

Edinburgh Photographic Society Newsletter

Autumn / Winter 2024



Armageddon - Alistair Cowan

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Members make Edinburgh Photographic Society what it is today with their enthusiasm and willingness to share. There are activities for members wanting to improve their photography and opportunities to pass on skills; competitions internally and representing the Society - locally, within Scotland, across the UK and internationally. We've had another successful exhibition at the Art & Design Library, Central Library, Edinburgh and just sent off 30 prints for an exchange exhibition with Dublin Camera Club.

Our speakers at the end of last season and start of this one have lived up to and exceeded expectations whether from the Main Society lecture series, CD Group, Nature Group or learning from our own members through the Studio Beginners' Group, Print Advice Clinics and Darkroom tasters. It is not just seeing first class work but also hearing the philosophy behind other photographers' approaches. Many put an emphasis on doing what pleases the photographer and the audience comes as a by-product.

The summer saw a few opportunities to try something new including outings like the SS Explorer, our summer architecture walk with member James Reid or making abstracts on the Meadows. For the first time we took a table at the Edinburgh Zine Fair with several members rising to the challenge of producing one or more Zines.

Members who knew Sandy Cleland were shocked and saddened when he passed away in the Autumn and his obituary on pages 23 and 24 show just why he was so popular and respected.

There is a final element for members – the satisfaction of volunteering and helping the Society – that help ranges from organising the speaker programme, help with tech or teas and coffees, the Print and Digital Internationals, navigating regulations, paying the bills, welcoming new members, contributing to this bulletin or hanging exhibitions – there is lots to do and I'd like to thank everyone who volunteers and hope you get back as much as you are willing to put in.

To keep up to date on what's happening in EPS, including any programme changes, check out our website and syllabus.

<http://www.edinburghphotographicsociety.co.uk/wp/>

Full details of the 2023/24 Syllabus can be found here: [Edinburgh Photographic Society Syllabus](#)



The Library

There are now 1300 books packed into our shelves. The older, more fragile books are stored in the Secretary's Office and are for reference only but all the books in the main library are available to take away and browse at home.

We have added some new publications to the library over the past few months, including a great collection of Trierenberg Super Circuit and Special Theme Circuit volumes that were bequeathed to us by Chic Calder.

New Additions

Title	Author
Snowforms	David Buchanan
Hosta	David Buchanan
As-sruth Loch Ghiuthsachain	David Buchanan
Ian Hamilton Finlay—Little Sparta and Collaborations	Robin Gillanders
Dreaming Difference	David Williams
In Search of the Blue Flower	Alexander Hamilton
Special Themes Circuit	10 Volumes
Trierenberg Super Circuit	10 Volumes
I Burn But I am Not Consumed	Alicia Bruce

If you wish to borrow a book, please email library@edinburghphotographicsociety.co.uk with your name and the title of the book. Similarly, email the same address when you return it.

If you haven't spent some time in the library recently the please take a few minutes to have a browse. I'm sure you'll find something of interest

Alistair Cowan

EPS takes part in external competitions hosted by the SPF (Scottish Photographic Federation) and PAGB (Photographic Alliance of Great Britain). These are umbrella organisations for the many photography clubs in Scotland and the UK.

EPS takes part in four of these external competitions. All of them have slightly complex rules about the number of photographs that are used and in some cases the variations allowed in the rounds of judging. A common restriction is that a maximum of 25% is applied to the number of nature photographs appearing in open classes. Each session we choose members' photographs which have appeared in the various internal events to create a bank of images. We then select from this to get the appropriate number of photographs for each competition.

SPF Digital Championship

The SPF Digital Championship takes place in November and is held in Dunblane. The rules consist of two rounds, where we have to make decisions at the end of round one as to what we will include additionally to make up our round two entry.

In 2023/24 EPS was 6th and Derek Noble was awarded a SPF Gold Medal for Ballerina and Piano.

In 2024/25 EPS came 3rd in the Championship.



Gold Medal: **Derek Noble**
Ballerina and Piano

SPF Print Championship

In the SPF Print Championship members of EPS are invited to submit up to three mono and three colour prints. We can submit up to 80 prints and if this number is exceeded, we must prune the entry. There is also a limit on the total number of prints in the competition, so the organisers may reduce the entry. Colour and Mono prints are judged separately and the final score is the total of the top ten mono and top ten colour marks.

This takes place in February and is again an event that you can attend held in Dunblane.

In 2023/24 EPS came second and the following awards were received by EPS members:

Commended:

- Ken Gillies for Anemone Fish
- Jan Jerome for The Starling Gang
- Lesley Simpson for Male Bearded Tin in Habitat

Highly Commended:

- Rosemary Gillies for Pink Anemone Fish Philippines
- Eion Johnston for Blocks Recline

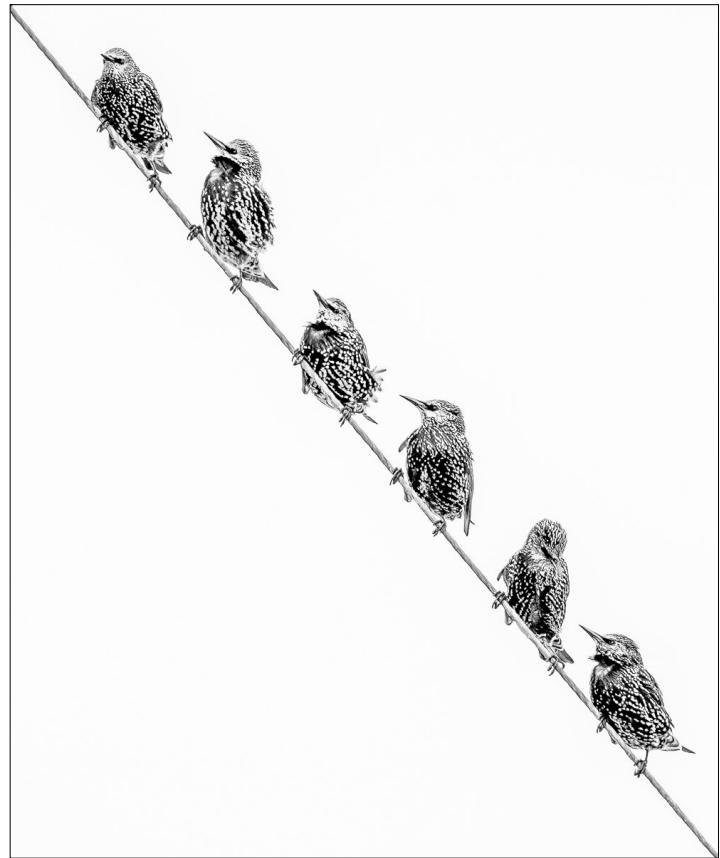
Silver Medal for Best Portrait:

- Eion Johnston for Grasping Look

External competitions



Commended: **Ken Gillies**
Anemone Fish



Commended: **Jan Jerome**
The Starling Gang



Commended: **Lesley Simpson**
Male Bearded Tit in Habitat

External competitions



Highly Commended: **Rosemary Gillies**
Pink Anemone Fish Philippines



Highly Commended: **Eion Johnston**
Blocks Recline



Silver Medal for Best Portrait: **Eion Johnston**
Grasping Look

External competitions

PAGB GB Cup

The PAGB GB Cup in the Large Club Open and Nature categories in projected images takes place in March. For this competition EPS is up against all the photography clubs in the UK, a much bigger challenge than the SPF competitions. In each category we select 24 digital images from the image bank and it is a single round competition. Unlike all the other external competitions, no nature photographs may be entered into the open category. The judging is held in camera.

In 2024, EPS came 25th out of 58 in the Open and 21st out of 62 in the Nature and Eion Johnston was awarded Highly Commended for Duo at Door.



Duo at Door: **Eion Johnston**

PAGB Inter-Club Print Championship

This is a competition held in October between the top clubs in all of the UK photographic federations, of which SPF is one. Last session EPS again qualified as one of the two top clubs to represent Scotland.

In order to ensure fairness and a range of photographs, the rules in photographic competitions are usually complex and this one is no exception.

In round one we submit twelve prints according to the following: *There must be at least 5 Monochrome Prints and at least 5 Colour Prints, by at least 5 different Photographers. There must be no more than 3 Prints by each Photographer, and no more than 3 Nature Prints.*

The top eight clubs go forward to the final where additional photographs must be included and the rules are similar to round one.

The remaining majority of entrants vie for top place to be awarded 'The Plate'. The requirements for the entry are: *No more than 4 Prints may be reused from Round One. There must be at least 3 Monochrome Prints and at least 3 Colour Prints. There must be no more than 2 Prints by each Photographer, and no more than 2 Nature Prints.*

This competition and the SPF Digital Championship both require considerable live decision making between rounds one and two, choosing appropriate additional photographs and replacements on the basis of the way the judges are allocating scores. Also lots of checking before final submission that the numerical rules have been met.

160th Edinburgh International Exhibition of Photography

Doug Berndt ran the International Exhibition again this year. This is his last year as 'the boss' and Isobel Lindsay will take over from him next year. Our thanks to Doug for the huge amount of work on the Exhibition over the last 3 years. Doug and Isobel then moved on to the 3rd Digital Salon so no quiet time for them!

This year we had 1521 entries from 393 entrants. Most entries come from UK entrants and as a consequence so too does the number of acceptances. In terms of acceptances it's still hard to be displayed on the wall. The numbers break down as follows:

Year	Number of acceptances	Acceptance percentage	Number of countries entering
2022	162	18%	22
2023	163	12%	28
2024	169	11.1%	30

During the judging GKS is a hive of activity with judges looking at hundreds of images and a team of about 30 members handling, sorting and moving the prints around the building. The judges this year were Riccardo Busi MFIAP EFIAP/p HON EFIAP QPSA (Italy), Leigh Preston FRPS EFIAP MGAGB, Hazel Mason FRPS

Here are a few images showing from the day – they are candid shots so my apologies to anyone who thinks they aren't looking their best! It's reportage I'm told...



The boxes are ready to go for Day 1.



Day 1 judging is ready to start. Leigh Preston is looking happy to go; Sandi McOrist and Alex Melrose are ready to pass the images to him for review.



Day 2! The judges are sitting at the easel and recording the score into the scorepads in their hands. Sam Fraser is coming toward us with a judged image.



The judges at the end of Day 2 when they are deciding the awards. They are being watched by Doug Berndt and Fiona Spence



The Judges and helpers

160th Edinburgh International Exhibition of Photography

Congratulations to everyone who had an image hung on the walls. Particular congratulations to Peter Paterson who won the Edinburgh Medal and to Ross McKelvey who won the FIAP Blue Pin for Best Author and who had 5 acceptances.

If you'd like to look at the catalogue and admire the accepted images please go to

<https://edinburghprint.myphotoclub.com.au/wp-content/uploads/sites/283/myphotoclub/pdfs/160th%20Edinburgh%20International%202024-5169-catalog.pdf>

When the judging is over the next thing that happens is the Exhibition itself. This takes place throughout August and here are a few images from that time.



Great King Street looking welcoming as Venue 130 in the Edinburgh Fringe



Krysia Kotowska and Fiona Spence ready to greet our visitors



One of our members Robert Wallace enjoying the exhibition

Thanks to all involved from the un-packing, the judging, the cataloguing, the hanging and the door staffing and finally the take down. It is a huge amount of work and it couldn't have been done without you! Isobel is looking forward to the challenge (with some trepidation) next year for the 161st Exhibition and looks forward to your assistance again.

160th Edinburgh International Exhibition of Photography

Winner of The Edinburgh Medal 2024



Winter Birch by Peter Paterson FRPS MPAGB MFIAP

EPS Honourable Mention



"Snipe Preening" by David Wolfenden

Since the last bulletin we completed the 2023/2024 season with a wide and varied range of evenings. A couple of highlights were evenings with EPS members Mike Caithness, Fiona Spence and Barrie Spence who talked about their images and shared their tips and tricks. They show the huge range of skills within the society and our thanks go to them for sharing with us.

We had an interesting discussion on AI and the impact it has on photography and this season have a night to show what we can do with generative AI. We also had lots of show & tells and an activity night taking high key and low key images which was really fun and proved how challenging these techniques can be. We held our annual competitions which are always wonderful and our warmest congratulations go to the 2023/2024 Trophy winners.

We also changed our name and are now the “CD Group”. We felt that the old name sounded like we restricted our interests and that's not the case. We're interested in all aspects of photography from capture to display and everything in between. There are lots of photographic C's from creative and camera, to composition via cropping and competitions. The D's bring us depth of field, DSLR, dynamic range, dodge and burn and darkroom! We enjoy all of these things and many others – so CD!

