

Low-resolution version

# ***Railway Photography***

No. 8

11 December 2006

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

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

Your primary source of railway information at a click



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## On the Cover

*The view from the new Brussels Midi Viaduct which opens on 10 December 2006, shows Eurostar set 373231/232 departing from Brussels Midi with empty stock to Forest Depot on 1 December 2006.*

**Colin J. Marsden**

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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

Editor: Colin J. Marsden  
Design: TRC Publishing  
*Railway Photography* is published by TheRailwayCentre.Com Ltd  
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Dawlish, Devon  
EX7 9XY  
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Welcome to a slightly larger issue of *Railway Photography*, we have increased the pagination to 20 pages while still maintaining the same compression file size.

I thank all those people who have contributed to *RP* and continue to ask for your support with contributions. If we do not immediately use your work, that is not a sign of rejection, but where possible we try to group illustrations together to show the images to the best advantage.

It still amazes me how many non-UK readers we have, around 5,000 readers are known to live outside the UK and we welcome your support and we will continue to include a 'fare share' of non-UK

material in the pages of *RP*.

Could I ask those who are contributing to *RP* to send high resolution illustration files, by this I mean 26cm wide at 300dpi (or the equivalent), recently I have had a number of excellent images but these are too small for reproduction.

With Christmas and New Year just around the corner, the next edition of *Railway Photography* will be published between Christmas and New Year around 29 December 2006.

I wish all readers wherever you are in the world a Very Happy Christmas.

**Colin J. Marsden**  
Editor



**Above:** Taken in what could only be described as appalling weather conditions at Vauxhall South London on 5 December 2006, an unrefurbished SWT Class 455 set approaches with a service from Hampton Court to Waterloo. This image was taken on a Nikon D2X at 1,250ISO and processed in Bibble Pro and Photoshop to obtain a result worth viewing. **Colin J. Marsden**

**Photographic details:** Camera: Nikon D2X, Lens: Nikkor 24-70 zoom, ISO: 1,250, Exposure: 1/400sec @ f3.5

**Page 3 illustration:** There are some pictures which pass over the editorial desk, which just stand out as truly outstanding, well this falls into that category. Taken on the approach to Exeter in Australia, the sole lighting for this illustration is the headlight of the approaching Pacific National empty limestone train hauled by locos Nos. 8155 and 8125. The picture was captured on 9 September 2006. **Chris Walters**

**Photographic details:** Camera: Pentax \*Ist DL, Lens: Pentax, ISO: 200, Exposure: 5.9sec @ f5.6



# The world of 'Fotopic'

At *Railway Photography* we are often asked about 'Fotopic' websites and the best way to set up your own site. The question of quality is usually foremost in users minds and that of illustration security.

Fotopic sites are a fantastic way to share your images with others. By visiting <http://www.fotopic.net> you have on screen guidance on how to set up your own site, it is VERY easy. Press the 'Get free Internet Photo Gallery' and then 'Register'. You will then see a small array of text boxes to fill in with your e-mail address, a password, your name, address details etc, once these are filled in press continue and your basic site will soon be set up.

You have the choice to remain a 'free' member or become a 'premium' or paid member, at December 2006 this cost £45 per year, but in my opinion is very much worth the expense, especially if you are keen to maintain and display high quality images. The Premium membership gives you more space 1000mb in place of 250mb and the option to increase this at the rate of 2000mb per year. A whole host of other benefits are offered including grouping of collections, multiple gallery web addresses, more style sheets, gallery music, voting, improved visitor reporting, password protection, but most importantly improved quality of illustrations and the ability to remove adverts from your pages.

We often receive the comment that the images people place on their Fotopic site are not displayed in as good a quality as the original image was edited. In the experience of *RPs Editor*, who operates the Fotopic site [www.cjm.fotopic.net](http://www.cjm.fotopic.net) which houses over 2,500 images the following advice can be offered.

Firstly splash out on a Premium membership, you will then have a huge selection of different options to choose in relation to the image, its display and how it is seen by the viewer.

