

High-resolution version

Railway Photography

No. 9

30 December 2006

The complimentary e-magazine for the quality Railway Photographer



TheRailwayCentre.Com

Your primary source of railway information at a click


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On the Cover

Class 465/0 No. 465002 passes Class 465/9 No. 465924 between St Mary Cray and Bickley on 3 May 2006. Respectively the trains are the 10.43 Blackfriars-Sevenoaks and the 10.36 Ashford International-Cannon Street. **Brian Morrison**

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Submissions to Railway Photography

The publishers of *Railway Photography* - TheRailwayCentre.Com Ltd - welcome submissions for inclusion.

We are looking for high resolution, good clear, but above all sharp images of any railway subject. Submissions should be sent by email in the .jpg format to rp@therailwaycentre.com please make sure that attachments are no larger than 6mb. We are happy to receive high-quality scans of negatives and slides. With all submissions please make sure you include your name and full details about the picture, including camera and exposure details.

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

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

Editorial details

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By the time you receive this edition of *Railway Photography* Christmas will be over and New Year celebrations are about to be held. In terms of railways, in the UK and overseas, 2007 is sure to bring with it more surprises and opportunities for photography.

In the UK a number of changes are just around the corner, in terms of rolling stock deployment and indeed operators of franchises. All of which are sure to generate some interesting illustrations.

In the pages of *Railway Photography* we try and bring readers the very best in traditional pictures as well as some form of guidance to the ever growing and complex world of digital imagery. I am often asked 'how do I do this or that' in terms of photographic editing and throughout 2007 we will continue to look at some of the editing and image modification methods now available.

However I will emphasise again as I have in the past, while editing and altering images is fine for home use, or display on your office wall or computer screen, the era of digital images could in the wrong hands have a serious effect on long term railway history, and this must not be allowed to happen. Recently I had to turn down a couple of pictures where the photographer had changed the loco numbers, removed features from locomotives and even removed buildings from the city scape. Fine, if this is for your own consumption, but no if we are going to publish the work as a record of an event or locomotive.

Please be careful when editing to tell editors what you have done.

I wish all readers a prosperous New Year and I hope you will continue to enjoy *RP*.

Colin J. Marsden
Editor



Above: The preserved Class 50s which are authorised for main line use still attract a huge following. Nos. 50031 and 50049 are seen near Eldroth on the Lancaster to Settle line while employed on the 1Z50 Cardiff to Leeds 'Airean Raider' tour on 16 December 2006. **Nigel Cockburn**

Photographic details: Camera: Canon EOS20D, Lens: Sigma 24-70 zoom at 32mm, ISO: 200, Exposure: 1/500sec @ f7.1

Page 3 illustration: Preserved Class 31/1 No. 31108 stands at Swanwick Junction as frost starts to form in the moonlight on 9 December 2006. The photographer records that "I shot with a short and wide exposure to minimise the moon's movement and to minimise flare. This was difficult lighting - a combination of tungsten lights at about 2,500K and the moon at much more. Shot Raw, processed in Nikon Capture 4.4, and tweaked in Photoshop CS - layer masks for Levels, Curves, Saturation and to sort the different colour temperatures". **Mike McCormack**

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70mm zoom at 42mm, ISO: 250, Exposure: 3.6sec @ f4



Special effect pictures

Something which is not everyday photography is the art of special effects. These are generated in the electronic darkroom and may involve the use of filters within your editing software, the joining together of two images or part editing an illustration.

In the main these special effect or artistic interpretations of pictures have no place in general photography and would not be welcome in the printed media, however, if you are one of the growing number of digital photographers who have use of an electronic projector and can play film shows generated on your computer to an audience, then these special effect images are very useful for title, intermission and end images, or can be used to split up a show into sections.

The majority of photo editing packages have the ability to generate a slide show and you as the operator would have the say in which order the pictures are shown, much in the same way as a traditional 35mm or large format film slide show.

Over the years I have found that while you can write an overlay to a standard picture for the start and other points of your show, it is usually better to make the image into a special effect, it attracts the attention of the audience and while obviously showing what the subject is, the attention is drawn to the text.

