

# Edinburgh Photographic Society Newsletter

## Autumn 2025



Eyes Front - Dave Reid

**In this issue:** (underlined items are links to the page)

|   | <u>Page</u> |  | <u>Page</u> |
|---|-------------|--|-------------|
| <a href="#"><u>President's Welcome</u></a>                  | 2           | <a href="#"><u>Infrared Photography &amp; Prime Lenses</u></a>   |             |
| <a href="#"><u>External Competitions</u></a>                | 3           | <a href="#"><u>Derek Robertson</u></a>                           | 29          |
| <a href="#"><u>Edinburgh International Exhibition</u></a>   | 8           | <a href="#"><u>My Journey to MPAGB Ken Gillies</u></a>           | 32          |
| <a href="#"><u>EPS Members Exhibition</u></a>               | 12          | <a href="#"><u>Edinburgh's History of Protest</u></a>            |             |
| <a href="#"><u>CD Group</u></a>                             | 16          | <a href="#"><u>Stephan Czemerys</u></a>                          | 36          |
| <a href="#"><u>Studio Group</u></a>                         | 22          | <a href="#"><u>My Photography Journey Margaret Salisbury</u></a> | 38          |
| <a href="#"><u>My Studio Experience Keith Jack</u></a>      | 24          | <a href="#"><u>EPS in Focus</u></a>                              | 40          |
| <a href="#"><u>American Football Mhairi Chambers</u></a>    | 25          | <a href="#"><u>Visiting Exhibitions</u></a>                      | 41          |
| <a href="#"><u>Wildlife in High Key David Wolfenden</u></a> | 27          | <a href="#"><u>EPS Information</u></a>                           | 43          |



This bulletin is released just as we start our 2025/26 Season of lectures, workshops, show and tells and a host of other events all designed to improve photography skills, promote knowledge sharing and arouse interest in photography – whether among our members or members of the public.

In the following pages, you will find much evidence of successes in various shapes and forms: competitions, distinctions and bodies of work which document Edinburgh today. Several members are happy to share their photographic projects. What are your own plans for the next few months and what will you share with us for the next edition – I can't wait to see.

But this welcome would not be complete without mention of the remarkable gift by Douglas May to the EPS library. He, like his predecessors, was ambitious for the Society and we'll be talking more about how EPS can honour not only Douglas's legacy but also the legacy of Gracie Alison and others whose courage and determination gave us this wonderful building in Edinburgh's New Town. There will be a special library edition of the EPS Bulletin as the first of several steps on member communication.

Almost by chance, I learnt in the last few days that the official opening of 68 Great King Street was on 5 October 1955. Incredible to think that we are still here, 70 years later; the Darkroom and Studio are in enthusiastic use and we have space for library, lecture hall, meeting room and galleries. So, I'd like you to raise a celebratory glass (or cup) to the vision of our predecessors and the enthusiasm of your fellow members.

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/>



[Back to contents](#)

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.

During this session EPS has taken part in four of these external competitions. All of them have 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 select from this to get the appropriate number of photographs for each competition.

### **SPF Digital Championship**

The SPF Digital Championship is held in Dunblane; it normally takes place in November and is an event that you can attend.

EPS came third in the scoring and was awarded a Bronze Medal. Although EPS did not receive any individual awards, a highlight was the top mark of 15 given for 'Hammerkop and Frog' by Duncan Armour.



Hammerkop and Frog **Duncan Armour**

**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.

Judging normally takes place in February and is an event that you can attend, held in Dunblane.

EPS came Fourth and the following awards were received by EPS members:

**Best Colour Print** – Light in the Tunnel – Eion Johnston

**Highly Commended** – Elephant Hawk Moth Roosting – Lesley Simpson

**Highly Commended** – Out in the Woods three – Eion Johnston

**Commended** – Winter Tree – John McMillan



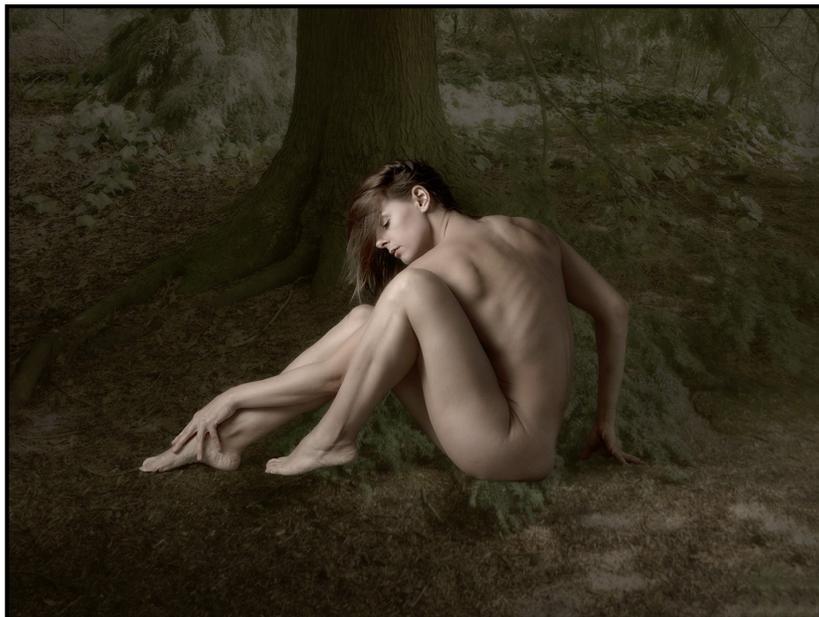
**Best Colour Print**

Light in the Tunnel **Eion Johnston**



**Highly Commended**

Elephant hawk Moth Roosting **Lesley Simpson**



**Highly Commended**

Out in the Woods three **Eion Johnston**



**Commended**

Winter Tree **John McMillan**

[Continued](#)

**PAGB GB Cup**

The PAGB GB Cup in the Large Club Open and Nature categories for 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.

EPS came 9<sup>th</sup> out of 49 in the Open and 18<sup>th</sup> out of 49 in the Nature section. This is a considerable overall improvement on previous years. However, no individual awards were attained from our entry.

**PAGB Inter-Club Projected Image Championship**

This is a competition held in October between the top clubs in all of the UK photographic federations, of which SPF is one. We have not qualified for this for at least the last ten years, but this year, EPS made it as Dumfries got a free pass allowing us and Ayr through, giving three Scottish teams

The rules are, as always, complex, but put simply, after two initial rounds of judging, the top (normally) eight teams are chosen to be finalists and the rest fight it out to win 'The Plate'. We did not make the final, joining Dumfries in the Plate. Ayr came fourth in the final and we achieved eighth place in the Plate, ahead of Dumfries at thirteenth.

Overall, we ended up in the upper half of the field of 36 of the best contending teams from the whole of the UK. It was a good result.

