

High-resolution version

# *Railway Photography*

No. 7

27 November 2006

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



[TheRailwayCentre.Com](http://TheRailwayCentre.Com)

Your primary source of railway information at a click



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## On the Cover

*A storm is brewing!, This was the amazing sky and light captured at Headstone Lane on 9 October 2006 of Class 313 No. 313105 forming the 16.42 Watford-Euston Silverlink Trains local service.*

**Richard Stiles**

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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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Well a big thank you to everyone who has supplied material for inclusion in *Railway Photography*. With Issue No. 6 the send and downloaded issues reached over 10,000 people, this is quite excellent and shows just how many people are interested in a photographic-based magazine.

From our next issue we will be including a small selection of readers letters and comments about photography, so if you have anything you would like to share with other readers, please drop us a line.

I would emphasise again the need for people to contribute material for use in *RP*, it is quite amazing that with the number of readers, only a small handful actually

contribute illustrations. We have no real restrictions on material, except that it must be of the highest quality in terms of sharpness, colour and composition.

We have received some interesting comments on the Nikon v Canon subject and in a future edition we will put together a small table on thoughts. At present it looks as if the Canon system is giving railway photographers better all round quality in terms of colour, especially in terms of white balance on the 'hi-end' camera models. However, overall sharpness leans towards Nikon.

**Colin J. Marsden**  
Editor



**Above:** By the looks of the weather forecast when I was editing this issue of *RP*, this type of weather will soon be with us. Snow and ice can make some wonderful pictures but frequently travelling to your chosen photographic site can be difficult. In a superb snow setting, with snow and ice on every blade of grass and tree arm, EWS Class 47 No. 47725 powers the 09.45 Reading to Warrington Christmas Mail train past Heamies Farm, near Norton Bridge on 29 December 2000. **Phil Grain**

**Photographic details:** Camera: Mamiya 645 Pro TL, Lens: Mamiya 80mm f2.8, Film: Fuji Provia 100, Exposure: 1/500 @ f4





**Above:** Silverlink Metro Class 150 No. 150128 passes some of the few remaining manual signals in the UK capital at Harringay Park Junction with the 16.08 Barking to Gospel Oak service on 18 October 2006. This picture was taken from a closed bridge on the Edgware, Highgate and London Railway, Finsbury Park to Alexandra Palace line, now The Parkland Walk. Note the ECML crossing in the distance with a First Capital Connect Class 313 suburban service crossing over. **Chris Nevard**

**Photographic details:** Camera: Nikon D200, Lens: Nikon 80-200mm f2.8 zoom at 200mm, ISO: 400, Exposure: 1/500 @ f5



# HDR Imagery - A basic guide

By Mark Allatt

Ever wondered why on a perfect bright sunny day your camera thinks it too bright? Ever wondered why the lovely blue sky your eye sees your camera does not? – Mark Allatt shares some of his experiences in HDR photography.

To anybody who knows a little about photography – will probably know the answer to the above questions and there are several solutions to the age old problem. Photographers have through the years used various methods and ‘tricks’ to overcome lighting problems – filters, hand held light meters etc. However, with the advent of Digital Photography things have become a whole lot easier!

The camera, unlike the human eye can easily be fooled and by instances where there are extremes of contrast within an image, for example, a very bright sky and /or shadowed area or an instance where the predominant part of an image is dark or light, the camera will unless otherwise controlled, expose for the majority of the frame area, which in turn will under or overexpose the real picture.

In today’s digital era there are several ways to overcome this in the post capture stage, one such way is HDR processing.

You may well ask what is HDR - HDR stands for High Dynamic Range and is basically the merging or blending and tone mapping of three separate images. Most of today’s high end Digital SLR cameras offer the user the facility to capture an image in RAW mode. This ability makes HDR (with the use of specialist software) remarkably easy!

## Step 1

If using RAW mode as your method of capture start by making three images from the desired RAW file, one two stops over exposed, one two stops under exposed and one at the cameras chosen ‘correct’ exposure.