In terms of the illustrations selected for display, I always edit material in Photoshop CS, making all the colour and editing adjustments, before finally sharpening the image. I then resize using the Image>Image Size> tool and changing the width to 1024 pixels wide, allow the height to set automatically otherwise your image will be out of proportion. Then save your image with a unique name.

When you have prepared the images you require to upload to your site, log on and select one of the various offered upload systems, I usually use the Java upload, this allows a large number of pictures to be uploaded without any intervention by the user, its quite quick (especially on broad band).

Once your images are uploaded, these will appear on the front page of your Fotopic collection in the 'Publish Photos' area, click this and you are then offered the chance to make the illustrations viewable by the public by either making a new gallery or adding the images to an existing gallery. Once this is done, and it only takes a few seconds, the material is 'live'. When uploading for the first time or adding new galleries, your gallery might be the subject of manual vetting, however as you increase your use of the site and upload trouble free galleries

your 'Karma' quota increases on a basis of trust and galleries are automatically authorised.

Your pictures are now available to view, but you might well need to make some adjustments to the pre-set settings of the Fotopic site. These are reached from the Collection manager page, and can be found in the <Settings>, <Style & Colours>, <Features> and <Printshop> control panels. Many of these you will not need to touch. However by selecting <Gallery Appearance> you have the chance to alter the Collection Index Format, which allows the user to change the position of the story, alter the order of the thumbnails, adjust the number of thumbnails shown per page and alter the way the index is shown to viewers, a number of drop down selection menus drive this feature, so play about and find the one most suitable to you. This selection menu also allows the user to switch on or off 'Filenames', 'Image Data' 'Photo Description' 'Image Size' 'the "buy" button', and 'the hits counter'. After you have made your selection always press the 'Save Changes' button to file your wishes.

The <Photo Facilities> button in the <Settings> menu is also well worth a play with. Over the years I have played around with a number of these settings and I find these give around the best possible result, with as little interference from unwanted screen clutter while maintaining the best possible image quality. This menu allows you to select if you show 'Counters' for each image, I have this switched off, the same applies to camera equipment details, and the show thumbnail on 'previous' and 'next' (this is an interesting one, as with this switched on, some minor quality loss to the main image is noticeable). I have the 'send e-cards' switched on, as is the 'image data', while the 'show time as well as date' I have switched off. An important one to maintain image quality is the drop down box associated with 'when a photo is clicked on', keep this to 'Open image with original dimensions'. The 'Photo Facility Buttons' at the base of this page are up to the user and as far as I have determined have no effect of overall image quality.

Probably the most important control on image quality is in the <Image Settings> menu. One of the biggest problems with Fotopic is that any stamping or watermarking of the images or the application of overlay text will detract from the image quality (unless you embed this in your Photoshop editing). Each time you add something to a Fotopic picture you will lose around 5-7 % of image quality, try it for yourself. Therefore, I recommend you check the 'Just send out original image' check box and set the 'Default Image Quality' to 100 %

You are best advised that if you are concerned about people stealing your images from your Fotopic site, to embed your own copyright details at the base of the image in Photoshop, this is relatively easy to do and will give you the best quality image results when using Fotopic.

Fotopic is by far the finest image sharing site available and *RP* would encourage as many people as possible to start a site and if you can go for the Premium service you will not be disappointed.

CJM

Left: Details of the 'Collection Appearance' screen. Here you can set the position of the 'story', the order of your pictures and the format in which viewers see the thumbnails.



Karma:  63%  
 Quota:  78%  
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Your Galleries

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**Gallery Tools**  
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## Railway illustrations by Colin J. Marsden: Photo Facilities

These settings change what your visitors can do on the individual photo pages.

### Photo Page Features

Show all photo counters: ☐ No ☐ Yes  
If enabled, day/week/month/year/alltime counters will be shown.

Show camera/equipment used: ☐ No ☐ Yes  
Fotopic will attempt to work out what camera you are using.

