still achieving excellent sharpness. A Gitzo carbon-fibre tripod, sturdy ball head and RRS mounting plate system would all serve to reduce the likelihood of any camera shake. Of additional note was the use of a remote shutter release to avoid the risk of shaking the camera by the act of pressing the shutter button. Test shots of units before the train arrived showed that the concept could work and an exposure of 1/90 sec @ f2.8 at 1600 ISO was chosen. Normally such a low shutter speed would mean terrible speed blur but the distance from the train and head-on angle would reduce the impact of any blur. Manual exposure control was used to avoid any autoexposure system being confused by deep shadows or the train headlight.



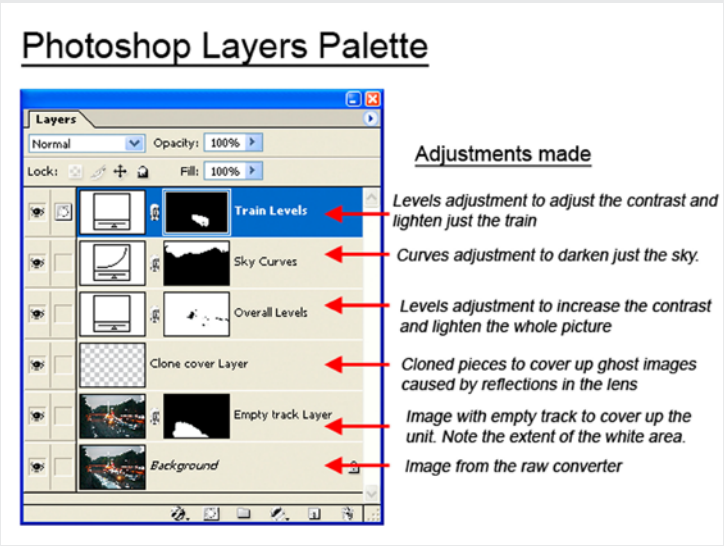
Unfortunately just after receiving a message saying that the special train was close, the light level dimmed further. An even slower shutter speed was not feasible due to the noticeable speed blur this would cause, so the only option was to under-expose. On Canon cameras the 3200 ISO setting is a slight 'cheat' and in reality is only 1600 ISO underexposed. There was therefore no point in setting the ISO to 3200. When the train came the histogram was well short of the right side, indicating significant underexposure. This would increase the amount of noise on the final image. However, Canon SLR cameras have relatively low noise at these settings anyway and the use of raw format would allow plenty of processing options on the computer. Another problem was that a unit travelling in the opposite direction arrived at a bad time just as the special was approaching the 'right' position and filled the bottom left of the picture. This would be a compositional disaster when using film but could be removed in Photoshop. The method chosen was to take a shot without the unit and during editing to overlay the empty track on top of the unit.

On the computer the various stages are as follows:

- Converting the raw format loco image to a Tiff file using the Canon DPP Raw Converter. This step includes increasing the overall brightness.
- Converting the raw format image of the plain track to a Tiff file using the same settings in DPP so that the two images match.
- Reading both images into Photoshop CSS into separate layers, choosing to put the empty track layer above the train layer.
- Blending the two layers together to cover up the unit with the plain track. This is done using a mask. Initially the mask is all-black and none of the track layer is visible. By replacing the black mask with white using the Eraser, the track layer begins to appear. A soft brush is used to ensure gradual edges to the mask. Because a tripod was used when taking the images initially they align perfectly.
- Covering up some ghost reflections caused by flare using the cloning tool. These covers go in a new layer.
- Increasing the contrast slightly in the whole image using a Levels Adjustment.
- Darkening the sky slightly using a Curves adjustment.
- Brightening just the train body slightly. The area is limited to just the train using a mask.
- Saving the Photoshop format file.
- Resizing, cropping, sharpening and saving a Jpeg format image.

A view of the Layers Palette is shown below. Note that certain layers have a mask to restrict their effect. When looking at the Layers Palette the description should relate it to the stages described above. White on the mask indicates where that layer or adjustment takes effect, and black elsewhere.