Competitions

We have had a season packed with wonderful images in the competitions, showcasing the great variety of talent flourishing in the CD Group. As always, the standard was high and gave our judges a lot to think about.

The trophies awarded for 2023/2024 season are :

Gwyer Trophy - winner of the on-line competition.

Alan Jones

Digital Challenge Cup

Alistair Cowan

Cunningham Cup

Rowan Forster

Advanced Cup - member with the highest score from 5 of the 6 possible images submitted
(2 On-line, 2 Digital Challenge and 2 Cunningham Cup):

Alistair Cowan

Intermediate Cup – second placed member with the highest score from 5 of the 6 possible images submitted (2 On-line, 2 Digital Challenge and 2 Cunningham Cup).

David Greer.

Gwyer Trophy

This year 24 images were submitted and the author of each image was invited to give feedback on three images and give scores to their favourite 10 shots.

Here is the winner:



Road to The Sun Alan Jones

Digital Challenge Cup

We had 24 entries. Superb creativity from the authors and a wonderful demonstration of editing skills. A big thanks to Joe Houghton for taking the time to judge the entries and for providing such generous marks. Joe awarded 20 points to 6 entries, so the final decision on the overall winner came down to his preference. Here is the winner

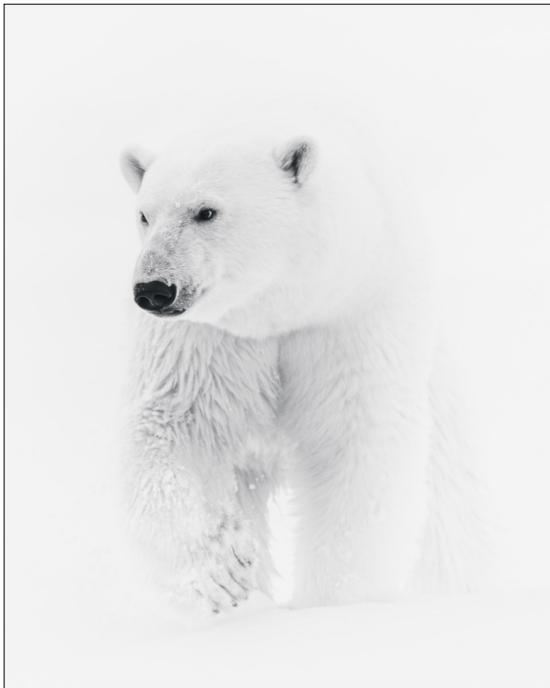


Armageddon **Alistair Cowan**

Below and on the next page are the other images that scored 20 points:



Specimens **Sandi McOrist**



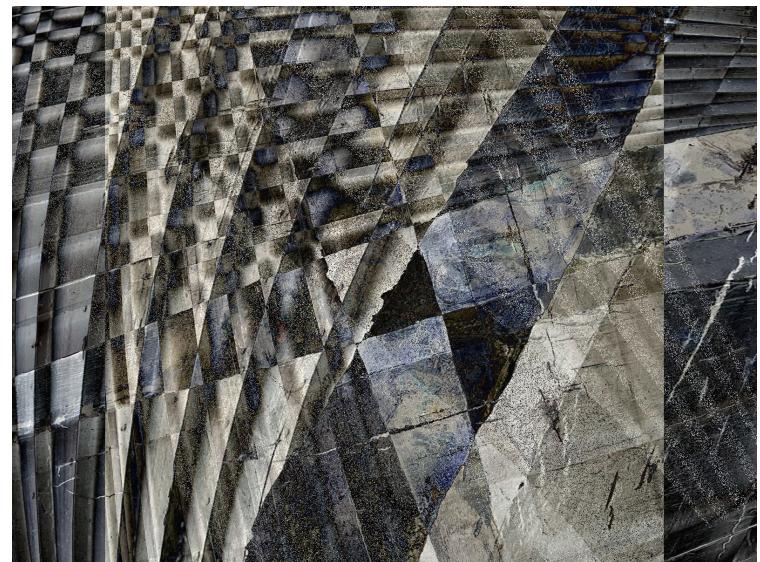
Bear Rowan Forster



Grasshopper Warblers Singing for Supper
Andrew McKie



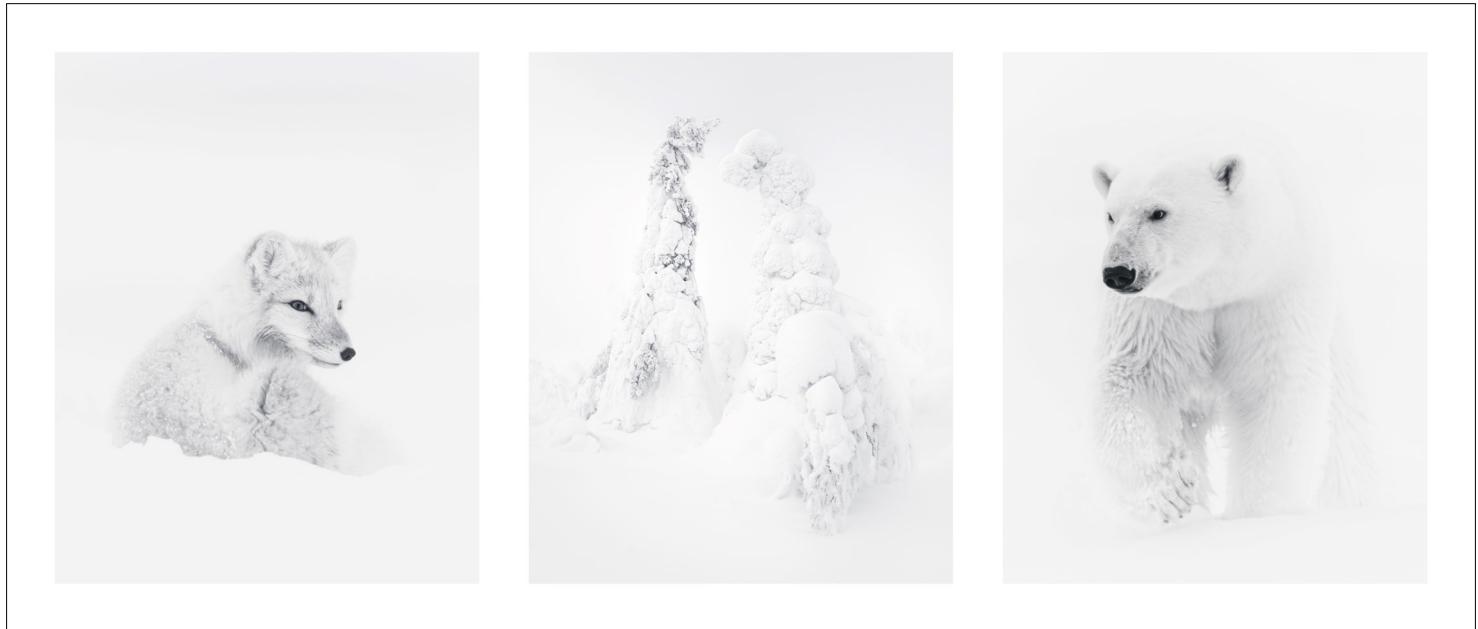
Mobbed by Crows Eric Robinson



Windmill Helen Mundy

CUNNINGHAM CUP

The Cunningham Cup is designed to challenge authors to compile a set of three images into a panel. We had 40 entries this year. A big thanks to Podge Kelly for taking the time to judge the entries and for providing such well considered feedback. Podge assessed the images on their individual merits - arriving at 9 entries scoring 20 points. Podge had to select an overall winner for the cup and selected the image below:

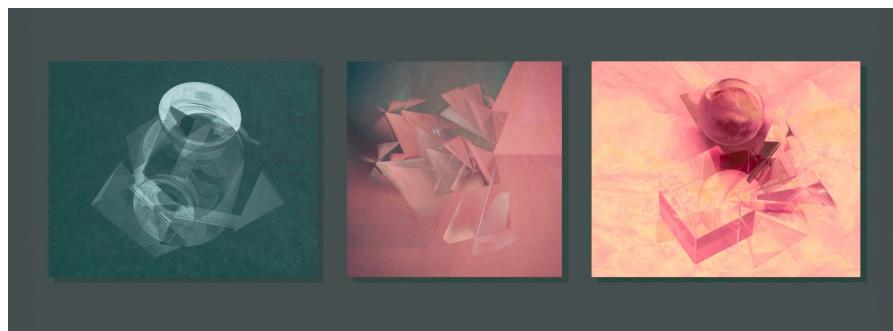


Vetrar Rowan Forster

Below and on the next pages are the others scoring 20 points:



Half Imagined Adrian Cullen



Study of Light in Glass Candia Peterson



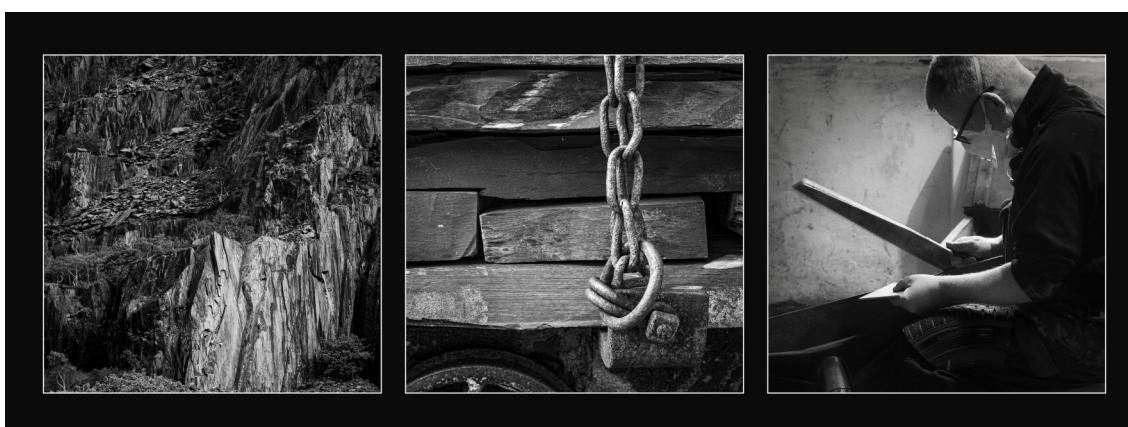
Altered Realities **Kris Smith**



Ladies of Rajasthan **Alistair Cowan**



Pine Martin Soaking It Up **Keith Thorburn**



The Story of Slate **Isobel Lindsay**



Wet **Graham Smith**



Seed Heads **Hilda Dalgety**

We have just started the new season and the Show and Tell on our first night showed how busy everyone has been.

We've also had a wonderful night with Jane Lazenby showing her glorious images and some editing techniques. We'll be using them in our Art Night later in the season!

We hope you are all out and about with camera in hand and practising your creative editing skills! We look forward to seeing you on Monday nights.

Beginners Group

The studio beginners group had our first meeting on the 24th of September 2024. We had a good turnout at our opening session, with a mix of new and existing members. Feedback has been very positive and our aim is to continue in a similar fashion throughout the EPS year. We have a packed programme over the next few months, but don't worry if you miss a session as there's always a catchup component at the beginning of each session to bring absolute beginners up to speed before covering the topic of the month.

Portable speedlite flashguns were discussed during the evening, and for those on a budget, I recommended Godox as a possible substitute brand. We will cover portable speedlites in detail at a future workshop.

Notes from the first Workshop.