Show thumbnails on 'Next'/'Previous': ☐ No ☐ Yes

Visitors can 'Rate' photos: ☐ No ☐ Yes  
You can set the Top Photos to use ratings in [Front Page Settings](#).

Visitors can send eCards of your photos: ☐ No ☒ Yes  
eCards can be send by email or to a mobile phone.  
However, it will use the original image in some cases so if you wish to protect copyright, you may wish to disable this function.

Show image date below photograph: ☐ No ☒ Yes

Show time as well as date: ☐ No ☐ Yes

When a photo is clicked on: Open image with original dimensions

### Photo Facility Buttons

Visitors can request 'Image Info' popup: ☐ No ☒ Yes

Show fragment of full size photo on Info popup: ☐ No ☐ Yes

Sample fragment size: 150 x 150 pixels

Show button for printer-friendly photo page: ☐ No ☐ Yes

Visitors can download photos as PDF files: ☐ No ☒ Yes

[Logout](#)

**Above:** The all important 'Photo Facilities' control panel.

[illegible]

**Right Middle:** The 'Image Settings' control panel, make sure you select 'Just send out original image' and set 'Default image quality' to 100%.

**Right Bottom:** For those who are concerned that their images need a copyright label. The most effective way to generate this is to produce a master name and copyright caption in Photoshop. Produce this with a transparent background and use a light or dark coloured text to suit your images. Then keep this as a PSD file and each time you require to brand your pictures open the photo file, then open and copy your name and copyright file and paste onto the photo, move around to suit and then 'flatten' the image, your name and details are now part of the image file.





**Above:** A view where the falling rain has enhanced the overall pictorialism of the picture. Here we see three Brush-built Class 30 'EF' class locos taken at Palmerston North depot on 4 June 2006. No. EF30140 is departing in rain with Train 242. The double headed train with No. 30249 coupled behind, is heading for Hamilton through the mountainous central North Island. The train was electrically hauled as far as Hamilton where diesel power took over for the remainder of the journey to Auckland. Sister loco No. 30249 looks on from the right. **Alan Wickens**

**Photographic details:** Sony DSC-F828, ISO: 200, Exposure: 10 seconds @ f2.2

# 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:** A real blast from the 'recent' past. Taken emerging from the Pullman shed at Old Oak Common on 9 February 1975, Class 52 'Western' No. D1068 Western Reliance hauls the prototype HST set into the open. At this time the Class 252 development train was based at Old Oak Common for tests and trial running before squadron introduction of HSTs in the mid-1970s. The Class 52s have always had something of a cult following and it does not seem possible that next year will see the 30th anniversary of their withdrawal by BR. **Charlie Robbins**

**Photographic details:** Minolta X7000, Lens: Minolta 50mm standard, Film not recorded, Exposure: 1/250 @ f5.6.







**Above:** Careful positioning of the train in the landscape, and making sure the train is not impinged by lineside furniture or clashes has nearly gone wrong in this illustration. It is nothing the photographer had any control over, but the road traffic on the motorway adjacent to the railway at Shap in Cumbria nearly spoilt this otherwise excellent picture. However the road vehicles are far back not to cause the eye to diverge from the main subject. The train seen is LMS 'Black 5' No. 45407 climbing past Shap Wells heading north on the first day of the 2006 Jacobite season, 31 August. **Alastair Wood**

**Photographic details:** Camera: Kodak DX6490, ISO: 200, Exposure: 1/250 @ f5.6

**Below:** With the autumn colours seemingly coming later each year, on 20 November 2006, FTPE Class 185 No. 185102 passes Heaton Lodge Junction near Mirfield showing some nice autumnal colours in the trees behind. The unit is working the 10.42 Manchester Piccadilly to Hull. Our photographer records that another photographer was also at the location at the same time and did not record the passing of this train, although in good photographic light. Over the years numerous valuable pictures have been lost with cameramen not taking the more mundane subjects. Today with digital, there is no real excuse not to record anything that moves. **Chris Taylor**