In Photoshop CS, you need to select an image which generally has an amount of space around the subject, sky, fields, water or the like.

Before you add your text, you can stylise the image. A number of built in filters are supplied with Photoshop and can be accessed from the filter menu. The two images on this page and the one at the top of the following page were generated by selecting the Filter>Blur>Radial Blur option, you are then given a box in which you can direct the centre of your 'blur' effect, the strength of the blur is controlled by the slider, these images are generated with a level of 14. You will also need to select the 'zoom method' and 'best quality'.

It is worth have an experiment before you make your final edit, but please remember to only work on a copy of the original file, as once you have made these filter changes you cannot reverse the procedure.

Once you are happy with the special effect you are ready to add your text. This I usually do in a simple font so it is easily readable from any distance and select a colour to contrast with the background. By using the text tool 'T' from the Photoshop menu and clicking on the image you can type away. Then by selecting the copy you can edit the font, its size and colour in the usual way. You can also by using the 'move tool' adjust the position of the text to suit your image. Once you have the correct position, go to the Layer menu and select 'Flatten Image', this will place all the text and illustration on one level, making the text part of the original picture.

CJM



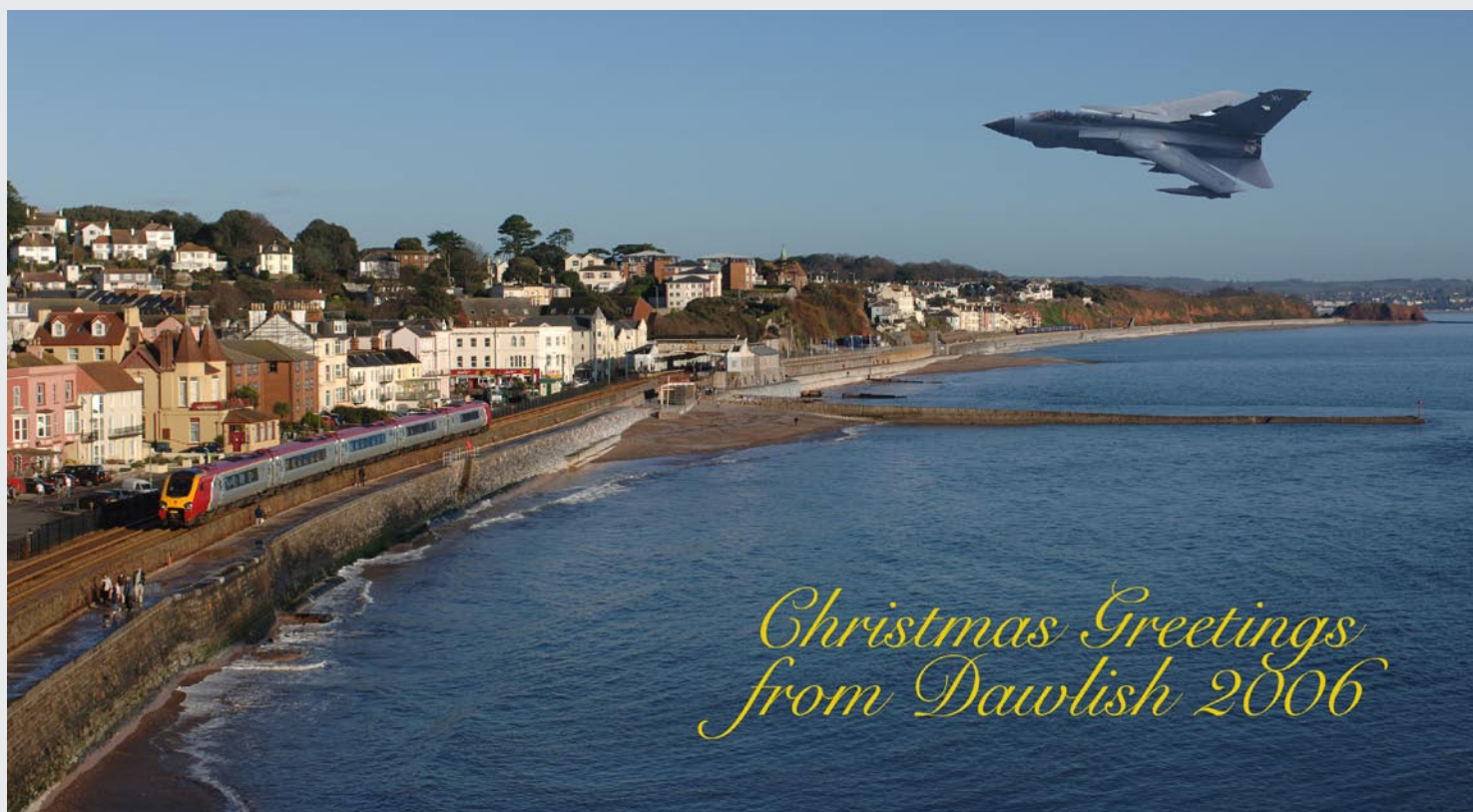
Left: Two samples of how a special effect image can be made to act as a start up for a slide show. The picture while obvious in terms of subject and even its location, centres the eye on the text. In this case the text selected was applied in 50 point and after flattening and re-sizing the image it is still readable. In the upper picture of the Voyager, the centre of the 'Radial Blur' was applied to the headlight, making the front of the train sharp, with the background fading away. In the lower picture, the centre of the 'Radial Blur' was the number on the cab side of the leading locomotive.