- Our starting point was to eliminate all ambient light from our image (clean slate). We accomplished this by dialing in manual exposure camera settings that demanded a strong light source to have any effect on the camera sensor. Specifically we opted for ISO 100, Shutter 1/200th of a second, and an Aperture of f/11 to start with a completely black image.
- From this point on we were in full control of all light that would appear in our scene. The strobes in the studio produce a light intense enough to work with the above exposure settings. The ambient light in the room (4 normal ceiling light bulbs) helped us move around the room without bumping into each other and also allowed our camera autofocus systems to operate without constantly seeking.
- Our studio strobes produce a powerful burst of light for the actual shot, but also have a helpful continuous ambient light source called the modelling light. We use the modelling light to preview what the shot image is going to look like and check shadows etc.
- We typically set the ISO to the camera's base ISO (e.g. 100). This produces a high-quality image with minimal noise. We also set the shutter speed to around 1/200 and leave it at that! The shutter speed doesn't matter in the studio (within a certain range) as the light pulse from the studio strobe dictates the speed - the pulse of strobe flash illuminates your sensor while the shutter is open at a duration typically faster than 1/1000 of a second (freezing the action), so you could take an image with a shutter speed of 100th of a second and it be the same brightness as an image shot at 200th of a second.
- If we don't change the camera's ISO during a shoot and we don't change the camera's shutter speed, then that only leaves the aperture. We typically tinker with the aperture throughout the shoot, bringing the value up or down to control our exposure levels, and depth of field.
- Experienced studio users converse in stops of light. Each full stop is equivalent to doubling the light. Moving from aperture f/11 to f/8 will double the brightness of your image (you have increased the brightness of your image by one stop). Fortunately, studio strobe power levels go up in stops too. So, if your strobe is on power level 4, and you move it up to power level 5, you have doubled the amount of light, or increased the light by a full stop.
- **Triggering the Lights.** You can use cables, or radio transmitters, or bursts of light to trigger the strobes. Most of us used speedlites as triggers. We set these to a low power level (e.g. 1/64 power) and pointed the speedlites away from our subject. The speedlight power was just strong enough to activate the strobe lamp sensor without spilling any extra unwanted light onto our scene.
- *With speedlites, make sure both camera and speedlite are switched off before attaching the speedlite onto the camera's hot-shoe.*
- Our Bowens lamps have the popular S-fit mount. They are easy to recognise with the three-prong design. Attachments slide into the strobe slots and are then turned in a clockwise direction until you hear the reassuring click. To swap out an attachment, you pull back the spring lever and reverse the process, taking great care not to touch the class casing as you remove the attachment from the strobe.

Studio Group

Studio success

I'm delighted to announce that one of our studio members has had his work recognised at the 2024 International Photo Awards. Daniel Taylor's "Tunde - Low Key" image won the "Honourable Mention" prize. The accompanying text for this submission was as follows:

"Tunde is a musician and model: this was for his portfolio and any possible album artwork he may need in the future. I used low key lighting to give it a moody look and shot with an 85mm lens."

Daniel's other image, "Rebecca, Black and White" won an "Official Selection" prize which means that it made it to the final round. The accompanying text for this submission was as follows:

"This portrait of Rebecca was taken in August 2019. It is part of an analogue project I did from then to December 2022. The goal was to produce several monochrome prints without any digital technology, across different genres and under different lighting. The purpose was to experiment with the creative tools unique to analogue photography and teach myself about the processes. The project had to be stalled often due to Covid lockdowns, therefore it took till December 2022 to complete. Only then did I introduce digital technology, to create the image you see here."



Tunde—Low Key
Daniel Taylor



Rebecca, Black and White
Daniel Taylor

CD Group Portraiture Show and Tell

I was invited to show some studio, colour and movement images to the Creative Digital Group. This was an in-person meeting in the main hall, and I hope everyone attending had fun. The Creative Group is an inspirational group of enthusiastic and talented photographers, ranging from beginners to expert level. If you are new to EPS, I highly recommend you attend CD Group meetings.

As well as the Show and Tell, Isobel (CD Group Lead) had set the challenge of taking a Rembrandt style image using only a single continuous light source. This image was to be taken in a non-studio setting, to demonstrate that such images could be taken at home with only the most basic of equipment. A small LED video light was used on a light stand, placed at an angle to produce the desired shadow effect. Our very own Queen Isobel then graciously posed for members for the duration of the shoot.



Queen Isobel
Laurel Wheatley

Adrian Cullen ran the first of the dark room introductions on 30 September 2023. He had six avid listeners and 4 prints were tried, tested, retested and produced. We were a mixture of lapsed practitioners and complete beginners. Adrian was patient and we had a thoroughly enjoyable and informative morning.



During the summer EPS members attended a guided tour of the SS Explorer at the Port of Leith to explore the vessel, take photos, and learn about its history.

The historic steam-powered vessel was purpose-built in 1955 for scientific research of Scotland's marine environment, evaluating the impact of commercial fishing, and influencing environmental policies. Having served her country proud for almost 30 years, the SS Explorer now serves as a floating museum, marine science resource, and visitor attraction situated within the Leith community for the public to enjoy.

She provided members with a unique opportunity to capture her stories exploring the UK's rugged seas. Attendees were treated to an extensive tour above and below deck, including venturing down to the unique steam engine room.

The EPS Summer Outing was a successful collaboration with the SS Explorer Preservation Society, receiving lots of positive feedback from both EPS members and the SS Explorer Preservation Society. Two of our EPS attendees have since volunteered to help the SS Explorer team.

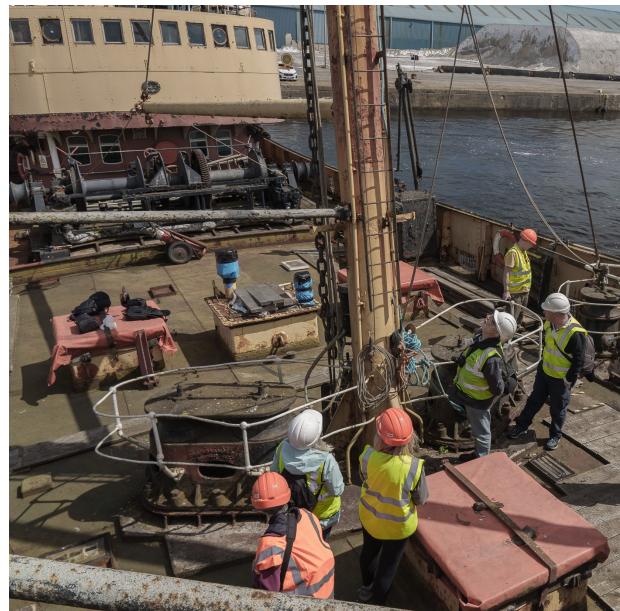
We send our warm thanks to Scott, Katharina, and all the dedicated team of SS Explorer volunteers for hosting such an enjoyable day out.