**Photographic details:** Camera: Canon 300D, Lens: Canon 18-55mm zoom at 27mm, ISO: 200, Exposure: 1/640 @ f8







**Above:** EWS Class 66 Nos. 66049 and 66022 pass Sevington loop as they approach Ashford with the evening steel empties from Dollands Moor on Friday 30 June 2006. This illustration is very significant as it shows loco No. 66022 being returned from trial use in France to EWS at Toton prior to more modifications being made before its long term deployment to France for EWS International in the autumn of 2006. **Brian Stephenson**

**Photographic details:** Camera: Nikon D200, Lens: Nikon 17-55mm zoom at 45mm, ISO: 200, Exposure: 1/800 @ f7.1

**Below:** A view which is no more, as with the closure of Stratford-North Woolwich section of the Silverlink-operated North London Line from 9 December in preparation for handing over the route to the DLR, this is one view lost to railway photographers. On 5 December 2006, Silverlink dual-voltage electric No. 313114 approaches North Woolwich with a service from Richmond. **Charlie Robbins**

**Photographic details:** Camera: Nikon D50, Lens: Nikon zoom at 28mm, ISO: 200, Exposure: 1/250 @ f6.3







**Above:** With the harbour of Wellington, New Zealand as a backdrop, Train 248 a wagonload freight from Wellington to Westfield (Auckland) headed by DC4364, DX5114 and DX5195, all still carrying the livery of the previous owner - TranzRail, head north on a colourful spring afternoon on 4 November 2006. The train is about to plunge into a 1.2km long tunnel. **Alan Wickens**

**Photographic details:** Camera: Sony DSC-F828, ISO: 200, Exposure: 1/1000 sec @ f5

**Below:** A late running 6B13, the 03.48 Robeston to Westerleigh Murco Tank train passes the village of Magor on the South Wales Main Line with EWS Class 60 No. 60018 in charge, making a nice near all-red coloured train on Tuesday 28 November 2006. The inclusion of Magor church in the view has increased the appeal of this picture. **Chris Perkins**

**Photographic details:** Camera: Canon EOS 20D, Lens: Sigma 24-70 zoom at 45mm, ISO: 200, Exposure: 1/640 @ f7.1







**Above:** EWS Class 66/0 No. 66127 powering an unidentified ballast working, probably operating between Crewe and Bescot, passes through some fresh snow and heavy haw frost at Heamies farm near Norton Bridge south of Crewe on 30 December 2000. **Phil Grain**

**Photographic details:** Camera: Mamiya 645 Pro TL, Lens: Mamiya 80mm f2.8, Film: Fuji Provia 100, Exposure: 1/500 @ F4. Scanned negative

# Its SNOOOOOW time

**Below:** Carefully position to avoid any background obstructions from the area of the locomotive and with a solitary tree framing the shot on the left side, Freightliner Class 57/0 No. 57001 powers train 4O27, the 13.05 Crewe Basford Hall to Southampton container service through a wintry landscape at Baden Hall between Norton Bridge and Slindon in Staffordshire on 30 December 2000. **Phil Grain**

**Photographic details:** Camera: Mamiya 645 Pro TL, Lens: Mamiya 80mm f2.8, Film: Fuji Provia 100, Exposure: 1/1000 @ F4. Scanned negative







**Above:** In terms of photography, we will hopefully see some laying snow this winter in the UK, to enable some quality snow scenes to be captured. Few photographers in the UK venture too far in such conditions which is quite understandable given the UK winter road conditions, so often 'home ground' photography is the order of the day. On 11 January 1987, a 'Jaffa'-liveried 4CEP slowly pulls away from Bearsted with the 14.07 Ashford-Victoria service. Note the electric arc off the leading shoe. **Don Benn**

**Photographic details:** Camera: Pentax KX, Lens: Pentax Takuma 50mm SMC, Film: Kodachrome 25, Exposure: 125 sec @ f2.8. Scanned negative.