Right: The image here of the front end of a BNSF ES44DC was also generated in the same way using the 'Radial Blur' tool. The centre of the blur was the headlight on the centre of the front end, which also gives a 'speed' effect. In the mid-blue sky area little distortion is recorded and the text for your page or slide show can easily be applied.

All pictures: Colin J. Marsden

Sometimes the required special effect can only be obtained by joining together two images. In the sample below this was done to produce a Christmas card. The main image of the Voyager traversing the sea wall at Dawlish was taken especially with a lot of space on the right side. Firstly this enabled some text in a contrasting colour to be applied in the same way as detailed on the previous page. Then the aircraft was added. This was taken from another image taken during an air display and was a close up picture. The first thing to do was reduce this image to the required size, in this case 1200 pixels. The next stage was to use the 'Magic Wand' tool and click in the sky area. Then go to the Select menu and choose Select>Inverse, this will give you the main subject of the image as the selection, once this is done go to Edit>Copy, this will move the aircraft image into the computer memory. Now reopen the main picture and paste the aircraft onto the image. By using the 'Move Tool' you can then position your aircraft where you want it in the main picture. When you are happy with the position go to the Layers Menu and select 'Flatten Image', your combined picture will now be one.

■ One word of warning - Please do not try and pass off such altered pictures for publication, these are clever to do and excellent for personal or show use, but not good for publication.





Above: EWS Class 66/0 No. 66094 passes through Halifax on 7 August 2006 powering train 6G99, the 16.29 MWO Laisterdyke to Healey Mills scrap train. This was the only freight train through this once busy freight centre on this day. The careful positioning of the train in the landscape is as good as one could ever get, with the train neatly in front of the terraced houses but not visually clashing, while the tree on the right forms a frame. The fact that no cars were in the car park helps by not having extraneous colour to detract the eye from the main picture. **David Rodgers**

Photographic details: Canon 10D, Lens: Canon 24-85mm zoom at 24mm, ISO: 100, Exposure: 1/320 @ f6.3

Railway Pictorial

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



Left: With only four EWS Class 37s now in daily traffic, and all allocated to Scotland, this winter might well see some English Electric 'thrash' north of the boarder. No. 37406 is shown heading west with Linlithgow as the backdrop along the Edinburgh-Glasgow main line with a diverted 6A30 Mossend to Aberdeen working on 22 September 2006. The photographer remarks "that on this day the train was very long, and made a fantastic sight and sound!" The train consisted of 12 empty calcium carbonate tanks, and 15 loaded bogie pipe wagons.