## External Activities

### SPF Portfolios

In recent years, EPS has provided the opportunity to allow interested members to enter their photographs into the SPF Annual Portfolios which can only be done through a club entry. We do not view this as a competitive event like the other external competitions.



**Rosemary Gillies** entered a particularly strong set of photographs and was awarded a Silver Medal for the Best Nature Print – ‘Porcelain Crab feeding in Current’.



**Lesley Simpson** also scored a maximum 15 for her photograph ‘Gannet Mating Behaviour’.

[Back to contents](#)

## 161st Edinburgh International Exhibition of Photography *Isobel Lindsay*

This year I took over from Doug Berndt as the Chair of the International Exhibition. As a first timer I was ably assisted by the International Committee of Doug Berndt, Sandi McOrist and Eion Johnston.

As well as the committee, there have been a huge number of members involved and I want to give you all our thanks. The amount of work required to arrange the exhibition is astounding. We've had members unpacking, helping with judging, hanging exhibitions, creating the catalogue, managing the advertising, doing social media, catering, helping out at the awards night, door stewarding, taking down exhibitions, returning prints and sorting out the finances. It's a joint effort and every single person is critical in making it all happen. There are just too many to list everyone, but you have my thanks and I hope you enjoyed it. It's so much fun we'll do it again next year!

This year we had 210 entrants from 20 countries who entered 1412 prints – the volumes aren't back to pre-2020 levels but are holding steady. 163 were accepted and shown in the main hall. The Edinburgh Medal for 2025 went to Kenneth Gillies for "Clownfish with Eggs".



Clownfish with Eggs **Kenneth Gillies**

[Continued](#)

## 161st Edinburgh International Exhibition of Photography *Isobel Lindsay*

Judging was held in June. Our judges were our very own Honorary VP Margaret Salisbury, Colin Westgate and Armando Jongejan. They were with us for 2 full days of judging and brought their skill and care to every Image they looked at. It was a pleasure to spend time with them and I hope they enjoyed it too.



The judges and helpers



Judging



Looking with care

[Continued](#)

## 161st Edinburgh International Exhibition of Photography *Isobel Lindsay*

The exhibition was hung by a team of members led by Sandi McOrist. We managed to fit all the photographs in the main room and it looked great. The exhibition was open throughout August as part of the Edinburgh Fringe and we had a steady stream of visitors.



This year we had five exhibitions in GKS – our 161<sup>st</sup>, a small exhibition of Sandy Cleland's work, two RPS exhibitions (Scottish Members and the Visual Art Group) and for the first time ever we had an exhibition upstairs by a UK charity which wants to increase awareness of Haemochromatosis. Their exhibition of portraits was commissioned from Pulitzer Prize winning photographer Cathal McNaughton in a very different style to the other exhibitions.

We also had some members' work on sale for the first time.



[Continued](#)

## 161st Edinburgh International Exhibition of Photography *Isobel Lindsay*

We held the award presentations on the 2<sup>nd</sup> August 2025. There was a great turnout and Doug Berndt handed out the awards. It was a great evening – so good that I didn't take any photos (oops). The exhibition was also visited by Buket Ozatay, the Executive Director of Exhibition Services and General Chair of PSA Annual Exhibitions from Photographic Society of America Worldwide.



Buket and Isobel

Another visitor from Nevada USA was so impressed with the exhibition and the EPS setup at Great King Street that he joined as a Country member the same day!

I hope you all managed to come and see the exhibition – if not and you'd like to look at the catalogue and admire the accepted images please go to

<https://d3on65mhstwasr.cloudfront.net/pdfs/283/161st-edinburgh-international-print-2025-6226-catalog.pdf>

You can also see a video of the exhibition by clicking on the link below  
[161st Edinburgh International Photography Exhibition 2025 - a quick tour](#)

As you know we also run a digital salon in addition to the Print International. The 4<sup>th</sup> EPS Digital competition is now open for entry. Closing date is 9<sup>th</sup> November 2025 so there is still time to get your images ready. Here is the link to enter.

<https://eps.myphotoclub.com.au/>

[Back to contents](#)

The Members' Exhibition is more celebration than competition and it has been a real privilege to be part of the team putting the exhibition together since 2019. The range and quality of work is remarkable and I love recognising the work of some members but, on the other hand, other members submit such different styles from year to year that I can only admire their adaptability and motivation.

You will find below a complete list of the awards made by our 2025 award selector, Campbell Skinner. There is a selection of award-winning images as well. In terms of numbers, we have a combined print and PDI entry of around 350 images and the opening event is one of the most sociable and convivial in our annual timetable. Unlike the Print International, everything entered is accepted.

I am handing over as Members' Exhibition Secretary to Mike Winter, who I am convinced will enjoy the role as much as I have and encourage all members to take part. The hand in date will be in March 2026 for the exhibition in May 2026 - keep an eye out for the invitation to take part.

And I want to say thank you. To Doug Berndt for trusting me to take this on when I was a relatively new member, to everyone who has entered images over the last 7 years and to the many volunteers who have helped bring the exhibition to life. It has been a hugely positive experience for me.

| Trophy Name                       | Awarded for   | Winning Title and Author   |
|-----------------------------------|---|--|
| The EPC Memorial Shield           | The best overall print in the exhibition  | Porcelain Crab feeding in Current<br><b>Rosemary Gillies</b>     |
| The John Robb IPF Medal           | The best landscape print not already winning an award   | Mysterious<br><b>Barbara Bogacka</b>                             |
| The Jim McDougal Trophy           | The best sports print   | Scramble for the best or is it?<br><b>Mhairi Chambers</b>        |
| The Rosemary Davidson Salver      | The best natural history print  | Survivor<br><b>David Wolfenden</b>                               |
| The Phoenix Trophy                | The best monochrome print   | Dalia<br><b>Alastair Wright</b>                                  |
| The Lord Caplan Trophy            | The print showing the most innovative use of colour in contemporary photography               | Whitethroat<br><b>Jean Manson</b>                                |
| The Billy McGuire Memorial Trophy | The best portrait from studio, street or still life and showing technical skill or creativity | Grasping Look<br><b>Eoin Johnston</b>                            |
| The Russell Trophy                | The best overall projected image in the exhibition  | Fun Foam Battle<br><b>Margaret Salisbury</b>                     |
| The EPS AV Trophy                 | The AV which best engages its audience  | Autumn in East Lothian - an Aerial View<br><b>David Buchanan</b> |

[Continued](#)

**Print: League 1**

| Trophy Name               | Awarded for   | Winning Title and Author                      |
|---------------------------|---|---|
| The Forbes Adam Cup       | The best print in League 1 not already winning an award | Roy<br><b>Graham Bell</b>                     |
| The Centenary Cup         | The best panel of prints in League 1                    | Fruits<br><b>Neil Scott</b>                   |
| The Edinburgh Cameras Cup | The League 1 print showing the greatest creativity      | Architect's Dream<br><b>Alexandra McOrist</b> |