**Below:** An image processed using the above technique, showing EWS Class 37/4 No. 37411 passing Burton Lane on 18 April 2005 leading train 6E09 from Margam in South Wales to Lackenby, formed of empty steel carrying wagons. **Mark Allatt**

Then using your HDR software these three images can be ‘blended’ then tone mapped into one image file, which will in theory produce a more natural (or unnatural if you so desire) effect. Setting your camera to ‘auto bracket’ your exposures two stops either way from the normal exposure will also work, although this cannot be used if you are recording a moving subject for obvious reasons!, and you will have to mount your camera on a tripod to ensure the exact same image is recorded by all three exposures.

## Step 2

Open your three source images in your HDR imaging software - I use Photomatrix Pro, (which is available to download from [www.hdrsoft.com](http://www.hdrsoft.com)) Select Generate HDR from the HDRI drop down menu. The programme will then ask you if you wish to use your images or open more. Select Use Opened Images and click OK. The programme will then ask you to confirm the exposures for each image. Make sure the correct values are shown (-2 and +2) if the software has changed the setting you must change them back. Then click OK and Use Standard Response Curve. Click OK (if your source images were AEB images check the Align Images box before doing this stage) After a few moments (depending on the speed of your computer), your results will appear as a very uninspiring image. Do not worry about this, as the ‘magic’ is the next stage.

## Step 3

This is the real magic stage! In the HDRI menu click Tone Mapping and you will see the picture image drastically change. For the next stage the world is in your hands, as you can make the image as ‘real’ or ‘surreal’ as you like using the various different controls within the Tone Mapping Control Box. Have a go, its that easy and it does improve your images.







# Using the **FRAME**

One of the arts of today's photography to try and get away from 'buffer to buffer' pictures is to place your subject in a natural 'frame' or landscape setting, trying at the same time to ensure none of your prime subject is 'hit' by any major lineside item. In the above view of a Dutch 1800 class No. 1852 passing Gilze Rijen near Tilburg on 21 November 2006, the train has been carefully positioned between the large overhead power masts, framing the subject within a railway environment, but ensuring that the loco and its pantograph did not clash with the lineside equipment. Frequently the use of a medium length telephoto lens will help with framing, especially where overhead power masts are concerned.

The view below taken in Tasmania of Nos. DQ2005 and DQ2006 working east along the branch towards the mainline at Conara Junction, with a Pacific National Tasmania coal train from Fingal, Tasmania on 7 July 2006, shows another type of framing, this time using the countryside, demonstrated here by a tree. Again the train, especially the locomotives are carefully positioned to ensure no clash with other trees, bushes or structures. In both the cases shown, just to have photographed a train in the wide open landscape would not have provided such a pleasing image, but by including part of the natural view the images are considerably enhanced.

*Above: Colin J. Marsden. Below: Chris Walters*







**Above:** The UK Class 60 fleet are ever popular with readers and contributors. Here we see EWS 'patched' grey-liveried No. 60090 Quinag working the Port Clarence to Bedworth bogie tanks, passing Hasland near Chesterfield on 28 April 2006. The composition of the illustration has been considerably enhanced by the inclusion of the tracks on the left side and by not 'trimming' the shadow on the right side. **Shaun Bamford**  
**Photographic details:** Canon EOS 30D, Lens: Canon 28-70mm f2.8 zoom at 66mm, ISO: 320, Exposure: 1/400 @ f8

# 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:** Photography at depots usually produces some interesting results, in the UK photography at such locations is becoming rather difficult, however at the smaller facilities in some other countries the position is slightly easier. Here we see Collinwood Station E refuelling depot in Cleveland, Ohio USA, which operates an 'on the road' service facility where trains arrive complete with their train, receive fuel and a service check and then continue. A long manifest train is seen at the depot led by FURX SD45-2 No. 3038. **Dave Hyman**

**Photographic details:** Nikon D2H, Lens: Nikkor 28-200mm ED zoom at 200mm, ISO: 200, Exposure: 1/500 @ f8. Taken in Raw, processed with Nikon Capture 4.4.0







**Above:** Carrying LoadHaul black and orange livery and half stickered with EWS branding, Class 60 No. 60007 passes Ram-Hill near Bristol Parkway powering the 6B33 13.30 Theale-Robeston empty fuel tanks on 2 November 2006. The picture was taken in low winter afternoon light, and the photographers composition is enhanced by lengthening shadows, the group of horses in the field and the inclusion of the fence in the foreground. **Tom Curtis**  
**Photographic details:** Camera: Canon EOS350D, Lens: Canon 28-105mm zoom at 68mm, ISO: 400, Exposure: 1/640 @ f7.1