James Young
Photographic details: Canon EOS350D, Lens: Canon 18-55mm zoom at 39mm, ISO: 200, Exposure: 1/1000 @ f6.3



Above: Trans Rail Class DX Nos. 5016, 5051, 5022 and Class DC No. 4225 pass MacKay's crossing between Paekakariki and Paraparaumu in New Zealand and head north onto the single track with Train No. 238 from Wellington to Auckland on Sunday 17 September 2006. A notorious local bottleneck will soon be a thing of the past when a new rail overbridge in the background is completed. **Alan Wickens**

Photographic details: Sony DSC-F828, ISO: 100, Exposure: 1/1000 @ f4.5

Below: In the period of transition between diesel and electric traction on the East Coast Main Line, scenes such as this at Bounds Green depot in North London were common. On 6 August 1988, Railfreight 'red stripe' Class 31/1 No. 31135 shunts three brand new Class 91s into storage sidings at the depot, prior to introduction into passenger service. Thankfully over the years many photographers with access to such depots and facilities have recorded these rare and unusual workings. **Charlie Robbins**

Photographic details: Camera: Minolta X700, Lens: Minolta standard 50mm f1.7, Scanned Film, Exposure: 1/125 @ f5





Above: Eurostar sets operating over the Channel Tunnel Rail Link or High Speed 1 (HS1 in the UK are always impressive, especially when travelling at a full 300km/h (300mph). On 12 May 2006, French-owned sets Nos. 373206/05 branded Fete l'Europe pass kilometer post 81 at Charing, Kent while forming train No. 9027, the 12.19 Paris Nord to Waterloo International. When photographing these services on HS1, a high shutter speed is always needed to ensure the image is totally sharp. A speed of at least 1/2000 is recommended, but 1/1000 will hopefully freeze the movement if a slight pan is performed. **Brian Stephenson**
Photographic details: Camera: Nikon D200, Lens: Nikon 17-55mm zoom at 40mm, ISO: 250, Exposure: 1/1250 @ f5

Below: A recent ballast train working in the Melbourne area of Australia is recorded using three locomotives with a combined working life of over 136 years! First up the oldest, EMD B76 from 1953, recently overhauled and repainted into CFCLA colours (Chicago Freight Car Leasing Australia), formerly part of the West Coast Railway fleet of bulldogs and Victorian Railways before that. Second comes CFCLA 44s1, formerly South Australian Railway Alco 961 from 1965 and finally CFCLA T385 of 1964, formerly of the West Coast Railway fleet and before that Victorian Railways. The train is laying ballast by remote control (of the hoppers, not locomotives) to the west of Melbourne at Hoppers Crossing on 14 November 2006. Melbourne can be seen in the background. **Chris Nuthall**
Photographic details: Camera: Pentax istD, Lens: Pentax zoom at 88mm, ISO: 400, Exposure: 1/750 @ f11





Above: In May 2006 French-owned Eurostar sets Nos. 373209/10 were outshopped in full advertising livery for the world premier of the film 'The de Vinci Code', which was held as part of the Cannes Film Festival. The set was used to form the longest ever non-stop passenger train which travelled from Waterloo International non stop to Cannes in the South of France. Here the special train, carrying dozens of actors and actresses who were in the film, plus supporting stars and film makers pass kilometer post 84 at Tutt Hill, near Hothfield, Kent on its non-stop run to Cannes on Tuesday 16 May 2006. **Brian Stephenson**
Photographic details: Camera: Nikon D200, Lens: Nikon 17-55mm zoom at 48mm, ISO: 400, Exposure: 1/1600 @ f4.5

Below: Pacific National Co-Co diesel-electrics Nos. NR69, NR85 and NR64 pass Werai in New South Wales, Australia on 30 September 2006 powering train 7SP3 the Sydney to Perth superfreighter. The bright but misty conditions have focused the eye on the main subject, with the background trees being in suitable relief. The choice of taking standpoint at this location is just right, lined up with the viewpoint of the train pulling off the long straight and bearing round the curve. The trackside hut adds to the composition, which is also helped by the loco exhaust. These locos were built by Goninan at Bassendean in 1996-97 and are fitted with a General Electric 7FDL-16 power unit and develop up to 4,020hp. **Chris Walters**
Photographic details: Camera: Pentax *ist DL, Lens: Pentax zoom at 78mm, ISO: 200, Exposure: 1/1000 @ f5.6