**Print: League 2**

| Trophy Name            | Awarded for   | Winning Title and Author                 |
|------------------------|---|--|
| The Dunbar Trophy      | The best print in League 2 not already winning an award | Silent Disco<br><b>Anne Conrad</b>       |
| The President's Trophy | The best panel of prints in League 2                    | Tree Life<br><b>John McMillan</b>        |
| The Sean Casey Medal   | The League 2 print showing the greatest creativity      | Aberfeldy Autumn<br><b>Samuel Fraser</b> |

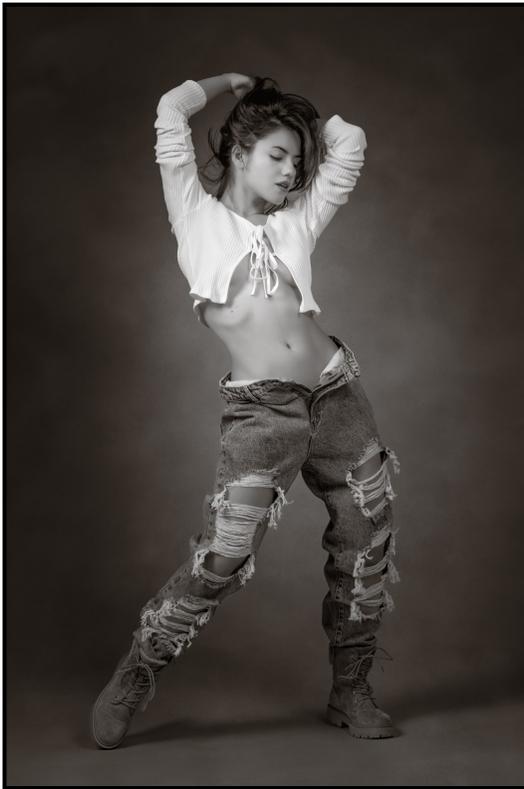
**PDI: League 1**

| Trophy Name                | Awarded for   | Winning Title and Author                     |
|----------------------------|---|--|
| The Campbell Harper Trophy | The best projected image in League 1 not already winning an award | Three's a Crowd<br><b>Deborah Armour</b>     |
| The St Vincent Trophy      | The best set of projected images in League 1                      | Paddling Your Own Canoe<br><b>David Reid</b> |
| The Spectrum Award         | The projected image showing the greatest creativity in League 1   | The Tattoo<br><b>Sally Anderson</b>          |

**PDI: League 2**

| Trophy Name           | Awarded for   | Winning Title and Author           |
|-----------------------|---|------------------------------------|
| The Neil C. Scott Cup | The best projected image in League 2 not already winning an award | Silver Steeds<br><b>Sam Fraser</b> |
| The Butler Cup        | The best set of projected images in League 2                      | Whiskers<br><b>Linda Cooper</b>    |
| The TCM Bradley Award | The projected image showing the greatest creativity in League 2   | Night Moves<br><b>Olly Headey</b>  |

[Continued](#)



Dalia Alistair Wright



Homes to Ice Fairies—4—Mysterious Basia Bogacka



Silent Disco Anne Conrad



Paddling Your Own Canoe **Dave Reid**



Peru 2 **Robert Starkey**



Porcelain Crab Feeding in Current **Rosemary Gillies**

Since the last bulletin we completed the 2024/2025 season with a wide and varied range of evenings. A couple of highlights were our annual evenings with EPS members: Mike Caithness talking about Yorkshire Revisited, and Sandi McOrist and Alistair Cowan who took us through some very clever editing techniques. The society has a huge range of skills and it's wonderful to learn from our fellow members. They have our grateful thanks. We also had lots of show & tells and our annual competitions which are always wonderful. Our warmest congratulations go to the 2024/2025 Trophy winners.

This year we also held our first PechaKucha evening, when participants show 20 images for 20 seconds each on any topic they want. It was a fabulous evening both for the range of topics and quality of images. None of us are going to forget Margaret Salisbury's presentation on the slate mines of Wales as it was just beautiful and emotive. We had great sets from lots of members. There are too many to mention them all, but David Buchanan's arial tour of East Lothian, David Greer's Street Life, and the journeys presented by Mhairi Chambers, Alan Jones, Alistair Cowan and Andy Dighton were all fabulous. It was so much fun we are doing it again this season so get your images ready!

As always we had our annual Safari and this years poem was 'Sailing to Byzantium' by W.B.Yeats. Alistair promises that we'll have a year off poetry so hang onto your hats until we find out what else he's come up with. One thing it won't be is boring!

## **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 2024/2025 season are :

|  |                      |
|--|----------------------|
| Gwyer Trophy - winner of the on-line competition   | <b>Sandi McOrist</b> |
| Digital Challenge Cup  | <b>Trevor Wood</b>   |
| Cunningham Cup   | <b>Graham Bell</b>   |
| 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) | <b>Sandi McOrist</b> |

## **Looking ahead to 2025/2026**

We are looking forward to the new season and will start with our usual show and tell to see what everyone has been doing over the summer. We then go straight into what's looking like a great season. We'll find out about the Safari topic and get busy thinking about what we are going talk about during our PechaKucha night. It's looking like another busy and interesting season and Alistair and Isobel look forward to seeing you there!

[Continued](#)

**GWYER TROPHY**

This year 48 images were submitted (well up on last year) The author of each image was invited to give feedback on three other images and give scores to their favourite 10 shots. As always, the variety was spectacular and highlighted the talent lurking in the depths of our creativity. Here is the winner:



Sheltering from the rain **Sandi McOrist**

**DIGITAL CHALLENGE CUP**

We had 30 entries. Superb creativity from the authors and a wonderful demonstration of editing skills. A big thanks to Podge Kelly for taking the time to judge the entries and for providing excellent feedback on the images. The winning creation by Trevor Wood is quite stunning and reflects not only his creative imagination, but amazing technical editing skills.



Trapped in a Space Time Warp **Trevor Wood**

[Continued](#)

**DIGITAL CHALLENGE CUP: Presenting the trophy**

Long distance Country Member Trevor Wood joined EPS three years ago when his local club, Eastbourne Photographic Society (another EPS!) stopped conducting meetings over Zoom. Trevor was keen to maintain participation in a premier photographic society, so he selected Edinburgh, based on its heritage, extensive curriculum and continued participation on Zoom. He was delighted to learn that he had won the coveted CD Group Digital Challenge Trophy for his innovative image titled "Trapped in a Space Time Warp".

Living nearly 500 miles away in Eastbourne on the Sussex coast, Trevor did not expect to receive the trophy in person but as EPS Membership Secretary David Lyle was going to be in the area in June, a handover ceremony was duly arranged in an Eastbourne Hotel. Trevor was thrilled to see the names of the previous winners of the trophy, names he has admired from afar over the past three years. It is fair to say that admiration for Trevor's work is fully reciprocated, particularly by the EPS CD Group.