Overall the editing process has made a huge difference and created an atmospheric image. The distracting unit has been removed, the subject has been lightened, flare removed and the contrast increased in key places. Viewed close up there is still noticeable noise but we have to remember that this result would have been near-impossible using film.



Its time again for those wonderful autumn tints

Every Fall (Autumn) Pennsylvania Railroad E8s power a special train from Harrisburg to the fall festival in Renovo, Pennsylvania, following the Susquehanna River valley. In 2006 it ran on Saturday 14 October headed by the splendid ex-PRR E8s Nos. 5711 and 5809. These 2,250 hp diesels were built in 1951/52 by EMD and are now owned by Bennett Levin and normally kept in the Juniata Terminal Railroad in Philadelphia. They were part of an order of 74 E8s placed by PRR with EMD. They are seen passing the yard at Lock Haven, Pennsylvania. **Chris Taylor**

Photographic details: Camera: Canon 300D, Lens: Canon 18-55mm EFS zoom at 34mm, ISO: 200, Exposure: 1/640 @ f9

Above: What an impressive looking train! The Class *R598 or Nexios DMU sets formed into three car units were built by CAF in Spain and are operated by Spanish Railways RENFE. The set illustrated on 5 October 2005, is operating a service connecting Vigo in Portugal with Coruña in Galiza, Northern Spain. These sets have a top speed of 160km/h and are fitted with a tilt system. Power is supplied by six MAN engines, four for traction and two for hotel power. They are only used for fast connections between principal cities.* **Pedro Costa**
Photographic details: Canon Powershot G6, ISO: 100, Exposure: 1/320 @f56

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: *It has been documented by many people that the front ends of the Class 444 and 450 'Desiro' sets are the same, however this is not the case as will be seen with this passing view of the two classes at Byfleet & New Haw on 27 October 2006. The bodywork below the main headlights on the '450' is recessed to house supporting brackets for the gangway connection, whereas this is not the case on the Class 444. The livery is also different. Set No. 450009 forms an 'up' service to Waterloo, while No. 444024 heads for Portsmouth.* **Chris Nevard**
Photographic details: Nikon D200, Lens: Nikkor 80-200mm ED zoom at 200mm, ISO: 250, Exposure: 1/800 @ f4

Above: *On 4 April 1980, rail blue-liveried 'Crompton' No. 33015 passes over Hampton Court Junction, south of Surbiton powering the 07.45 Salisbury to Waterloo 'West of England' express. The train was formed of eight Mk1 and Mk2 coaches complete with a full buffet car. In the background is Hampton Court flyover, taking the down Hampton Court line over the South West main line tracks.* **Colin J. Marsden**
Photographic details: Camera: Nikon FM2, Lens: Nikkor 50mm f1.4, Film: Kodachrome 64, Exposure: 1/500 @ f5. Slide scanned on Nikon Coolscan 9000 at 500dpi

Below: *In the photographer's own words "this shot of the RHTT, proved more rewarding than the conventional view that I took of the train on approach! Of course it would not be suitable for 'print' in any magazine." The image of DRS Class 37s Nos. 37069 and 37602 are shot almost directly into the sun heading for Wrexham on route to North Wales on November 1. The spray from the train being backlit, shows just how extensive it is. The train is approaching a level crossing, so anyone standing too close will end up soaked!* **Mark Riley**
Photographic details: Camera: Nikon D50, Lens: Nikon 70-300mm zoom, ISO: 400, Exposure: 1/1250 @ f6.3. RAW format, exposure +0.3ev, saturation +2

Above: *The placing of the train within the general landscape or industrial scene always helps lift a 'railway view' into a 'picture'. Here the photographer has included the gate and trackwork into Heck sidings on the East Coast main line, while photographing GBRF Class 66/7 No 66714 powering the 11.50 Selby to Felixstowe on 22 August 2006* **Mark Allatt**
Photographic details: Camera: Canon EOS30D, Lens: Canon 28-105mm zoom at 105mm, ISO: 100, Exposure: 1/640 @ f5.6