Above: The wonderful winter lighting, compounded by some cold pre-Christmas weather generated some excellent smoke scenes on the light railways and National Network. On the Mid Hants Railway near Ropley, BR Standard 5 No. 73096 powers a six-coach formation on 16 December 2006 and provides an amazing smoke display. **Chris Holt**

Photographic details: Camera: Canon EOS30D, Lens: Canon zoom at 50mm, ISO: 250, Exposure: 1/1600 @ F5

Below: On both 21 and 22 December 2006 Vintage Trains operated a circular 'Luncheon Tour' from Dorridge via Solihull and Tyseley. Motive power was provided by ex-GWR 'Hall' No. 4965 Rood Ashton Hall which is shown just coming to a standstill at Dorridge. The photographer said he "had to be quick before the hi-vis jackets made an appearance" The presence of the smoke in front of the stark white platform lighting makes an eerie almost timeless picture with the only other illumination provided by the high power headlight shining through the mist and smoke. **Clive Hanley**

Photographic details: Camera: Nikon D50, Lens: Nikon zoom at 26mm, ISO: 400, Exposure: 1/1/1.6sec @ F4.2





Above: Railway photography comes in a number of types, record illustrations, detail pictures, pictorial work and of course 'new approach' or progressive work. All have their specific need, a record illustration such as this of EWS/grey-liveried Class 60 No. 60092 hauling a long rake of Lime stone covered hoppers out of Thornaby Marshalling Yard on 30 September 2006 is very welcome by modellers and those interested in recording locomotive details. Frequently photographers tend these days to go for a more scenic view and when the need arises close up pictures are hard to find in such good quality. **James Stoker**

Photographic details: Camera: Fuji Finepix S5600, ISO: 64, Exposure: 1/580 @ f3.6

Below: In the period when EWS class 90s and loco hauled stock operated the ScotRail Edinburgh - North Berwick route some unusual pictures of loco hauled branch line services were possible. EWS-liveried No. 90037 passes Spittal near Edinburgh powering the 12.17 North Berwick to Edinburgh service on 22 July 2005. The photographer has positioned the train to perfection not clashing with the overhead power lines front or rear, while including very pleasant scenery in the picture.

Mark Bearton

Photographic details: Camera: Canon EOS300D, Lens: Canon zoom at 190mm, ISO: 200, Exposure: 1/1000 @ f6.3





SNCF CC 6500 class electrics

Above: Built by Alstom between 1969 and 1974, the 74 members of the CC 6500 class were some of the most popular electrics to have operated in France. Sadly the fleet were withdrawn from service in 2006. On 2 September 2003, No. CC6507 passes St Jean de la Porte on the Modane-Chambery route with a southbound, mixed freight. **Colin J. Marsden**

Photographic details: Camera: Nikon D1X, Lens: Nikon 35-70 zoom at 44mm, ISO: 250, Exposure: 1/1000@ f5

Below: Painted in the distinctive grey, maroon and orange livery, the 1,500V dc locos were used on a mix of passenger and freight services with a top speed of 200km/h, but in later years when the class were confined to freight service the speed was reduced to 100-160km/h. No. CC6531 is seen near St Jean de la Porte, on 5 September 2003 with a northbound ammonia tank train bound for the Italian border at Modane. **Colin J. Marsden**

Photographic details: Camera: Nikon D1X, Lens: Nikon 35-70 zoom at 35mm, ISO: 800, Exposure: 1/1000@ f4.5





Above: With the split of the French Railways into business sectors and the formation of Fret SNCF, the CC6500s became part of that operation. The freight classification '40' was added as a prefix to the running number and several were repainted into Fret-SNCF green and white livery. No. 406557 is shown on 3 September 2003 powering a northbound mixed freight near Argentine, on the Chambéry-Modane route. **Colin J. Marsden**
Photographic details: Camera: Nikon D1X, Lens: Nikon 35-70 zoom at 35mm, ISO: 400, Exposure: 1/1000@ f7.1

Below: CC6522 approaches the station at Virieu le Grand/Belley, on the section of line between Amberiue and Chambéry on 1 September 2003 powering a short mixed freight. This freight had previously been seen in the yards at Amberiue and eventually headed for the Italian border. **Colin J. Marsden**
Photographic details: Camera: Nikon D1X, Lens: Nikon 35-70 zoom at 40mm, ISO: 400, Exposure: 1/1000@ f6.3