**Right:** An almost Christmas card image of Class 33/0 No. 33040 passing Paddock Wood on 12 January 1987 while performing snowplough duties. On the former Southern Region, locos fitted with three piece miniature snowploughs were frequently used to ensure the main routes were kept clear of small snow drifts. **Don Benn**

**Photographic details:** Camera: Pentax KX, Lens: Pentax Takuma 50mm SMC, Film: Kodachrome 25, Exposure: 250 sec @ f3.5. Scanned negative.





# A look at some trains in Spain

*European Railway expert Brian Stephenson, shows a small selection of his recent digital illustrations of the railways of Spain*

**Above:** Spanish Railways RENFE Bo-Bo-Bo Class 251 No. 251-021-2 passes Matapozuelos with a southbound freight between Valladolid and Medina del Campo on the Norte main line to Madrid. This exposure of a rather tatty loco was recorded on 25 August 2006 at the height of the Spanish summer. Exposures in such conditions can often be misled by bright picture areas and barren landscapes. **Photographic details:** Camera: Nikon D200, Lens: Nikon 17-55 zoom at 50mm, ISO: 200, Exposure: 1/1250@ f5

**Below:** RENFE Class 269 No. 269-903-1 with Talgo 530 'Miguel de Unamuno', the 10.05 Bilbao Abando to Barceleona Sants, passes Cinicero-San Isidro on the Mirada de Ebro-Logrono line beside the Rio Ebro in the Rioja country on 30 August 2006. Note the 1960s vintage Talgo stock.

**Photographic details:** Camera: Nikon D200, Lens: Nikon 17-55 zoom at 34mm, ISO: 250, Exposure: 1/1000@ f5.6







**Above:** Many visitors from the UK to overseas railways are so keen to record the different and often unusual traction, that they tend to record nothing but loco and train pictures. However the aim should be to record the trains in their environment and include some of the splendid scenery. Here RENFE Class 269 No. 269-061-8 comes round the curve from Haro beside the Rio Ebro with a westbound container train on 28 August 2006.

**Photographic details:** Camera: Nikon D200, Lens: Nikon 17-55 zoom at 48mm, ISO: 200, Exposure: 1/800@ f5

**Below:** RENFE Class 333 electric No. 333-034-7 has just passed Matapolzuelos between Valladolid and Medina del Campo with train Estr 933 'Pia Rioja', the Friday night 22.00 Barcelona-Sants to Salamanca sleeper on 26 August 2006. The yet to be completed Madrid to Valladolid high speed line can be seen in the background.

**Photographic details:** Camera: Nikon D200, Lens: Nikon 17-55 zoom at 48mm, ISO: 250, Exposure: 1/1000@ f6.3







**Above:** In the mid-1980s the Penzance-Paddington sleeper stock was serviced during the day at Willesden rather than Old Oak Common, generating some complex empty stock moves each day. After traversing the Greenford loop to approach Acton in the 'up' direction, Class 50 No. 50020 pulls up Acton bank towards Willesden Junction on 26 April 1984 with the 'overnight' stock. **Colin J. Marsden**

**Photographic details:** Camera: Pentax 6x7, Lens: Pentax 105mm f2.4, Film: Kodak TriX at 400ASA, Exposure: 1/1000sec @ f8. Negative scanned on Nikon Coolscan9000 at 500dpi.

# The World in Monochrome

**Below:** 'Crompton' Type 3 No. 33004 slowly pulls off the then freight-only Romsey branch at Eastleigh on 25 April 1984 powering a rake of 'Sealion' bogie ballast hoppers from Westbury, bound for Eastleigh CCE yard. The hoppers had previously been tripped from the quarry at Meldon near Okehampton in mid-Devon. The large white building to the right of the train is Eastleigh power signalbox. **Colin J. Marsden**

**Photographic details:** Camera: Pentax 6x7, Lens: Pentax 105mm f2.4, Film: Kodak TriX at 400ASA, Exposure: 1/1000sec @ f8. Negative scanned on Nikon Coolscan9000 at 500dpi.