**Below:** EWS Class 37/4s Nos. 37410 and 37406 'top and tail' the 09.40 Cardiff-Gloucester 'ruggex' near Chepstow on 4 November 2006. The photographer remarks "with a loco on the rear, a 'going away' shot was selected for this location (the M48 Wye Bridge) as like many viewpoints in the UK, lineside vegetation has encroached the normal 'down line' shot". **Mark Few**  
**Photographic details:** Camera: Pentax 6x7, Lens: Pentax 105mm, Film: Fuji Provia 100F, Exposure: 1/500 @ f5. Negative scanned on Epson Perfection 3170 scanner at 400dpi







**Above:** EWS Class 92 No. 92013 Puccini has just passed through the village of Charing in Kent on 29 April 2006 powering the evening steel empties from Dollands Moor International freight handling terminal to Scunthorpe. The train would have worked earlier in the day through the Channel Tunnel from Northern Europe. **Brian Stephenson**

**Photographic details:** Camera: Nikon D200, Lens: Nikon 17-55mm zoom at 55mm, ISO: 200, Exposure: 1/640 @ f5



**Left:** EWS Class 66/0 No. 66246 pulls off the Forth Bridge on the South side with an empty MGR from Longannet Power Station bound for Hunterston on 30 September 2006. This view was taken from the platform end of Dalmeny Station. The photographer said "I shot this image on purpose so as not to include the top of the bridge, getting a powerful image with good morning light using a powerful zoom lens". The aim has most certainly worked. **Keith McGovern**  
**Photographic details:** Camera: Canon EOD350D, Lens: Canon 70-300mm zoom at 300mm, ISO: 400, Exposure: 1/1000 @ f8.





**Above:** LB&SCR 0-6-0 'Terrier' tank No 362 Martello climbs the grade between Sharpthorne Tunnel and Kingscote on the Bluebell Railway in Sussex on 14 November 2006. The line had organised a private photographers charter to enable a small group of photographers who were willing to pay a small premium for the chance to capture images free from members of the public or annoying interruptions. **Chris Nevard**

**Photographic details:** Camera: Nikon D200, Lens: Nikkor 50mm f1.4, ISO: 640, Exposure: 1/400 sec @ f2.5. Taken in Raw and processed through Bibble Pro

**Below:** The colourful Class 170 sets operated by South West Trains are soon to become history, following the redeployment of extra Class 159s to Salisbury and the 170s being transferred to First TransPennine Express. On 23 September 2006 a set is seen trundling through the countryside near Barnham operating a Brighton-Southampton service. **Chris Holt**

**Photographic details:** Camera: Canon EOS 30D, Lens: Cannon zoom at 70mm, ISO: 250, Exposure: 1/800 @ f8







**Above:** One of the most popular Western Region-allocated Class 47s was No. 47484 Isambard Kingdom Brunel, which for the Great Western 150 celebrations in 1985 was repainted in mock-GWR green livery with cast name and number plates. The loco is seen at the head of a rake of Mk1 vehicles painted in BR blue/grey livery at Paddington, during the period the loco was deployed on London area outer suburban work. **Wayne Walsh**

**Photographic details:** Camera: Canon T90, Lens: Canon FD 50mm, Film: Kodachrome 64, Exposure: 30 sec @ F8. Negative scanned on Nikon Coolscan V

# Yet more 'Clicking in the Dark'

**Below:** At Railway Photography we see a number of night exposures, some work well and others are not so effective. Here we see a picture which has worked to perfection. It shows EWS Class 67 No. 67017 Arrow at London Paddington powering the 1Z67 'Capital Express' charter, the 17.36 to Minehead on 18 November 2006. The train was a return working after GWR steam loco No. 6024 King Edward I worked the tour into London earlier in the day. The exposure is all very critical with an image such as this, retaining the distant station area, while keeping a correct light balance in the foreground. **Richard Stiles**