Below: *The use of flash photography in daylight shooting is something viewed as 'unusual' however, there are times when the extra 'light' helps lift a picture. Here Silverlink Metro No. 313103 waits at the soon to be closed North Woolwich station forming the 12.07 service to Richmond on 18 October 2006. The inclusion of the station lights and a low prospective improves the composition of this image.* **Chris Nevard**
Photographic details: Camera: Nikon D200, Lens: Nikkor 28-70mm IFED zoom at 28mm, ISO: 200, Exposure: 1/250 @ f10. *(Fill in flash was used from a Nikon Speedlight SB600. Two RAW transfers were made, one for sky and one for foreground, combined in Photoshop CS2 with a 200 pixel feather)*

Above: *With the winter months with us, and a greater need for EWS traction resources, the ranks of Class 60s have increased, with 70 locos officially in operational stock on 8 November 2006. On 2 October 2006, in perfect photographic conditions No. 60013 passes Elsham on the line between Scunthorpe and Barnetby, powering train 6E32, the 08.47 Preston Docks to Lindsey empty bogie tanks. This loco now sports the rather ugly EWS animal head logos stuck on the bodyside, covering up the old Trainload Freight decals.* **Warren Armstrong**
Photographic details: Camera: Fuji S2 Pro, Lens: Nikkor zoom at 70mm, ISO: 200, Exposure: 1/500 @ f5.6

Below: *The taking of images virtually directly into strong sunlight, as long as the main blast of sun is kept out of the camera lens can often produce some excellent results, however the photographer would have to use their knowledge on exposure as the light meter is unlikely to be a lot of help. FGW Adelante No. 180103 forming a Paddington to Oxford service overtakes Freightliner Class 66/5 No. 66540 powering the Southampton (Millbrook) to Leeds container service on 3 October 2006 in the Thames Valley near Pangbourne. The photographer notes 'The lens was shielded from the low head on light by tucking into the branches of the adjacent conker tree".* **Tony Callaghan**
Photographic details: Camera: Canon EOS30D: Canon 70-200mm zoom at 200mm, ISO: 100, Exposure: 1/640 @ f5.6 (-1EV) Taken in RAW and processed through Bibble Pro and Photoshop CS

Above: *Taken at 22.57 at Tyseley depot, Birmingham on 28 June 1990, this excellent night exposure looking in from the dark to the well lit maintenance shed is very powerful. It was taken in the transition period from first to second generation DMU stock and sharing depot space with the older mechanical breeds is a Class 156 and three car Class 150. The slight 'starburst' effect from the exterior lights has made a pleasing effect on the end result.* **Philip Cotterill**
Photographic details: Not supplied

More 'Clicking in the Dark'

With the long dark nights now with us (well at least for those who live in the Northern Hemisphere!) the chance for night photography is with us once again. We are seeing a large number of images sent in, over the next few issues we will try and include as many different types of view as possible. Please let us have your night images from anywhere around the world. - Happy shooting.

Below: *The detail and colour rendition of this night exposure of Norfolk Southern ballast train No. 920 at Experiment, Georgia on 8 January 1993, is a superb piece of photographic work. The very long exposure, together with fill-in flash bursts has illuminated every item of detail on the loco bodywork, but still permitted the rear lighting of the loco number boards to be a prominent feature. The lead loco of this consist NS2745 is a 'high nose' General Motors GP38.* **Gary Larimer**
Photographic details: Camera: Nikon F4S, Lens: Nikkor 50mm f1.4, Film: Kodachome, Exposure: 10min @ f5.6 with flash bursts from a Lumedyne high-capacity flash unit. Scanned on Nikon LS-4000 scanner

Above: *Night photography under the great roof at Isambard Kingdom Brunel's Paddington station has always been a long favourite with the editor of RP. This time exposure shows the present decoration to the structure to good advantage, with the side and central lighting showing up the structure. The centre lights having a 'star burst' effect adds to the quality of the image. The picture shows FGW 'Turbo' No. 166221 resting between duties in platform 4 on 6 October 2006 at 23.45 hours. The photographer notes "that the image was taken on the way home from the pub, and I always set the camera to shutter delay to avoid camera shake by doing this after pressing the shutter, it will fire 10 seconds later".* **Richard Stiles**
Photographic details: Camera: Canon EOS30D, Lens: Canon EF 18-55mm at 18mm, ISO: 200, Exposure: 30 sec @ f18 *(Processing: Raw format through Neat Image and Adobe Photoshop)*