**Above:** On 25 March 2006, ex-LMS 0-6-0 No. 44422 leads ex BR 'Standard' No. 73129 across Woolsten Moor on the approach to Williton during the West Somerset Railway's 2006 Spring Somerset & Dorset theme Gala event. The train was heading to Minehead from Bishops Lydeard. This image was recorded in colour and then converted to monochrome. **Brian Garrett**

**Photographic details:** Camera: canon EOS5D, Lens: Canon 50mm f1.2, ISO: 800, Exposure: 1/320 @ f5.6

**Below:** In the days before the remodelling of Aller Junction and Newton Abbot, Class 50 No. 50014 Warspite pulls off the Paignton line at Aller Junction on 6 July 1984 powering the 10.10 Paignton-Plymouth service. This train 'ran round' at Newton Abbot, to depart west. It is interesting to see that this 'off-peak' train was formed of five coaches, today one would be lucky to find a single car forming such a train. **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.





# Letters to the Editor

If you have a letter or comment you would like to share with others through the pages of *Railway Photography*, please send as an e-mail to [editor@therailwaycentre.com](mailto:editor@therailwaycentre.com)

## Picture authenticity and the future

Thank you for another spectacular issue of *Railway Photography* - and the 'cleaning-up' of the image of the special train at Beaconsfield is, I agree, an improvement. And the information on how it was done was most useful.

I would like to make one point, however, and that is that after the changes have been made, there needs to be a distinction made between the two versions. The revised one, no matter how much better it is, is no longer an historical record of this special train traversing this line.

Instead, it has become 'art', because what it depicts - the train just past the platform, with the other track clear - simply did not happen in real life. It is now the photographer's impression, or conception, of this train at this station.

The danger here is that, however many years down the road, if someone comes across this retouched photo by itself, without the accompanying article, they will mistake the altered reality for the truth. Consider the book that contains lots of nice pictures but has abysmal text and/or captions, full of errors. Ten, 15 or 20 years after it's published, someone writing a book or magazine article spots it on a library shelf and uses it as a reference. Now there are two sources for the misinformation.

Using Photoshop or other tools to (for instance) lighten an underexposed image - to bring it closer to what was actually seen - is one thing. Removing objects that get in the way is another. Ferroequinology is not an exact science!

Please understand, I am not saying that the result is bad. It's not; actually, it's gorgeous. I am saying that it isn't real, and should always be clearly labelled as such, as the article did.

Dean Ogle  
Surrey, British Columbia  
Canada

## For me its a 'blast from the past'

Since receiving *Railway Photography*, which I am totally amazed is free of charge! It has awakened my interest in railway photography. When I first saw the advertisement on the TRC website, I thought it was just another collection of pictures, based on news. However, I have been most impressed and since the demise of 'Modern Railways Pictorial' and 'Railway Photography and Video', both of which I know the editor of this title was involved, very little aimed at the railway photographer has been available.

I do hope that over the months and years to come we can continue to see an outstanding range of colour and black and white illustrations, sensibly captioned and above all giving the photo exposure and camera details.

I, like many others I have spoken to, enjoy the informal comments about how to improve the art of railway photography, especially the help with using some of the more advanced settings of Photoshop.

Hopefully over the next few months we will be able to read more helpful guides to our art. I for one am quite new to the world of digital photography and am more than a little confused at the settings on the computer side of post taking the images.

James Heaton  
Carlisle, Cumbria

## Nikon v Canon or Canon v Nikon

I was very interested to read your invitation to comment on the Canon v Nikon question. I have been following carefully the recorded camera equipment used in the pages of *Railway Photography* and on the surface I can see little difference in the 'printed' result. However, I have my own comments on this.

Until 2003 I was a die hard user of Nikon equipment, I used various Nikon 35mm film cameras culminating in an F5, and frankly when I shared my results with others at film shows the results from the Nikon were usually way ahead of the same quality equipment from Canon.

On this strength I purchased a Nikon D1X in February 2003 and the initial results were very disappointing. I found the colour balance to be poor, leaning towards a mid-red cast to most images, especially those taken in slightly dark conditions. At the time I wondered if this was just a problem with my camera, my use of the camera or my computer equipment.