**Photographic details:** Camera: Canon EOS30D, Lens: Canon EF5 18-55 zoom, ISO: 100, Exposure: 30 sec @ f13. Taken in Raw processed in Neat Image







**Above and Below:** On the night of 11 November 2006 the Midland Railway Centre held a night photographic session, where period trains were 'set up' and special lighting provided to re-create railway scenes of bygone eras. Above we see green-liveried Class 40 No. D212 (40012) waiting in the platform at Swanwick Junction with a typical early 1960s main line passenger train, formed of a rake of BR maroon liveried Mk1 stock. During the same photographic event, the main subject was changed several times and the illustration below shows a typical 1980s freight train scene, with an immaculate 'large loco' Class 37 No. 37314 (37190) powering an engineers train formed of ballast wagons, ballast hoppers and a civil engineers crane. Both these illustrations benefit from the marker and cab interior lights being switched on which adds depth to the subject. Two excellent night recordings of which the photographer should be proud. Both: **Mick Tindall**

**Photographic details:** Camera: Canon EOS5D, Lens: Canon, ISO: 50, Exposure: 18 sec @ f8 (Custom white balance and +1 contrast set in camera.







# A Driver's eye view

*Trans Australian Railway train driver Cris Fitzhardinge shares some of his amazing pictures with readers of RP. Cris, based at Kalgoorlie operates over the Nullabour Dessert on various services including the Indian Pacific. This section includes the “Longest straight track in the world” and one of the most isolated railway towns in the world - Cook.*



**Above:** NR 27 / 90 await to be bypassed by another train at Loongana on 18 November 2006 after experiencing some technical problems. Illustrations such as these prove that it is not only expensive DSLRs than can obtain excellent hi-quality results.

**Photographic details:** Nikon Coolpix 3200

**Left:** The view from the sharp end, with a storm on the horizon. Taken from the cab of NR64, one of Pacific Nationals 120 strong NR class, this shows the view along the longest straight in the world, 479 km without a bend (the same distance between London Euston and Carlisle)! Forrest airport is just over the horizon, the only place across the desert where you can land a 747 aircraft. Taken on 22 February 2005. **Photographic details:** Nikon Coolpix 3200

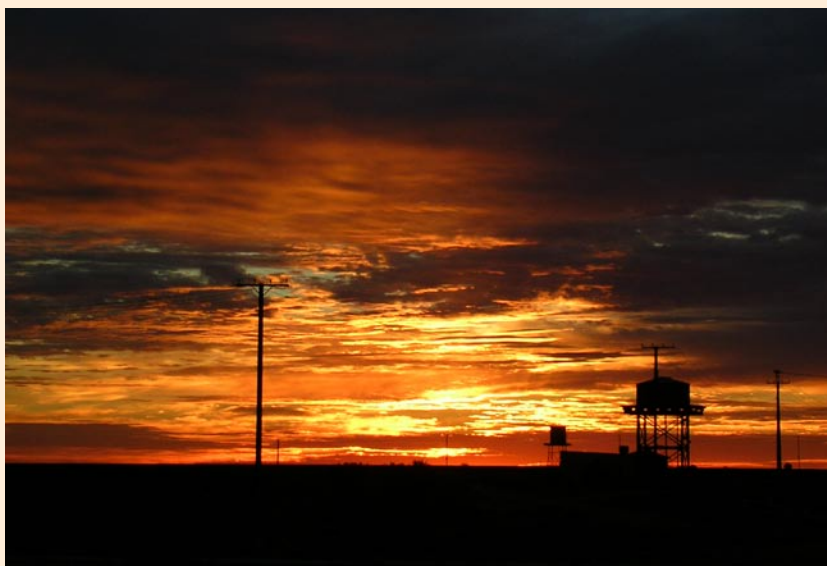




**Above:** NR 73 and NR 28 wait in the loop at Wilban on the Nullabour plain on 5 November 2006 to cross SP5, hauled by NR 45 and NR 48. The Nullabour plain is aptly named, meaning 'tree-less'.