Below: *At the time of taking on 1 December 1991, this would have been a 'hot news' picture, today it serves as a reminder of the past when failures of booked traction were not infrequent and rare power was substituted. In this view at Oxford, Class 37/9 No. 37905 arrives with a late running Hereford-Paddington service following failure of the booked engine. The photographer remarks "the 37 was taken off at Oxford and replaced by Class 47 No. 47581, after this picture was taken I waited and 58004 rolled in powering the Glasgow-Brighton service piloting No. 47808 which had also failed".* **Wayne Walsh**
Photographic details: Camera: Canon T90, Lens: Canon 50mm, Film: Kodachrome 64, Exposure: 20sec @ f16. Negative scanned on Nikon Coolscan V

A look at the Hungarian scene

Illustrations by Hungarian Railway photographer Ferenc Joo

Above: *Taken at Csajág station this low-level viewpoint of Class M47 No. 1307 working a passenger service includes some of the local flowers, without detracting from the main subject. M47 1307 is a diesel-hydraulic originally built 1974 but now fitted with extra ballast weights.*
Photographic details: Canon Powershot A85, ISO: 100, Exposure: 1/1000 f2.8

Left: *Many of the local or branch line services in Hungary are operated by this type of Bzmot single car multiple unit. Here car No. 183, painted in the traditional red and yellow livery traverses the atmospheric branch line between Körmend and Zalalövő in Western Hungary on 21 August 2006.*
Photographic details: Canon Powershot A85, ISO: 100 Exposure: 1/50 @ f4.5

Above: *Sunset at Aszófő, the slab sides of the Hungarian Railway (MAV) coaches pick up the last rays of the setting sun while working a 'fast' train service from Tapolca to Budapest, making a stop in Aszófő, on 10 October 2006.*
Photographic details: Canon Powershot A85, ISO: 100, Exposure: 1/500 @ f4.5

Below: *Many of the main line electric services in Hungary are powered by the 'Universal' V43 class of 25kV Bo-Bo, built from 1963 with a fleet size of 379. Today around 300 still remain operational. On 5 August 2006, V43 No. 1191 powers a Budapest to Szombathely express service, among summer fields near Herend.*
Photographic details: Canon Powershot A85, ISO: 100, Exposure: 1/640 @ f4

Above: *Wouldn't it be wonderful if we had trains such as this to see and capture today? On 4 March 1980, as part of a power trial in the Westbury area, Class 50s Nos. 50011 and 50024 were used to operate a Merehead to Acton loaded Foster Yeoman stone train, formed of 4-wheel PGA hoppers. The train is seen traversing the 'up' slow line near Twyford.* Colin J. Marsden
Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 80mm, TriX at 400ASA, Exposure: 1/1000sec @ f5.6. Negative scanned on Nikon Coolscan9000 at 500dpi.

The World in Monochrome

Below: *The area around Foxlow Junction and Barrow Hill is today but a shadow of the rail network and traffic levels seen in the past. On 30 June 1983, rail blue-liveried Class 47/3 No. 47372 approaches Foxlow Junction with a short train formed of MGR wagons off the Hall Lane spur. The wagons had been collected from nearby plants and were on route for repair.* Colin J. Marsden
Photographic details: Camera: Mamiya 645 1000S, Lens: Mamiya 80mm, TriX at 400ASA, Exposure: 1/500 @ f4. Negative scanned on Nikon Coolscan9000 at 600dpi.

Above: *Very careful positioning of the relieving driver at Reading has made this an interesting silhouette. By slight under exposure of the original image the photographer has made the loco and driver stand out against the bright background. The picture shows Old Oak Common-based Class 47 No. 47596 working the 11.20 Paddington-Oxford, on 18 May 1991 at Reading. The photographer said in his notes "I waited for the driver to reach for the handrails before taking the image, to give a better effect. I was almost lying on the platform at the time - the things you do for a good picture".* Craig Shurmer
Photographic details: Camera: Mamiya 645 Pro, Lens: 80mm, Film: Kodak Tmax @ 100ASA, Exposure: 1/500 @ f6.7 (underexposed by 2 stops) Scanned on Canscan 8000F at 500dpi.