A few weeks later a friend (a lot younger than I) purchased a like quality Canon EOS digital camera and his results were quite superb. His general exposures were better, his colour cast was normal and I felt the results were slightly sharper.

I contacted my local Nikon centre in Leeds who had the camera for five weeks and returned it as 'working correctly' telling me that the results were good for the camera model and all I needed to do was edit them in Photoshop (which at the time I did not have).

Since then I have talked to many trackside photographers on this subject and all seem to have had the same problem, that Nikon is just a shade less in terms of quality than Canon. But why should this be?

I am actually totally amazed that the results obtained from the top of the range Nikon equipment is not consistently 100% good in terms of colour. However, after saying that, I recently looked at some results on a high quality computer monitor taken from a Canon EOS 1D Mk2 and the colour was very inaccurate and exposures inconsistent.

I have now purchased a Nikon D2X and use this only in the Nikon Raw setting and have regained my faith in the Nikon product range, the results processed through Nikon Capture 4.1.1 are excellent, very sharp and show no sign of noise, even at high ISO settings.

Richard Noon  
Bradford

*Interesting points, as many readers of RP will know I too have had endless trouble with my Nikon D2X in terms of colour rendition, white balance and inconsistency of exposure on rapid fire settings. My camera has recently been back to Nikon three times for the same fault and only just been returned to me again, so I will see how it works this time. We would be interested to receive any other comments on this subject. Ed*

You recently asked about Nikon v Canon. I have used both and in my opinion Canon gives a more 'real' rendition to colour, especially in the blue and red spectrum. After saying that the results I obtained of a Canon were slightly softer than the like Nikon model and I felt the Nikon was easier to use, especially in a 'quick fire' situation. I think its 'horses for courses' in many ways, use what you are happy with and you can always adjust the results in your photo editing software on the computer, especially if you choose to shoot in the raw format.

Peter Franks  
Leicester

## Problems taking photographs at stations and on the roadside

Thank you for producing *Railway Photography*, a very interesting product and one I hope will continue. You recently asked about problems taking photographs at stations and the like.

I frequently visit the main London and regional stations and since early summer have had very little problem in taking pictures. I find that to keep in the background, out of peoples way and just move forward to take your picture when the train turns up is the best way. At Paddington I was asked what I was doing by a member of the BTP, when I explained I was a railway enthusiast, the two girl officers were quite happy and wished me a good day. At Victoria, I asked the duty manager who was very helpful, giving me a badge to show I was not a trouble maker.

The more serious problems I have had have been not on railway property but on the highway. Recently I was standing on a road bridge near Acton Wells Junction, a police car went past, then returned and the office approached telling me I could not stand on the bridge as I was a 'danger', I asked him a 'danger to what' he said if you do not move I will arrest you for obstruction. Not wishing to get a record I moved on. A week later I was at Plymouth standing on the road bridge to the east of the station, after about an hour two police officers approached and said I could not stand on the highway taking pictures of trains, as they had received a complaint from a local resident that I was pointing my camera at their property.

Just last week I was standing on a bridge in Yorkshire which overlooked the railway and a school and I was removed by the police who accused me of photographing children! What has this country come to?

Dean Chambers  
Redditch





**Above:** An impression of speed - In the words of the photographer "The westbound 'Westlander' service rushes through the tiny township of Grandchester west of Brisbane, Australia, on its overnight run to Charleville on the warm and humid evening of 13 December 2005, as fellow photographer Malcolm Jenkins looks on. Actually, this scene is two images digitally combined. I did not want to risk alarming the train driver if he saw someone standing on the platform given that this is a long-closed station so I had Malcolm pose for the shot well before the train arrived. We then both stood back and I repeated the shot as the train went through, with both of us well out of sight. Back in the lightroom, I "cut" Malcolm out of the first image and "pasted" him into the same spot in the second. The result is exactly as I had envisaged it. **Alan Shaw**