Here's to another successful 2025/26 season Trevor.



David Lyle presenting the trophy to Trevor



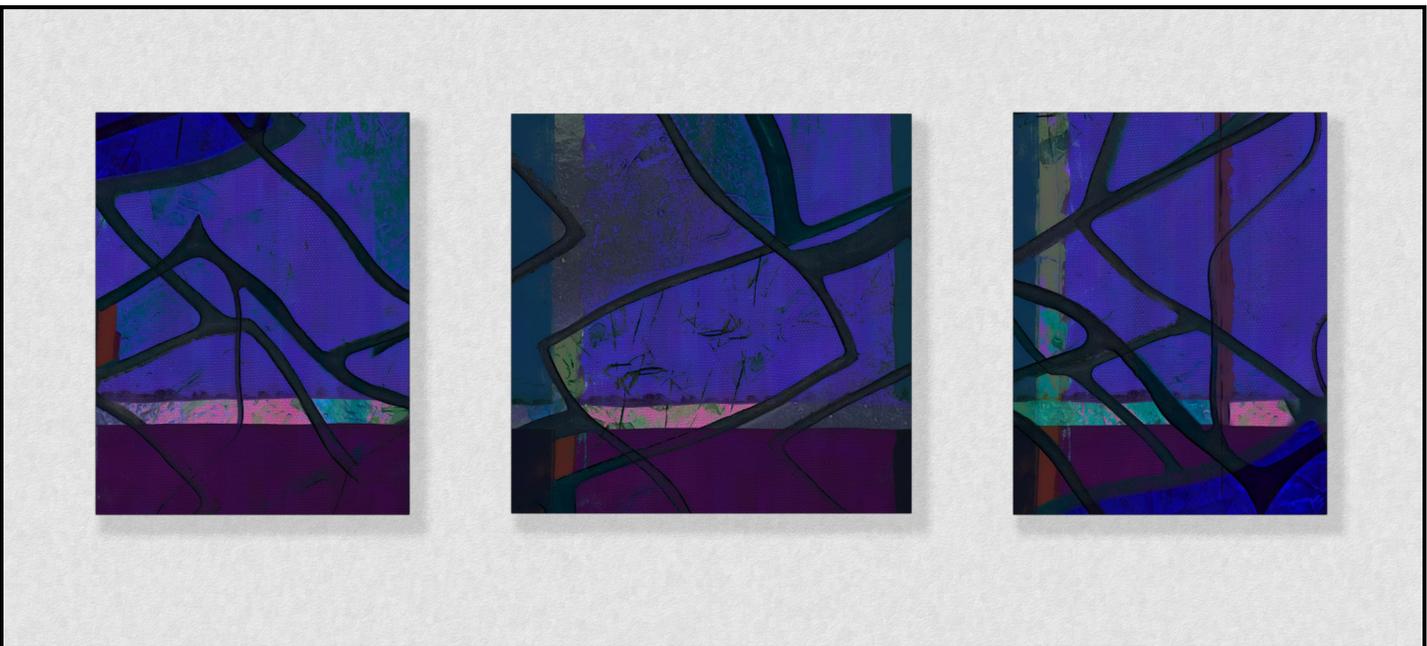
Digital Challenge trophy winner Trevor Wood

**CUNNINGHAM CUP**

The Cunningham Cup is designed to challenge authors to compile a set of three images into a panel. We had 29 entries this year. A big thanks to Joe Houghton for taking the time to judge the entries and for providing such well considered feedback. Joe awarded two 20s and chose the overall winner as “Take Stock” by Graham Bell. The other 20 was “A Hint of Pink” by Alistair Cowan.



Take Stock **Graham Bell**



A Hint of Pink **Alistair Cowan**

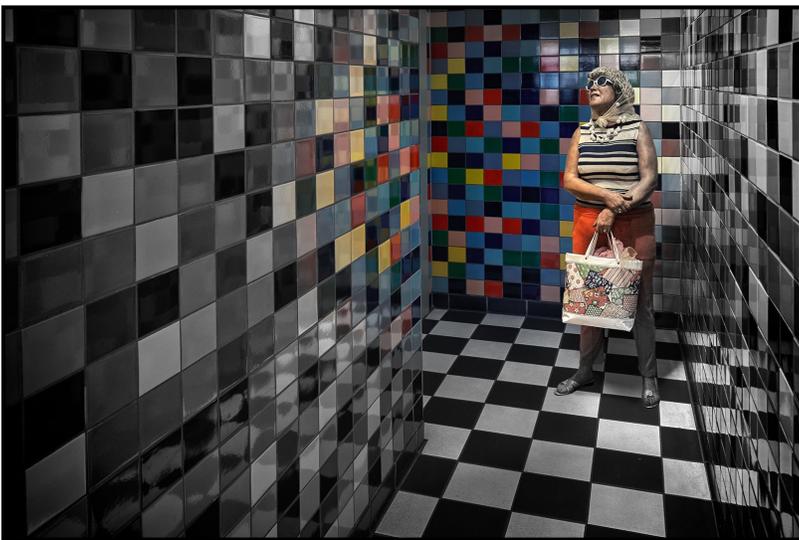
[Continued](#)

**ADVANCED CUP & INTERMEDIATE CUP**

The Advanced Cup is awarded to the member with the highest score from 5 of the 6 possible images submitted in the CD Group competitions (2 On-line, 2 Digital Challenge and 2 Cunningham Cup). The Intermediate Cup goes to the runner up. Where there is a draw for the Advanced Cup, the lowest score from each is deducted. This year it was a close battle between Sandi McOrist and David Greer as both achieved 105 points. After deducting the next lowest score, both were on 90 points! So, deducting the next lowest score again gave Sandi 74 points and David 73 points.

Sandi was awarded the Advanced Cup and David received the Intermediate Cup.