Enquiries: ScottD@theexplorer.scot

More info: <https://sseplorer.org/>



SS Explorer ***Sam Fraser***



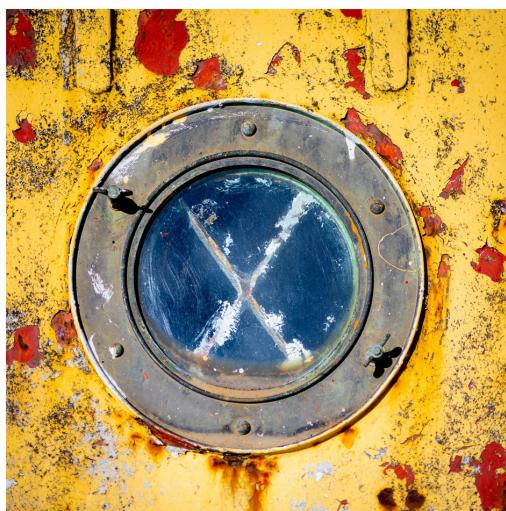
EPS Members on board the ship
Sam Fraser



Sally Anderson on SS Explorer
Sam Fraser

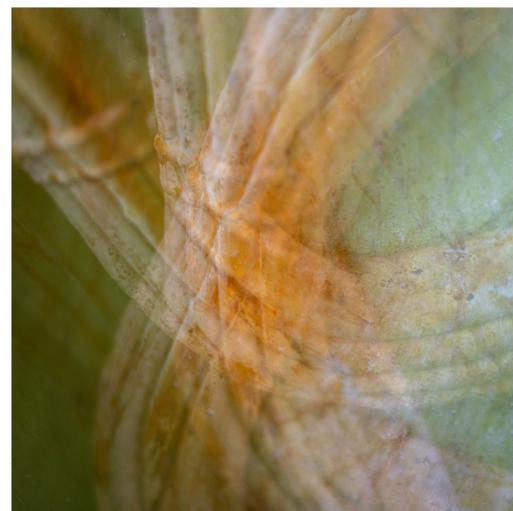


Wheelhouse
Derek Robertson



*Muriel Binnie
PHOTOGRAPHY*

Scottish Porthole
Muriel Binnie



*Muriel Binnie
PHOTOGRAPHY*

Wire upon Wire
Muriel Binnie

In memory of Sandy Cleland FRPS, AFIP, Hon SPF

Naturalist, Photographer, Teacher and Friend

10th November 1943—12th October 2024



Sandy Cleland was an outstanding photographer, an exceptional friend to many, a devoted family man, a gentleman in every sense, someone who always made time for others and who had a great sense of fun. Sandy had such a lively mind and was an inspiration to all. He was a wonderful storyteller, often reducing his audience to tears of laughter. He always had a kind word for everyone and could lift your spirits whatever the circumstances.

Although a very modest man, he was held in high esteem internationally as a photographer. His first love was nature photography, and he was also very successful in street photography. It was in this area that his infectious humour was apparent. As a nature photographer he was outstanding and totally uncompromising in his ethics in all aspect of Natural History photography. The subject was always far more important to Sandy than the photograph. Although travelling abroad with family, his favourite haunts for photography were much closer to home.

Sandy was well known around the photographic world through his International Exhibition Acceptances and Medal gained for work in Nature, Street and Portraiture photography. He was a selector for major international exhibitions, Including those of the Royal Photographic Society and London Salon.

He gave many sponsored photographic talks and his infectious enthusiasm made him a favourite, someone who was always invited back. For many years he was also one of the best-known and most popular photographic judges both nationally and internationally.

Obituary

Edinburgh Photographic Society. Sandy was a very long-standing member of the Edinburgh Photographic Society for some 60 years, mentoring many new members when they first joined and throughout their photographic journeys. He served the EPS in many capacities throughout his time with the Society; he was President from 1984 –87 and Chair of the Edinburgh International from 1987–97. He was a member and regular contributor to the Natural History Group from its early days in 1975. The Phoenix Group was started around 2003 by Sandy to give EPS members the opportunity to discuss their work and to encourage participation in external competitions. Both groups still meet regularly today. Sandy was made an Honorary Life Member in 2010 and an Honorary Vice-President of EPS in 2018.

As an active member of the **Royal Photographic Society** for over 35 years he encouraged and mentored people from all over the world in their journeys towards RPS Distinctions. He was so pleased for everyone who succeeded and never failed to encourage others to try again had they not been successful. He served on the Distinctions Advisory Panel and was a panel member and Chair of the Licentiate and Nature Panels. He was also chairman of the Selectors for the 155th EPS International Print Exhibition in 2012. He received the **Fenton Medal and Honorary Life Membership of RPS** in 2005, given for outstanding service to the RPS and wider photographic world.

He was awarded the **Scottish Photographic Federation Role of Honour**, presented to individuals for exceptional services to Scottish photography over a minimum of 15 years. Sandy was also successful in gaining acceptances and winning medals in the **London Salon**. This is a prestigious body of photographers, with worldwide membership, whose sole aim is to exhibit annually the very best of pictorial photographic imagery. He was elected as a **member of the London Salon** in 2012, being one of only two Scottish members at that time, along with Rikki O'Neill.

The London Salon published a tribute to Sandy which you can read by following the link below

[Sandy Cleland Tribute – The London Salon of Photography](#)

Sandy was an inspiration to many and was respected and loved by all who knew him. He will be sorely missed for his laughter, enthusiasm and his exceptional photography. Our sincere condolences go to Sandy's family and friends.