**Photographic details:** Camera: Minolta Dynax 5, Lens: Minolta 28mm, Film: Kodak E100G, Exposure: 6 seconds @ F5.6. Slide film scanned and images edited in Picture Publisher 8 Coolscan V

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

**Right:** Looking as if they are lined up on a starting grid, four Freightliner Intermodal Class 66/5s, Nos. 66517, 66542, 66534 and 66577 await their next call of duty at Ipswich stabling point on 22 November 2005. Ipswich is the base for all the Felixstowe area Freightliner operations and the depot adjacent to Ipswich station is usually host of anything up to 15 Class 57, 66 and 86 locos. Frequently 'lineups' such as this are possible if a careful selection of lens is made and the right position taken on the 'down' platform.

**Brian Garrett**

**Photographic details:** Camera: Canon EOS10D, Lens: Canon zoom at 300mm, ISO: 800, Exposure: 1/350 @ f6.7







**Above:** Well this is certainly a picture to make you look twice! A picture taken from the front door of a refurbished DM562 electric multiple unit as it heads north at Crofton Downs on the Johnsonville line in Wellington New Zealand on 10 February 2004. The conveniently positioned mirror was installed to enable Train Managers to observe train doors for the safety of the passengers. It is not often that you can capture yourself in your own picture. **G. Innes**  
**Photographic details:** Camera: Fuji Finepix S5500, ISO: 100, Exposure: 1/430 sec @ f5



**Left:** The UK Network Rail High Output Ballast Cleaner (HOB) can make some unusual pattern pictures, with the train formed of some rather unusually shaped vehicles. Operated by Freightliner and recently based at Reading and Taunton, the train frequently makes a number of daytime runs over FGW tracks to either dispose of used ballast or replenish ballast stocks in the delivery vehicles. Often rear end views of this train, such as this one at Purley on Thames in the Thames Valley on 2 December 2006 provide the most interesting view. The train shown is the 10.34 Reading to Oxford Hinksey powered by No. 66603. **Ken Brunt**  
**Photographic details:** Camera: Canon EOS 10D, Lens: Canon 28-70 zoom, ISO: 200, Exposure: 1/750 @ f5.6





**Above:** Placing a train in a countryside landscape is always quite an art, especially if you are dealing with basically a flat landscape. Here the photographer has superbly positioned Wessex electric Class 442 No. 2419 in the general scene near Dorchester South at West Stafford forming the 06.30 Waterloo to Weymouth service on 2 December 2006. These high quality units are about to be phased out of service on South West Trains to be replaced by Desiro Class 444 stock. **Mark Pike**

**Photographic details:** Camera: Nikon D100, Lens: Nikkor 12-24mm zoom at 18mm, ISO: 200, Exposure: 1/320 @ f9



**Right:** We receive a number of comments these days that the lower priced digital cameras are able to produce acceptable results for web or PDF magazine reproduction. Our photographer notes: "The picture was taken using an HP Photosmart M307, with an exposure of 1/167 sec @f4.8 at a focal length of 6mm (that is around 28mm in 35mm format). I applied the camera's sepia filter and I was amazed that a 150 euro camera could produce this sort of result. It really gives a retro look and it gives you the feel of the good old steam days in Germany". The illustration was taken at Bensheim, North of Darmstadt on a special organised by the Railway Museum at Darmstadt-Kranichstein. The loco is Class 23 No. 23 042.

**Andreas Kapaklis**

**Photographic details:** Camera: HP Photosmart M307, ISO: 100, Exposure: 1/160 @ f4.8



*An eerie sight in the yards at Barrow Hill Roundhouse, shows what at first looks like a scrap yard, but in fact the view, carefully taken to look like a disposal yard, shows preserved Class 37 No. 37072 and Class 31 No. 31412 in store for possible future use. The fire in the foreground was part of a site cleanup. In views such as this a good study of the light meter would have been required as the bright fire area could have thrown the entire railway subject into under-exposure. Brian Garrett*

**Photographic details: Camera: Canon 10D, Lens: Canon zoom at 44mm, ISO: 100, Exposure: 1/350 @ F8**