**ADVANCED CUP**

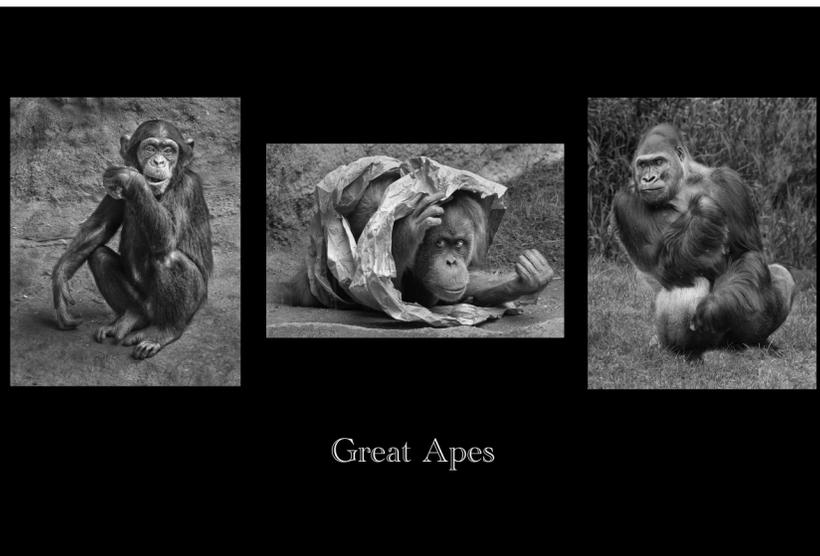


Fade to Grey Sandi McOrist



Winter in Bryce Canyon

Winter in Bryce Canyon Sandi McOrist



Great Apes

Great Apes Sandi McOrist

[Continued](#)

**INTERMEDIATE CUP**



Pond Life **David Greer**



Maelstrom **David Greer**



Save Gaza **David Greer**

**BEGINNER STUDIO WORKSHOPS – Starting again October 2025**

If you're new to studio photography and eager to take full control of your images—lighting, movement, and mood—then our beginner-friendly studio workshops are the perfect place to start. These monthly sessions are designed to guide newcomers through the exciting and creative world of working in a controlled studio environment.

Each workshop builds on the last, starting with the basics and gradually moving toward more advanced lighting setups and creative techniques. Sessions combine theory with practical, hands-on shooting—so be sure to bring your camera (and a flash gun if you have one).

We typically use a mannequin for practice, but we also welcome special guests from time to time. In a recent session on freezing motion and multi-strobe techniques, we were joined by EPS's own Mhairi Chambers. You'll find a selection of images from that shoot below.



[Continued](#)

## BEGINNER STUDIO WORKSHOPS

### Lighting: The Heart of Studio Photography

Lighting is the foundation of any studio setup, and it's where we begin. You'll start with a single-light configuration—ideal for understanding how shadows, highlights, and light direction affect your subject. As we progress, you'll learn how to introduce and control additional lights, reflectors, and modifiers to create everything from clean, high-key portraits to dramatic, moody shots.

We'll break down the roles of each light—key, fill, rim, and background—so you can understand how they work together to shape your image.

### Camera Settings: Taking Control

One of the great benefits of studio photography is the ability to take full control over your camera settings. With consistent lighting, you'll often shoot at lower ISO values for maximum image quality. Shutter speed is typically set to your camera's sync speed (usually between 1/125 and 1/250 sec), but there's plenty of room to explore different speeds when using continuous lights or when capturing movement.

Aperture is where your creative choices really come to life. Want a dreamy, shallow depth of field? Try f/2.8 or f/4. Looking for sharp detail across the frame? f/8 to f/11 will serve you well. We'll explore these settings together and see how they influence your results.

### Capturing Motion in a Static Space

Motion can be tricky to capture indoors, but it opens up exciting creative possibilities. In the studio, you'll learn how to freeze action using flash, or add energy and emotion with intentional blur. Techniques like rear-curtain sync and multi-flash strobe setups will be covered, giving you the tools to shoot dynamic, engaging images—even in a still space.

### Adding Drama with Gobos and Gels

Once you've mastered the basics, we'll introduce some creative enhancements. Gobos (go-betweens) allow you to shape and pattern your light, casting interesting shadows and textures. Lighting gels open up a world of colour, letting you tint backgrounds, highlight subjects, or create cinematic effects—all in-camera.

### Monthly Sessions

Our workshops are run by experienced EPS studio member volunteers and take place once a month. Upcoming dates are announced via email, so keep an eye on your inbox to secure your spot. Each session offers a mix of structured learning and fun hands-on experimentation, helping you build your skills and confidence over time.

Whether you shoot with a DSLR or mirrorless camera, our beginner studio workshops will give you the knowledge, practice and inspiration to take your photography to the next level.

I'm Keith Jack, a retired cop with an interest in photography. A couple of years ago, having no studio experience, I took the plunge and signed up to the sessions held by Malkit, Richard and Pamela. They were brilliant and inspired me to take the leap of joining the studio group and going in on my own. First problem, I needed models to practice with. That's where the idea of photographing some of the interesting and varied characters I had come to know during my Police career.

Fast forward a few months and I have been privileged to have shot THE most amazing people, from those whose big achievement is overcoming addiction, through to others saving lives as surgeons or acting as charity founders and trustees. The sessions have been amazing.

I spend a lot of time just chatting with the sitters and trying to make the experience enjoyable and fun, often handing them the camera, and watching their amazement at what they can create. The portraits are not technical masterpieces, rather a snapshot of a moment in these individuals' lives, often capturing them at their healthiest and safest.

This has not only been a powerful experience for me but also for the subjects themselves, who feed back how much they enjoy the session and how they see a reflection of their strength and resilience in the images.

After each session, I provide a few prints and a handwritten letter of thanks and encouragement. The letter matters as some have only ever received correspondence from the criminal justice system. The experience has been life-enhancing, filled with laughter, incredible stories and poignant memories, including moments of loss and remembrance of loved ones.

I usually (but not always) ask the sitters 4 questions

**1 Who are you?**

**2 What keeps you awake at night?**

**3 What gets you up in the morning?**

**4 What advice would you give your younger self?**

I have a couple of ideas for how the images and sitters answers to questions might be used to inspire others, reduce stigma and increase compassion and empathy towards our fellow citizens.

Thanks to EPS for enabling this experience.

## Documenting the 2024-2025 Season - Edinburgh Napier Knights American football team

In 2024, as part of my goal to attempt to photograph an expanding list of sports, I started photographing the Edinburgh Napier Knights American football team. Having spent all my working life at Napier, I know the Head Coach, Pete Laird so asked if I could go along to games and do some photography. They compete in the British University and Colleges Sport league (B.U.C.S for short). Most of their home games are played at Sighthill Park (NOT a place to be if it's wet as the pitch becomes very muddy!) or in the case of the Varsity Match v Edinburgh University Mavericks, at Meggetland.

This season turned out to be a very fruitful one for the team: in the B.U.C.S Scottish Division 1, they swept all before them, ending up with a perfect 8-0 record to win the Championship. This then took them into the B.U.C.S Northern Area final against Northumbria, which unfortunately they lost.

The season culminated in the Varsity Match, held in March. It is of course a “local” rivalry between two of the cities Universities, which adds to the occasion. It's an evening kick off, so the floodlights are in use, usually meaning bumping up the ISO. The match started, then a few minutes later the floodlights failed! Half hour delay whilst they tried to work out if they could fix the fault. Eventually they came back on....to a certain extent, not on full power, which meant bumping the ISO even more. I think I was shooting at ISO 16,000+ on my Olympus OM 1 mk ii, not something I have had to do before! I managed to capture some shots and Napier rounded off a great season by winning the Varsity Match 35-7. Thanks to Pete Laird, the coaching staff and all the players for giving me the opportunity to capture some of my favourite sports images of this year.