A History of the Edinburgh Photographic Society

by

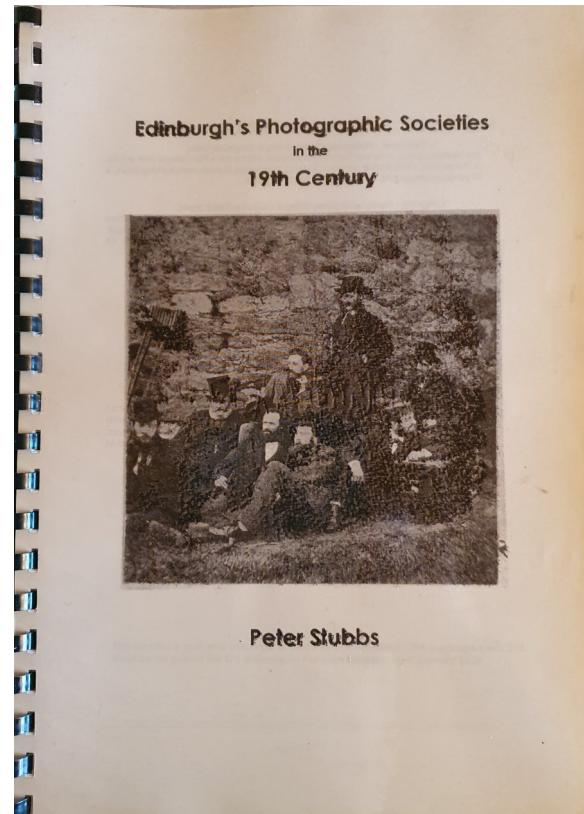
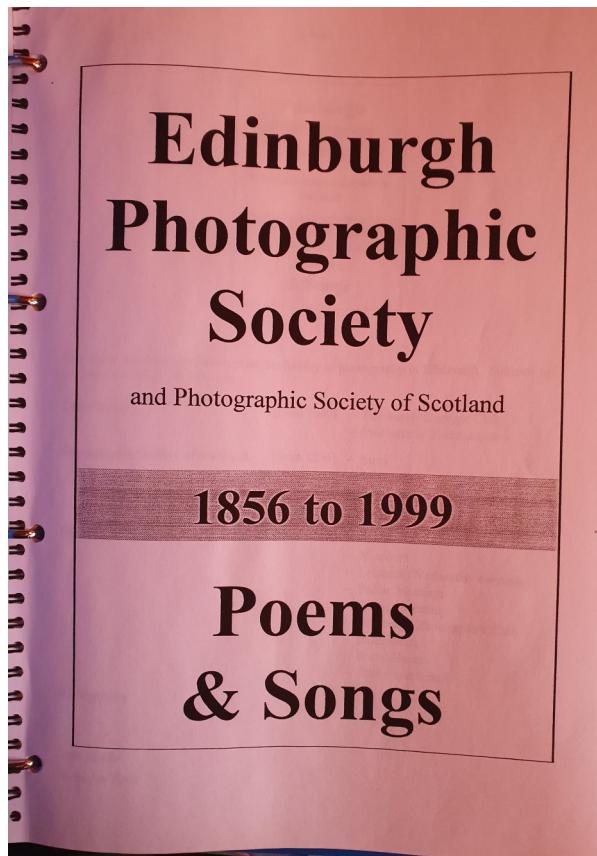
Peter Stubbs

1945 - 2023

Edited for Print by
David Ferguson
January 2024

In the last Bulletin we included an article on the history of EPS, and in particular the contribution made by Peter Stubbs.

With thanks to the quick thinking of Chick Calder's family and member Sue Hamilton, EPS has acquired two hard copy volumes created by Peter Stubbs about the Society and the songs and poems which once featured regularly in EPS Bulletins



Members Contribution: Mhairi Chambers

The Rarity that visited Dunbar.

Being a member of Lothian Birdwatch Facebook page, I'm always keeping an eye on the excellent photographs/postings of sightings shown in it.

Around the beginning of September 2024, posts started to appear about what was eventually considered to be a Steppe grey shrike (*Lanius Pallidirostris*), which had turned up in the Winterfield area of Dunbar. This is now classified as a subspecies of the great grey shrike and is native to Central Asia, parts of northern China, Iran, Afghanistan and Pakistan. So in other words, it's a VERY long way from home!

I made the trip down to Dunbar on a gloriously sunny day. I made my way towards the area where it had been hanging out and almost immediately I spotted some photographers, who kindly pointed out where it was sitting. Whether this individual had ever come across humans before, who knows—but it was not in the least fazed by people. If it came down on to the grass to look for food and you stood still, it was coming within feet of you!!

There is a stand pipe and tap in the park, under which is a clear plastic tub, presumably for people to be able to give their dogs some water. However, having fed for some considerable minutes, the shrike then decided to use this to have an impromptu bath, causing some amusement amongst the assembled photographers! I chatted to a chap who turned out to be the new ranger at Levenhall, and who was happy that the photographers were being respectful of the shrike, not “chasing” it around but just leaving it to go about its business. This is certainly the rarest bird I have ever seen so far, and opinion seemed to be that there had been weeks of hefty West winds in its native habitats, which is why this individual may have landed in Dunbar.

Here are a few shots of the shrike.



Rajasthan



The Old Fort

Earlier this year I visited Rajasthan. Wow, what an amazing adventure it was! I explored 5 centres on the trip and was captivated by each stop on the way. I was there in late February so the weather was not too hot and the beautiful light captured detail in the old forts, splendid palaces and the bustle of everyday life in the markets.

Jaipur derives its name from Sawai Jai Singh II (1693-1744), the ruler of Amer, who founded the city in 1727. In Sanskrit, variations of the word "pur" or "pura" are commonly used to refer to a city or town with "Jaipur" essentially meaning "Jai's City".

The textile industry flourishes here and dyed cloth is laid out in the sun to dry.



Member Contribution: *Alistair Cowan*

Time and the climate have eroded many of the ancient forts and palaces . From the outside they look tired and crumbling, but when you venture inside you can still see the splendour of a past time.



Palace exterior



Palace interior

Bundi is a town in the Hadoti region. It is of particular architectural note for its ornate forts, palaces and step well reservoirs known as baoris



Member Contribution: *Alistair Cowan*

From palaces to market streets, old forts and town squares, walls display frescoes depicting everything you could imagine.



Member Contribution: *Alistair Cowan*

Of course the amazing, friendly and hard working people make Rajasthan the place that it is!



Visiting Exhibitions and Events

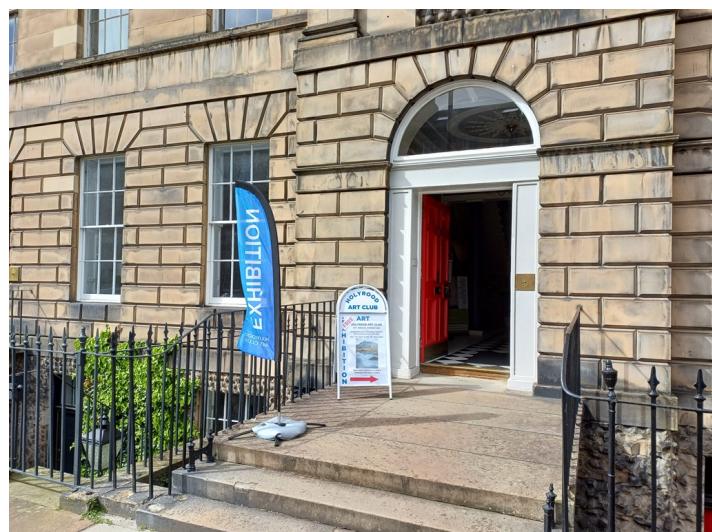
Holyrood Art Club *Andrew Cranshaw, Chairman*

We would all like to thank the EPS for hosting the 66th HAC Annual Art Exhibition in April this year. Since arriving in Edinburgh in 1980 I have always held EPS in high regard. I am a regular visitor to the International Photographic Exhibition each August. I even entered a fine print of a Romanian peasant to the Exhibition in the early 1980s but was unsuccessful! Gracie Alison liked the subject and kindly gave me some feedback. As a young twenty year old I was let down by the retouching/spotting. I even entered in 2018 but did not make it this time so you can imagine my delight when I was able to hang a few of my paintings on your hallowed walls!