**Photographic details:** Nikon Coolpix 3200

**Right:** Dawn at Cook on 21 July 2004. The tank is the former steam locomotive water tower, one of the few reminders left of the days of steam. Cook is the main settlement on the Trans Australian Railway (TAR). Most trains stop here to change crews and refuel. Crews are located at Port Augusta in South Australia and Kalgoorlie in Western Australia. Once a thriving community, now only four people live here permanently, mainly to service the railway barracks here. **Photographic details:** Nikon Coolpix 3200



**Below:** NR 27 and NR 90 wait at Loongana on 18 November 2006 to be passed by another train. The photographer said "The sunrise, coupled with a two hour wait, gave me ample opportunity to try out a few things. By placing the camera on the rail and setting the 10 sec timer this scene was captured."

**Photographic details:** Nikon Coolpix 3200







**Above:** At one time in the 1980s, considered as the 'power of the future', the prototype Metro-Cam 3-car Class 151 No. 151001 is seen at Matlock Bath on 11 July 1986 forming the 18.23 Matlock to Derby, during a period of main line trials on BR. **Colin J. Marsden**

**Photographic details:** Camera: Nikon FM2, Lens: Nikkor 50mm f1.4, Film: Ilford XP2 at 400ASA, Exposure: 1/500sec @ f5.6. Negative scanned on Nikon Coolscan9000 at 500dpi.

# The World in Monochrome

**Below:** The conversion of colour images into black and white or tinted pictures is becoming quite popular. The illustration below in the words of the photographer was "played with in Nikon Capture 4.4.0. I felt the subject was a good candidate for some treatment, such as B&W, but it looked too cold, so I played with the RGB sliders to make the image 'tinted' or warmed up". A very pleasing result was generated. The train is formed of RDC Budd cars operated by Cuyahoga Valley Scenic Railroad and operated from Akron, Ohio to Canton, Ohio, USA twice a day on Saturdays and Sundays during the summer months. The picture was taken in the Canton parks. **Dave Hyman**

**Photographic details:** Camera: Nikon D2H, Lens: Nikkor 12-24mmED zoom at 24mm, ISO: 200, Exposure: 1/250 @ f9.5. Taken in RAW and processed through Nikon Capture 4.4.0







**Above:** After Tropical Depression Alberto dumped 12 inches of rain on Georgia, USA in July 1994, massive flooding was the result. Here on 6 July 1994, Norfolk Southern train No. 230 is gingerly easing through the rising water of the Ocmulgee River at Macon, Georgia. The water is rising at 1 inch per hour and this was the last train over this section of line for over a week. The final crest of the flooding was around the height of the headlight. The train is led by SD40-2 No. 3285. Gary Larimer  
**Photographic details:** Camera: Nikon FM2, Lens: Nikkor 50mm f1.2, Film: Kodak Tri-X @ 400ASA, Exposure: 1/250 @ f1.4. Negative scanned on Nikon LS-4000.

**Below:** The view at Selby is not quite the same today, but when this illustration was taken on 6 July 1983, the station was still part of the East Coast Main Line before the Selby Diversion was opened. Class 101 'twin' led by No. 54407 departs with a morning local service to Hull. Colin J. Marsden  
**Photographic details:** Camera: Pentax 6x7, Lens: Pentax 105mm, Film: Kodak Tri-X @ 400ASA, Exposure: 1/1000 @ f6.3. Negative scanned on Nikon Coolscan9000 at 600dpi.







**Above:** What would today's Health and Safety led rail industry make of this? Taken at Old Oak Common depot in West London in January 1991, two enthusiasts take a close look at the remains of a Class 50 being broken up 'on site'. No signs to 'keep away' and the 'gas-axe' man is hard at work. Old Oak Common depot is now fenced in with steel, at the time this illustration was taken, the casual observer could just walk in from the adjacent canal. **Wayne Walsh**

**Photographic details:** Camera: Canon T90, Lens: Canon FD 50mm, Film: Kodachrome 64, Exposure: 1/125 @ F4. Negative scanned on Nikon Coolscan V

## *From a different viewpoint.....*



**Left:** Described by the photographer as "a bit of an arty one" Virgin Trains Class 57/3 No. 57312 The Hood stands in the bay platform at Rugby on 3 March 2006. In a temperature of -6, the loco is placed in relief by the photographer focusing on snow covered bushes in the foreground, making a very effective frame for an otherwise record picture of the loco. **Phil Hayward**

