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COVER PICTURE:

Goschenen June 2006.
Deh4/4 No. 51 descends
with a train from Andermatt.
Photograph: David Adams.

EDITORIAL John Weaver Photographic Editor

From a single tram in a grey suburb to the multiple peaks of a mountain panorama, there has always been the need to have a camera close to hand when travelling in Switzerland – to the ultimate benefit of *Swiss Express* and countless SRS Branch Meetings. Until recently the need to commit those precious original images to the postal service, having sorted through slides, prints and negatives, has acted as a natural filter on the number of contributions reaching the Editor. Now, like it or not, the digital revolution is upon us. It has made it far easier for more members to produce more photographs of an acceptable quality and to be able to despatch them – on CD or over the Internet – without fear of damage or loss.

The Editorial Team should, of course, be overjoyed at the prospect of such plenitude! But there is the reality of sifting through contributions to determine the 80 or so pictures that will surface in the next issue of *Swiss Express*. When confronted on the one hand with a disc of a member's entire holiday output of over 200 pictures, and on the other, a disc of a dozen well-captioned photographs, it is clear which one will get the most attention. So now might be the time to suggest some guidelines to potential contributors.

Firstly, traditional photographers need to be reassured that the Society's high-resolution scanner for transparencies and negatives will be retained. In addition we have a print scanner of lower (but sufficient) resolution for those that prefer that medium. We also have well over fifty CDs of members' contributions – much of which has been transferred to the Society's hard drive for posterity – so there will always be the chance that your special image will appear one day in the magazine.

Here are some suggestions to consider when thinking about sending in photographs:-

1. When submitting an article with your own photographs it would help if you could limit these to those that are most appropriate to your text. Do not worry if you do not have any specific photographs, as the Society's resources may well be able to provide some.

2. There is a lot of competition for space in our Photo Gallery feature, therefore contributions that are either newsworthy, or of sufficient merit in their own right, will tend to take precedence.

3. Themed selections are welcome – of an event, of one of the less well known lines, or perhaps of a special railway operation. Remember that a written description, however brief, is always needed.

4. The magazine goes to print with photographs at a resolution of about 300dpi. It does not matter if, as is often the case, contributions arrive that are as low as 72dpi, provided that each picture file is large enough to ensure no loss of quality during its transformation.

5. Captions are essential. Please do not presume that the readers (and the Editorial Team) will have knowledge of what, where, when and why. You were there – not us!

6. Ensure that all your contributions are adequately identified (even the disc!). If you would like them to be returned please remember to inform us, and to supply an address. An s.a.e. is appreciated.

Finally, we know how it feels to open up a freshly-arrived *Swiss Express* and discover that your contribution (superb though it was!) has been overlooked. Whilst having a number of contributions provides the Editorial Team with the luxury of choice, it is the exercise of that choice that will always leave some people feeling left out. Keep trying though. Now that the new team is gaining in stability and confidence we are pressing your Management Committee to consider some other uses for Society's superb photographic collection, such as special themed editions of the magazine, etc. In the meantime, please keep those cameras handy so that we can continue to use your quality images.