I must thank EPS for being so supportive to us right from the very start and making us so welcome. It was a successful event for us as we try and build up momentum and membership as a Club after the strain of Covid. We had over 500 visitors and found engaging with passers-by to be effective in prompting a visit to the exhibition. Sometimes they were interested in photography so we were able to promote EPS to them as well.

Standing in the grand entrance hall it seemed so appropriate to look at the statue of artist David Hill. It was at the hall desk that Gracie gave me my feedback, and I like to think they would both have approved of the collaboration between our two clubs and art on display.

Thank you so much. It was a great success and if you did not manage to visit this year there will hopefully be a chance over Easter next year.



Visiting Exhibitions and Events

Holyrood Art Club



The visitors' first choice of favourite painting with 28 votes
'Catching up at Victor Hugo' by Sree Greening



Second choice was the image on the poster and postcard flyer with 21 votes
'Cuillin from Sligachan' by new member Liz Hazlewood

Visiting Exhibitions and Events

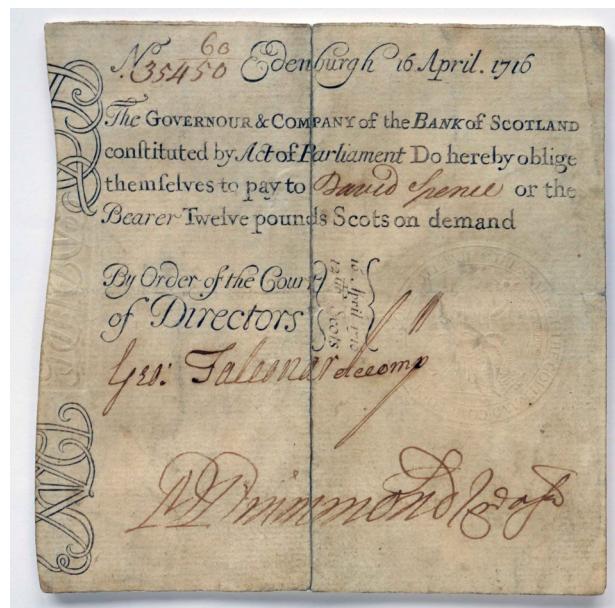
Bank Note Society of Scotland

Martin Hepworth

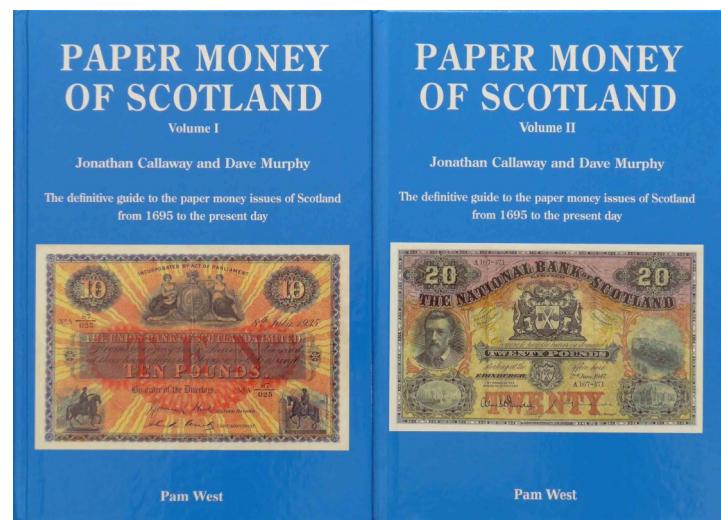
The Banknote Society of Scotland (BNSS) has been holding its meetings in Great King Street for the last 14 of its 30 years. The premises are ideally suited to the needs of our society and we have enjoyed a very helpful and cordial relationship with successive office bearers of EPS.

I also have an interest in photography, was a member of Dundee Photographic Society for over 20 years and am now a member of EPS

You may wonder what the BNSS does! Well, we support the hobby of Notaphily —collecting banknotes — with a special interest in the complex world of Scottish banknotes. We have over 100 members worldwide and produce a quarterly e-magazine. Two of our members have produced the definitive tome on Scottish banknotes which is called **The Paper Money of Scotland** (PMS) running to 2 volumes and over 1100 pages. Roy Robertson and myself were asked to photograph the rarer notes only to be found in the Royal Bank of Scotland and the Bank of Scotland archives. Over 150 of our photographs appear in PMS. For me, that combines two great hobbies!



Bank of Scotland
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If you are a member of Edinburgh Public Libraries their Libby app for iOS and Android is a portal to a wide selection of books, audiobooks and magazines. Of note to photographers is the selection of Photography Magazines:

- Amateur Photographer
- Digital Camera World
- Outdoor Photographer
- National Geographic

and dozens of other relevant books and magazines. Well worth checking out and it is free if you a member of the Public Library and have an enrolment number and PIN.

Don't forget to check out the [Website](#) regularly for news, competition results and galleries. We also have a presence on [facebook](#) and [instagram](#) with a 'closed group' on facebook for members to share images. Sign up to follow us on these platforms and you'll see some glorious images.

Your Council for 2024/25 season



Edinburgh Photographic Society

68 Great King Street
Edinburgh
EH3 6QU

Office bearers

President	Muriel Binnie
Immediate past president	Isobel Lindsay
Senior Vice-President	Vacant
Junior Vice-President	Fiona Spence ARPS DPAGP EFIAP ABIPP QEP
Secretary	Stuart Gilliland
Membership Secretary	David Lyle
Treasurer	James Mount
International Exhibition Secretaries	Doug Berndt ARPS EFIAP
Property Committee Convener	Isobel Lindsay
Webmaster	William Johnston
	Ian Sommerville

Council members

Mhairi Chambers	Dennis Linn
David Ferguson	David Lyle
Sam Fraser	Graham Morrice
Peter Gaskin	Helen Mundy

Website: <http://www.edinburghphotographicsociety.co.uk/wp/>
Facebook: <https://www.facebook.com/EdinburghPhotographicSociety/>
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