Knights line up before the game **Mhairi Chambers**

[Continued](#)

American Football *Mhairi Chambers*



Cameron Dunn on the ball **Mhairi Chambers**



Scottish Champions! **Mhairi Chambers**



Napier Knights with the Varsity Trophy **Mhairi Chambers**

I have recently been experimenting with making high key images. I'm still learning this technique and certainly not an expert but I hope my experience so far will be of interest to EPS members.

High key photography aims to produce images with light, bright tones, that have an immediate impact on the viewer. The technique has been successfully used for many years in advertising and other areas of studio photography, where an author's complete control over subject, background and lighting is used to create dynamic images.

With wildlife, the photographer has no control over these elements and images can only be made when an opportunity presents itself with favourable subject, setting and lighting conditions. Good subjects should have a predominance of white, for example mountain hare, ptarmigan and ermine in winter and birds such as gannet, gulls, egret, and avocet. For some subjects, snow is obviously a good background and best when combined with cloud cover. For ducks and waders calm, flat water, together with 'flat' light is a useful combination. When photographing in light mist or low visibility, high key techniques can be used to make more atmospheric images.

My photography is all UK based and I shoot using manual control with a Canon SLR and long lens. Framing the subject may, as usual, be limited by the working conditions (soft snow, cliff edges, etc.) and how long the subject remains in frame. I use camera settings that aim to push exposure as high as possible without burning out the highlights. Depending on the subject I might start off with an aperture between f4 and f6.3, a shutter speed around 1/500, ISO as low as possible and use spot-metering to focus on the brightest area. I then adjust settings to obtain an exposure of around plus two stops (plus three in snow), take a test shot and check the camera LCD for highlights alert. By varying a combination of settings, I obtain several exposures for further fine-tuning when processing. In Photoshop I use a minimum of adjustments; cropping, levels, contrast, brightness and sharpening and possibly shadows/highlights. I may also convert images to black and white, as I find this can give added impact.

I am pleased with the results I've achieved so far and I'd encourage anyone with an interest in developing their range of photography to try out high key techniques in their own areas of interest and make images that are a little bit different.



Flat Light, Flat Water David Wolfenden

[Continued](#)



Snow **David Wolfenden**



Mist and low visibility **David Wolfenden**



Maggie's Centre: 3 stitched Images **Derek Robertson**

When I became aware of infra-red photography I bought a converted digital camera in 2019—an Olympus E-PL5 with a 680nm filter. Having no experience of infra-red the 680nm filter seemed as good a choice as any. As my existing camera and lenses were Olympus the new camera slotted right in.

I purchased it in the winter of 2019 and was looking forward to the coming spring when the new growth would be on the trees. It didn't go smoothly as COVID 19 intervened and my planned photographic adventures didn't really happen.

When we were gradually allowed out I began to experiment and infra-red became another topic of Zoom conversations as we met and conversed online instead of in person at EPS. Mike Caithness was really helpful in giving infra-red photography advice and referred me to a table provided by Kolari Vision. This table showed the modern lenses they had tested and how well they performed with infra-red. Some lenses just don't work well in the infra-red spectrum and leave hot spots in the image. I could now understand why I had flaws in my photos and which lenses to use to minimise these issues.

Equipped with this knowledge I set off on my infra-red odyssey. As the restrictions were gradually lifted and we were allowed to venture further afield, processing images was as good a way as to spend the hours in isolation.



Swing Bridge Vivitar 19mm 2 stitched Images **Derek Robertson**

The 680nm filter created quite weak images that required significant input to get the contrasty images I enjoy. So having decided that infra-red was for me I upgraded my system by purchasing a nearly new Olympus EM10 Mark III which I then had converted to infra-red. This time I selected a 720nm filter. It had more contrast and I enjoyed working with this new set up.

Everything was going smoothly and my only moment of self doubt came with a talk at the EPS when the expert said he used an 850nm filter in his converted camera. I purchased a screw on 850nm filter - which you can do if your camera is already converted - to see if it would improve my images. By experimentation I have found that for me personally the 720nm filter is more versatile and gives me more flexibility in processing my images. The 850nm filter gives a 'flat' blue image which can be converted to B+W in Lightroom and processed thereafter. The 720nm has to go through the colour channel changing steps in Photoshop before converting to B+W. This produces an image in different colours which for me gives more options when processing. I then process it between Lightroom, On1 and Silver Efex. I use Lightroom rather than Photoshop simply because it was the first processing software I purchased and I am very comfortable with it.

My journey would have ended there if it hadn't been for an unexpected gift from a friend who had been purchasing vintage prime lenses and using them with adaptors. He was primarily using them for portraits but explained that the 'flaws' in these lenses produced great effects in out of focus areas. He sent me an old Pentacon lens and adaptor and said to have some fun with it. It was fun to play with the shapes, effects and colours using the lens so I dug out my old Pentax MX and its lenses to try them. I even bought a few online.



Tay Whale Pentax 28mm **Derek Robertson**

I tried them on my infra-red camera and had a 'Eureka' moment. It appeared that the old glass didn't have the hot spot problem that the modern lenses with their new glass composition and coatings had. The old lenses are more prone to flare than the new ones but that is easily overcome with lens hoods and careful selection of viewpoints. My old 28mm f2.8 Pentax K mount lens is doubled in focal length with the micro 4/3 system so gives me a 'traditional' standard 55mm lens. I purchased a Vivitar 19mm f3.8 lens and it gives me a roughly 35mm lens.

The only downside is that there is no autofocus available and at my age that's a considerable disadvantage. The various Olympus in-camera focus assistants don't function with the vintage lenses, however I find that fully opening the aperture to get the maximum light in when focusing then stopping it down a few stops when taking the image works fine. There is a bigger problem with the E-PL5 in that it doesn't have a viewfinder and for me it is almost impossible to manually focus using the rear screen.

I'll conclude by suggesting that if you are working in infra-red or considering exploring it then vintage primes are an inexpensive and fun way of reducing the hot spot issues.



Cherry Blossom Pentax 28mm **Derek Robertson**

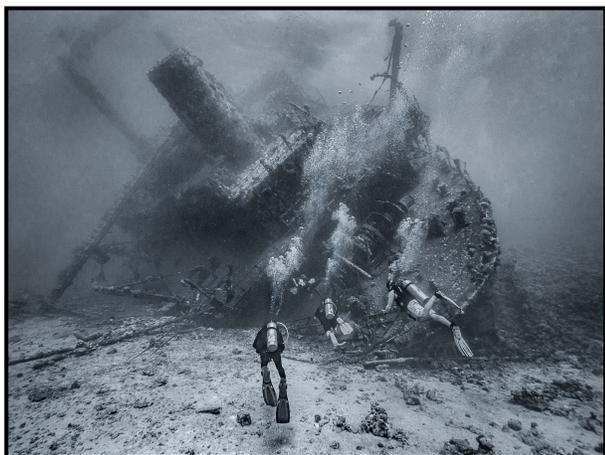
My journey toward achieving the MPAGB distinction began in 2015, when I attended my first SPF/PAGB workshop, hoping for feedback on my images. I'd always considered myself a good photographer, but I never seemed to score highly in club competitions. Although I'd earned some acceptances in international exhibitions, my images were never the award winners I wanted them to be.