Below: *In years past, when a photographer was out on the lineside, before the days of mobile phones and 'gen lists', he had no prior knowledge of what was about to pop around the corner. One case was on 28 June 1983, when out on the Midland Mainline at Normanton-on-Soar, when this quite amazing triple header of brand new Class 58 No. 58002 piloting Class 31s Nos. 31224 and 31238 came into view. The Class 58 was on test from Toton during the classes first week of main line operation.* Colin J. Marsden
Photographic details: Camera: Pentax 6x7, Lens: Pentax 105mm, Film: Kodak Tri-X @ 400ASA, Exposure: 1/500 @ f6.7. Negative scanned on Nikon Coolscan9000 at 600dpi.

From a different viewpoint.....

Above: *Enhanced by the use of a Lee 85c warm up filter together with a Lee Sunset Red filter, this view of a Virgin Voyager Class 221 was captured on a Northbound service, crossing the River Tame, at Wychnor viaduct, near Alrewas on 9 September 2004.* **Phil Grain**
Photographic details: Camera: Mamiya 645 Pro tl, Lens: 80mm f2.8, Film: Fuji Provia 100, Lee 85C warm up filter (Orange) and Lee Sunset Red filter. Exposure: 1/500 @ F2.8

Left: *Definitely a slightly 'different' view, here the photographer has caught the train as displayed in the driver only operation tv screens at Harringay. The train is Class 313 No. 313043 arriving at Harringay on 18 October 2006. The photographer records "the light was awful so not much else to photograph, so I took this view across three tracks." The four screens provide a view of the entire train to the driver, enabling him to safely operate the passenger doors and self dispatch his own train. It is interesting to see the reminder to the driver to 'Check Signal Aspect', especially useful as the driver is looking out the side of the train and might not have observed any change of aspect.* **Mark Bearton**
Photographic details: Camera: Canon EOS 20D, Lens: Canon zoom at 175mm, ISO: 200, Exposure: 1/60 @ f2.8

Right: *'Impact', 'Dirtiness' and 'History' is how the photographer described this illustration, taken at Stratford Depot in East London in mid 1982. Taken on slow speed film, with the bright sunlight streaming through the shed roof, picks up every little detail and grain of dust on the side of the hulk of Class 40 No. 40036. The locos original number 236 can be seen painted over, while the taped on 'Exceptional Load' label shows the loco to be awaiting transfer to BREL Swindon for cutting up.* **Wayne Walsh**
Photographic details: Camera: Canon A1, Film: Kodachrome 25, Exposure: not recorded. Negative scanned on Nikon Coolscan V

Middle: *A fascinating view of 'still life' with a railway flavour. A Czech route indicating point lever, after a fall of snow. Here the photographer could so easily have exposed for the black area and lost the detail of the snow, or conversely, the snow exposure could have been correct, underexposing the point equipment.* **Ian Cowley**
Photographic details: Camera: Nikon Coolpix 8700, ISO: 200, Exposure: 1/500 @ f4.8.

Below: *Some of the most wonderful sunsets can be recorded in mid-California, especially around Sandcut and Bakersfield. Here a southbound UP 'baretable' train approaches Sandcut on 19 October 2006, with the headlight of the following train looming up in the distance. The orange sky has not been enhanced, this is the natural recorded colour. To reduce unwanted flair off the headlights, the lens filter was removed.* **Colin J. Marsden**
Photographic details: Camera: Nikon D2X, Lens: Nikkon 28-70mm zoom at 60mm ISO: 200, Exposure: 1/640 @ f5.6

Back Page: *This is the aftermath of a serious freight derailment at Maidstone East, early in the morning of 6 September 1993, when a driver, who had been drinking, failed to reduce the speed of his train, the 01.29 Dover-Willesden powered by Class 47 No. 47288. The train went into derailment and destroyed part of the station. The loco ended up on its side towards the London end of the platforms.* **Wayne Walsh**
Photographic details: Camera: Canon A1, Film: Kodachrome 25, Exposure: not recorded. Negative scanned on Nikon Coolscan V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