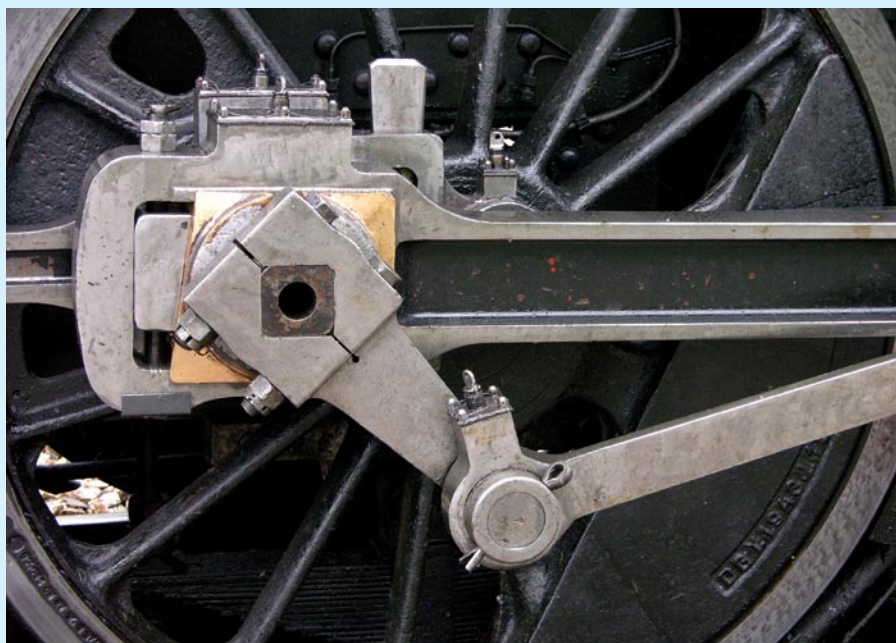
**Photographic details:** Camera: Fuji Finepix S5000, ISO: 200, Exposure: 1/125@ f5





**Above:** The use of Lee coloured filters to enhance the colour of the sky to make them more eye catching has been achieved to near perfection in this view of a Class 66/7 operated by GBRf silhouetted against the setting sun in milky cloud skies. The location chosen by the photographer is between Wichnor Junction (Burton upon Trent) and Elford loop (Tamworth) where the Derby to Birmingham line crosses the split rivers of the River Tame and River Trent as well as quarried gravel pits. GBRf No. 66708 against the setting sun, powers the Burton upon Trent to Hams Hall and Southampton Argos intermodal service on 9 September 2004. **Phil Grain**

**Photographic details:** Camera: Mamiya 645 Pro tl, Lens: Mamiya 80mm f2.8, Film: Fuji Provia 100f, Exposure: 1/500 @ f2.8. Exposed through, Lee 85c warm up filter (Orange) (3/4 stop) and Lee Mahogany filter (2 stops)



**Left Middle:** Its quite amazing what one finds in China - an advert board featuring a UK Class 465 'Networker'. Our photographer said that he was unsure what the sign was advertising, but he found it in Lanzhou, China on 1 December 2005. It looks as if the passer by was keen to be captured on film **Phil Cotterill**

**Photographic details:** Not supplied

**Left Below:** Sections of railway locomotives, especially steam, usually make an interesting subject. Here we see the return crank of Hungarian Railways (MAV) Class 424 No. 424 247 at the Budapest Railway Museum. **Ian Cowley**  
**Photographic details:** Camera: Nikon E8700, ISO: 200, Exposure: 1/125 @ f3.9



*Nederlandse Spoorwegen six-car 8700 class 1,500V dc EMU No. 8713, one of a batch of 33 sets introduced in 2003 and equipped for 25kV ac operation passes Gilze Rijen west of Tilburg on 21 November 2006 forming the 09.59 service from Roosendaal to Zwolle. The overhead catenary posts in this area are made of concrete, which add a little interest to the picture. The line through Tilburg is very busy with a good mix of passenger and freight, operated by a diverse selection of electric and diesel traction. **Colin J. Marsden***

**Photographic details: Camera: Nikon D2X, Lens: 24-70mm f2.8 zoom at 70mm, ISO: 400, Exposure: 1/1000 @ F5.6**