The workshops quickly became a vital source of insight; it was a chance to hear constructive critiques, explore editing techniques, and understand what made other images successful. Admittedly, there were times I left feeling my own photos had a long way to go, but I always walked away with actionable advice. As I attended more workshops, I realised that PAGB accreditations offered a tangible way to gauge my progress. After a few workshops, I felt confident enough to pursue my CPAGB, which I was awarded in April 2016. Four years later, in November 2020, I earned my DPAGB, both through PDI submissions. For the MPAGB, however, I chose to submit prints.

Advancing through the PAGB levels meant higher standards and more images: CPAGB requires 10, DPAGB 15, and MPAGB 20. Judging is conducted by six judges over multiple rounds, and since each image is judged on its own merit rather than as part of a cohesive panel, every single entry must meet the expected standard, as one weak image can scupper your chances. When I had made the decision to go for my MPAGB, I found choosing the 20 images for my panel to be one of the most challenging aspects of the process. While I have lots of images it is very difficult to produce 20 which you believe are of the standard and are worthy of being judged. When entering images, you can use images from previous levels. For my MPAGB entry I used 4 of my DPAGB images, however they needed a lot more work to bring them up to the MPAGB standard. The other 16 were more recent additions, but 5 of them had not been entered into any exhibitions or been shown at any workshops so they were the unknown quantity. However, it was a risk I was willing to take as it was the best entry I could put together at the time.

When judgement day finally arrived, my print entry had been sitting in its box ready and waiting for 4 weeks, along with a growing sense of anticipation and apprehension. The actual day flew by in a blur. Watching entries from other levels gave me a deeper appreciation for how complex and subjective the judging process can be.

When my MPAGB entries were shown, it was over so quickly I wasn't sure how they'd been received. It was only when they announced the awards that I realised I my success and that my images had met the standard. My sense of delight was overwhelming, and I was happy that I was one of the many people on the day who had been successful. I obtained my MPAGB in April 2025.



Exploring the Wreck Ken Gillies



Northern Prawn Ken Gillies

[Continued](#)



Grouper on the Attack **Ken Gillies**



Western clown-anemone Fish **Ken Gillies**



Hermit Crab **Ken Gillies**



Peppermint Shrimps inside a Sponge **Ken Gillies**



Goby Fish on a Sea Pen **Ken Gillies**



Clownfish with Eggs **Ken Gillies**

[Continued](#)



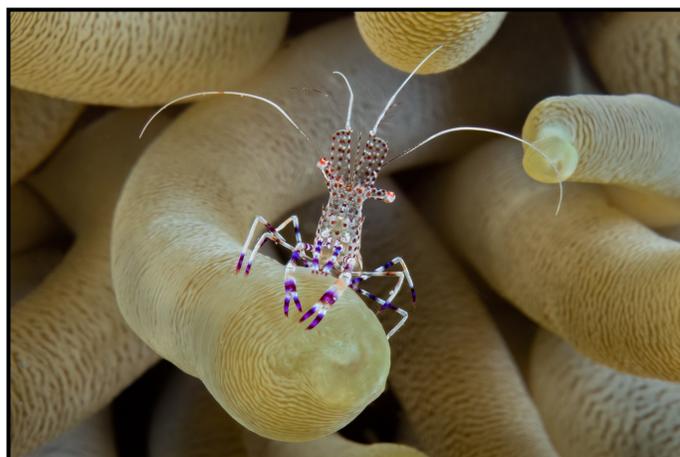
Green Sea Turtle **Ken Gillies**



Stormy Myreland Beach **Ken Gillies**



Wreck Diver **Ken Gillies**



Spotted Cleaner Shrimp **Ken Gillies**



Secretary Blenny in Brain Coral **Ken Gillies**



Bridled Anemone Fish **Ken Gillies**

[Continued](#)



Porcelain Crab Feeding **Ken Gillies**



Peacock Mantis Shrimp With Eggs **Ken Gillies**



Red Striped Goby on a Sponge **Ken Gillies**



Anemonefish **Ken Gillies**



Octopus Out of its Tin Can Home **Ken Gillies**



Vestrahorn from Stokksnes Beach **Ken Gillies**

## Edinburgh's History of Protests: Stefan Czemerys

Edinburgh's history is rich with acts of resistance, covering numerous movements and periods. The current exhibition "Resistance" at the National Galleries of Scotland in Edinburgh showcases documentary photography throughout history from the early 20th century until the Iraq War protests. It includes the Suffragette movement, Jarrow Hunger marches, Anti-Fascist movements, the Miner's Strike, protests against Clause 28 and the Iraq War. The exhibition illustrates how photography has been used to document change and promote causes.

The current protests orchestrated by Edinburgh Action for Palestine (EAFP) follow closely Edinburgh's traditional resistance since the early 18th century. EAFP was founded in October 2015 and is a branch of the Palestine Solidarity Campaign. Many of the rallies have taken place on The Mound but have included marches to various destinations in the city.

I have been involved in the current round of Gaza protests since October 2023, have been present at many of the protests and have photographed what I have seen on the streets of Edinburgh, both on The Mound and elsewhere in the city.



Free Palestine **Stefan Czemerys**



Flying the Flag **Stefan Czemerys**



A Die-in **Stefan Czemerys**

[Continued](#)

## Edinburgh's History of Protests: Stefan Czemerys



Dr Cornel West **Stefan Czemerys**

In March 2024 EAFP asked Dr Cornel West to participate in a march from The Mound to The Old College, and Edinburgh University building located in South Bridge. Dr West is an American philosopher, theologian and civil rights campaigner. His speech in The Old College focused on the suffering of children in Gaza. I was fortunate to photograph Dr West on The Mound with Scott's Monument as a backdrop.



Medical graduates **Stefan Czemerys**

In June 2025 Francesca Albanese, a UN Special Rapporteur for the Palestinian Territories published a report "From Economy of Occupation to Economy of Genocide". In this report she accused The University of Edinburgh of being directly implicated in the enabling of Israel's ongoing atrocities in Gaza. At the Edinburgh University graduation ceremony for medical students in June several students participated in a protest against the University's investment in companies involved in Israel's surveillance regime. They were calling for divestment from the companies cited in the UN report.

The photographs in this article were taken during the marches and protests at various points throughout Edinburgh. They are all scans from Silver Gelatine darkroom prints, taken from 35mm and medium format negatives.