Above: Workshop and construction pictures have always been of considerable interest to the editor of *Railway Photography*. In this view the basic shell of Class 60 No. 60005 takes shape at Procor Engineering of Horbury Junction, Wakefield on 25 April 1989. All Class 60 body shells were fabricated in this building and then taken by road to Brush Traction at Loughborough for fitting out. **Colin J. Marsden**

Photographic details: Camera: Nikon FM2, Lens: Nikon 35mm f1.4, Film: Ilford XP2 at 400ASA, Exposure: 1/30sec @ f8. Negative scanned on Nikon Coolscan9000 at 500dpi.

The World in Monochrome

Below: For a period in 1984 a new aluminium bogie hopper wagon and eventually a fleet, were trialed by Foster Yeoman for the movement of aggregates from the Mendips to the Home Counties. Sadly the design had a number of structural flaws and all were quickly withdrawn and broken up. One of the type is seen behind Class 56 No. 56044 approaching Fairwood Junction, Westbury on 31 August 1984 forming the 16.15 Merehead-Acton service. **Colin J. Marsden**

Photographic details: Camera: Pentax 6x7, Lens: Pentax 200mm f2.4, Film: Kodak TriX at 400ASA, Exposure: 1/500sec @ f6.3. Negative scanned on Nikon Coolscan9000 at 500dpi.





Above: Taken in the 'Fall' (Autumn) of 2003 at Bernardsville near the end of the Hoboken to Gladstone branch in New York, USA, this three-car electric multiple unit comprises of 'Silver Arrow' 11kV 25Hz units, then recently refurbished and equipped with thyristor control by the American branch of Brown Boveri. Note the NJ (New Jersey) Transit logo on the front end. **Arthur Tayler**
Photographic details: Not supplied

Below: A view of the Royal Albert Bridge linking Devon with Cornwall that cannot be repeated, the train, a Class 155, has been rebuilt as single car Class 153s, a huge tree has now grown and blocked the foreground view and the inspection frame removed from the bridge in front of Isambard Kingdom Brunel's name. Class 155 No. 155303 carrying its original 'Sprinter' bodyside legend, arrives in Devon on 30 June 1988 forming the 09.20 Penzance-Plymouth. **Colin J. Marsden**
Photographic details: Camera: Nikon FM2, Lens: Nikon 50mm f1.4, Film: Ilford XP2 at 400ASA, Exposure: 1/500sec @ f3.5. Negative scanned on Nikon Coolscan9000 at 500dpi.





The weather is in control



Above: The foggy weather of December 2006 in the UK caused a lot of travel problems for air and road transport, while the railways managed to operate to normal timetables. The weather did however allow some of the more adventurous photographers to use the fog to good advantage. Here an 'up' HST passes Class 60 No. 60052 at West Drayton on 22 December 2006 working a Colnbrook-Lindsey service. The image was taken at 1/1000 at f2.8 at 800 ISO in raw format on a Canon EOS 5D with a Canon 50mm f1.8 lens. The image file was processed in Canon DPP Raw converter with two conversions combined using Photomatrix 'Highlight & Shadow' option to improve the clarity of the station lights. Then given small colour balance and brightness adjustments plus cropping in Photoshop. **Kim Fullbrook**

Rail Photoprints 2007 Calendars

For those who are interested in high quality railway photography, the Rail Photoprints 2007 calendars are still available. Two calendars are published, one covering Modern Traction and the other Steam. Each contains 16 very high quality illustrations from the top photographers.