[Back to contents](#)

I have 2 Fellowships with the RPS.

I submitted 2 panels using 27 images, 9 of them common to both sections (in those days it was 18 for Fellowship), no panel member was on both panels and I was believed to be the first to be awarded two Fs. They were in Section 1 - Applied and Illustrative, and Section 7 - Pictorial. The theme for my Applied was 'Land of my Fathers - mono prints including slate landscapes.

I am also an Honorary Member of RPS as I was awarded the Fenton Medal for services to the RPS and the photographic world .

The Association is aimed at those who are professional photographers, and is based only a few miles from where I live. They are a family run Society who bought what was originally the Society of Wedding and Portrait Photographers (SWPP) but are now known as 'The Society of Photographers'. They started several 'Genres' for Distinctions at L, A and F, plus others for professional photographers. I was instigative in helping them improve their method for awarding Distinctions at L and A levels. I worked with them on the criteria for Licentiate and Associateship and was made an Honorary Member - giving me two 'F's; one for Travel and Tourism and one for Nature and Wildlife (although they had seen examples of my photography in the sections before awarding them!).

One reason I go for the distinctions and use them is that I want to know what level and criteria the judges are looking for, and how the work is assessed and judged so I can help other photographers to gain distinctions at all levels. I still mentor photographers and run workshops and talks on Distinctions. I have now helped over 2,000 photographers in workshops and on a one to one basis over a period of 40+ years since I got my F with the RPS in 1979, and I have served on the L panel for 20 years.

Why do I do it? Simply because I love it and get a kick out of seeing someone achieve their aim. In fact I get a bigger thrill from other people's success than I ever got from my own awards. Another reason to continue to go for distinctions is to give myself an aim, to keep myself up to date and to push myself.

At the end of last year I was awarded Fellow of the DPS (Disabled Photographers Society) of which I have been a member for many years, including Chair of the Distinctions Panel for 19 years.

This year I achieved 'Z' - Zeus - of the Global Photographic Union (GPU), which is one of the greatest challenges of them all, starting with Aphrodite, then Hermes, before Zeus. This entails choosing 5 Genres from a list of 15, and submitting:

- 2 images in each genre for 'A', then after a minimum of 1 year
- 5 images in each genre for 'H'

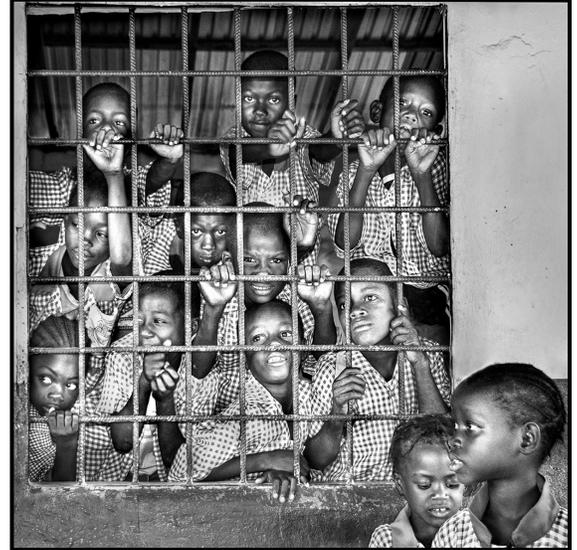
Each image is voted on by 5 assessors, and requires 3 assessors to give a 'Pass' to each image.

'Z' level requires 50 images, 10 in each of 5 different genres, and requires all assessors to pass every photograph! My genres were Mono; Landscape; Street Photography; Tourism; and Nature. I enjoyed the challenge and was delighted to successfully get my ZGPU

**Margaret Salisbury FRPS, MFIAP, Hon. FDPS, FIPF, ZGPU, FSINWP, FSITTP, AWPf, APAGB**



Fun Foam Battle **Margaret Salisbury**



Faces at the Window  
**Margaret Salisbury**



Spinning **Margaret Salisbury**

Zosia Stanton, a final year Journalism (BA) Hons student at Edinburgh Napier University, is a freelance arts and culture reporter. Based in Edinburgh, Zosia has written features surrounding the cultural sector within Edinburgh, and is a contributing member of the Radio & TV Broadcasting student community.



Mhairi Chambers (pictured left) next to Zosia outside the door of the Edinburgh Photographic Society building on Great King Street.

Zosia's article can be found at <https://zosiastanton.my.canva.site/#page-6>

[Back to contents](#)

## Visiting Exhibitions

Holyrood Art Club again held their Annual Exhibition in the EPS premises earlier this year.



## ANNUAL EXHIBITION 2025

H O L Y R O O D A R T C L U B

H O L Y R O O D A R T C L U B



## ANNUAL EXHIBITION 2025

Edinburgh Photographic Society,  
68 Great King Street, Edinburgh, EH3 6QU

Saturday 19<sup>th</sup> April - Saturday 26<sup>th</sup> April

10.00am - 5.45pm daily  
(including Sunday 20<sup>th</sup> April)  
Closes 4.30pm Saturday 26<sup>th</sup> April

*Admission Free*

[www.holyroodartclub.co.uk](http://www.holyroodartclub.co.uk)  
and on Facebook & Instagram  

*overleaf: Julia Murden, 'The Basement Flat, Edinburgh'*  
gouache, 18cm x 25cm

## Visiting Exhibitions

### RPS Visual Arts



### RPS Scotland members



## EPS Information

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 2025/26 season



Edinburgh Photographic Society

68 Great King Street  
Edinburgh  
[EH3 6QU](#)

### Office bearers

|   |                  |
|---|------------------|
| <b>President</b>                          | Muriel Binnie    |
| <b>Immediate past president</b>           | Isobel Lindsay   |
| <b>Senior Vice-President</b>              | Fiona Spence     |
| <b>Junior Vice-President</b>              | Vacant           |
| <b>Secretary</b>                          | Stuart Gilliland |
| <b>Membership Secretary</b>               | Sam Fraser       |
| <b>Treasurer</b>                          | David Lyle       |
| <b>International Exhibition Secretary</b> | Isobel Lindsay   |
| <b>Property Committee Convener</b>        | William Johnston |
| <b>Webmaster</b>                          | Vacant           |

### Council members

|   |                |
|---|----------------|
| Mhairi Chambers                               | Dennis Linn    |
| Sam Currie                                    | David Lyle     |
| David Ferguson                                | Mark Maclean   |
| Sam Fraser                                    | Val Miranda    |
| Peter Gaskin                                  | Graham Morrice |
| Country member attending Council – Ken Forbes |                |

Website: <http://www.edinburghphotographicsociety.co.uk/wp/>  
Facebook: <https://www.facebook.com/EdinburghPhotographicSociety/>  
Instagram: [Edinburgh Photographic Society \(@edinburghphotographicsociety\)](https://www.instagram.com/EdinburghPhotographicSociety/)

[Back to contents](#)