Calendars can be obtained at £6.40 each including post and packing from:

Rail Photoprints, 8 Paulmont Rise, Temple Cloud, Near Bristol. BS39 5DT



Middle Left: Captioned by the photographer as "A wet Virgin at Reading" it shows that the presence of rail in a railway illustration is not always a bad thing. On 17 November 2006, a Class 220 'Voyager' is seen through a cloudburst awaiting to depart with the 09.35 service to Manchester Piccadilly. The use of a slow shutter speed on such images helps to accentuate the rain and makes a blur as it falls. A higher shutter speed would have not produced such an effective result. **Simon Jeffs**
Photographic details: Camera: Fuji Finepix F11, ISO: 400, Exposure: 1/75@ f3.4

Right: Not every railway picture needs to include a train, as demonstrated here by this wonderful pair of brass made, but electrically operated loco lamps on the Furka Mountain Steam Railway in Switzerland. Our photographer quotes "I like to use a wide angle for my travel shots, and this picture is meant to represent journey's end" **Andy Naylor**

Photographic details: Camera: Nikon D200, Lens: Nikon 18-70mm zoom, ISO: 200, Exposure: 1/160 @ F6.3. +0.3EV



Below: Glint photography always looks impressive, especially when the light starts to turn the subject area a little golden in colour. In the days of 'proper' Virgin Trains, a Virgin HST forms a Northbound CrossCountry service, passing the former foot crossing (now footbridge) at sunset at North Stafford Junction, near Findern and Willington in Derbyshire. The illustration was taken on the 22 December 2001. **Phil Grain**

Photographic details: Camera: Mamiya 645 Pro TL, Lens: Mamiya 55-110 f4.5 zoom at 90mm, Film: Fuji Provia 400F, Exposure: 1/1000 @ F5.6. Negative scanned on Epson Perfection 3200 scanner

From a different viewpoint.....



Described by the photographer as “non-enthusiast friendly”, the station at Hitchin is the location for this very unusual but well executed reflection picture, showing a Network South East liveried Class 365, reflected in the platform mirror. The exposure of an illustration such as this is critical, to ensure both the ‘real’ picture and the ‘reflection’ are of the correct density. Some work on illustrations such as this can be done in the electronic darkroom, by carefully selecting the reflection image and making separate adjustments to the remainder of the image area. The train caught is set No. 365529 forming the 12.20 Peterborough to London King’s Cross on 6 November 2006. **Chris Nevard**
Photographic details: Camera: Nikon D200, Lens: Nikon 28-70 f2.8 zoom at 48mm, ISO: 200, Exposure: 1/250 @ f7.1





Above: A definite touch of 'Photoshop'! Producing a railway image with a difference. In the photographer/artists own words "Firstly the original image file was loaded. Then using photoshop, I used the 'Gradient Map', selecting the 'copper' option, this gave the almost sepia effect across the whole image. The lens flare effect was relatively easy to achieve, by selecting one from a series of standard options on the 'filter/render' menu. Once at this stage I saved the photo file as a new name so I still retained the original picture, but now have the modified image. I then opened both images, working on the original image first I used the magnetic lasso tool to select the EWS yellow band and yellow front end section, I then made a copy and pasted the area to the new image returning the colour. The result is certainly eye catching and is perhaps more of a work of art than a railway picture. The picture shows EWS Class 60 No. 60038 on an engineers train at Taunton on 24 October 2004. **Brian Garrett**

Photographic details: Camera: Canon EOS10D, Lens: Canon zoom at 28mm, ISO: 200, Exposure: 1/320 @ f9.5

Right: One of the strengths of the major preservation centres is that many allow special photographic evenings, where photographers can take the more unusual picture or experiment. Preserved Class 50 No. 50007 Sir Edward Elgar is seen lit only by moonlight at Swanwick Junction at the Midland Railway Centre. **Mike McCormack**

Photographic details: Camera: Nikon D2X, Lens: Nikon 28-70 f2.8 zoom. ISO: 400, Exposure: 30sec @ f5.6. Taken with mirror locked up, mounted on a Gitzo tripod and shot in raw then processed in Nikon Capture 4.4 and edited in Photoshop CS and converted to mono



Some photographers are always looking for that slightly different view. Here the established location of Horse Cove, Dawlish is shown from a more refreshing angle, looking back at the town and railway scape from the coastal footpath which runs between Dawlish and Teignmouth. One of the soon to be re-painted ex-Wessex Trains-liveried Class 150/2 units is seen pulling out of the tunnel, while the town of Dawlish can be seen in the background.

Brian Garrett

Photographic details: Camera: Canon 5D, Lens: Canon zoom at 40mm, ISO: 200, Exposure: 1/640 @ F8

