



In Focus

Tavistock Photography Club | Newsletter No. 4 | September 2026

A warm welcome

What a great Tavistock Photography Annual Exhibition we had. It was encouraging to see so many visitors, some local and some from far away. I hope you will agree it was good to use the whole hall - and didn't we fill it!

Welcome back great to see you all and some new faces. As I mentioned in my opening comments, I want this to be an inclusive club where we celebrate images and not all have to be competition winners. I was really encouraged to see so many photos at the 'Opening Shots' event. The standard was as always very high and I was pleased that some members, as suggested, entered unmounted work. Not everyone has the time, funds or experience to mount their work.

I must thank DartPrint and DartPhoto for supporting the club they have been amazingly generous. Building links with local businesses helps build a community and remember they offer 10% discount for club members, so please do use them - they have some lovely textured paper!

Club news

You will have now seen the 2026/27 programme and I hope you will agree it's varied and I expect it will stimulate thoughts and new ideas. Jean is now working on the 2027/28 programme so please do chat to her and share any ideas you have.

The 'Photography Together' Whatsapp initiative is taking shape and through that we've already organised a guided walk to see the sights of Plymouth.

Chris Powell and I also enjoyed a short notice walk to the ruins of John Bishop's Cottage adjacent to the River Swincombe. This really is a magical place to visit.

Guidance on photography of people in public spaces

Following recently published Home Office material, the Royal Photographic Society (RPS) has issued a statement clarifying the legal position on photography of people in public places.

The RPS believes recently published Home Office material risks creating confusion about photography in public places. It suggests that people should not photograph or film others without their permission, including in public spaces.

The legal position on photography in public places has not changed. There is no general requirement in the UK to obtain permission before photographing people in a public place. RPS members should continue to follow established guidance and responsible photographic practice.

There are exceptions and circumstances in which photography may be restricted by law, or where an individual may have a reasonable expectation of privacy. Photographers should also consider how images of identifiable people are subsequently used, especially where their use could imply endorsement or raise concerns about commercial exploitation. Particular care should be taken when photographing children and vulnerable people, with consideration given to consent, safeguarding, privacy and the potential impact of making or sharing an image.

Photography in public spaces has an important role in documenting everyday life, enabling creative expression, supporting journalism and contributing to our understanding of society.

Freedom to photograph carries responsibilities. Photographers should consider the rights, dignity and wellbeing of the people they photograph, and recognise that what is legally permissible may not always be appropriate.

Clear and accurate public information about photography is important. The RPS supports calls for the Home Office material to be reviewed so that it accurately reflects the law while encouraging respectful and responsible photographic practice.

Our first Members Workshop meeting

We held our first Members Workshop on 16th 2026. The basis of our workshop programme, developing on from TWITS, (The Week In-between Team) is that they are by the members, for the members.

So, on September 16th, we had Howard Pratt on one table demonstrating everything to do with mounting and presenting prints, Rod Taylor in another corner explaining all about entering competitions and using Photo Entry to register images, and myself leading a discussion on how to push the boundaries of our photography, with challenges of new technology, different genres and personal projects. The handout for the latter is attached.

After the break, Liz Webb shared the basics of Lightroom on her laptop, Chris Powell introduced the free processing program, Affinity, and Pedro Landers talked all about printing.

It was a lively evening and hopefully it answered some questions for new and nearly new members, whilst inspiring our more experienced photographers to try something new and challenging. I hope you liked the format and enjoyed the content.

Perhaps members would like to explore buddying with each other to explore new photographic challenges?

Look out for the next workshop on October 7th – and let us know if you have a topic we should cover.

Early autumn photo opportunities

With the heat of the past few months now just a memory, we now enter the early autumn with its colourful hues and magical mists so there are plenty of opportunities to get out with your camera. The two exhibitions listed below sound interesting.

- **Ilfracombe Photography Festival:** Running on **October 10–11, 2026**, this North Devon festival features guided photo walks, workshops, and talks covering coastal landscapes and historic techniques.
- **Earth Photo Exhibition at Coleton Fishacre:** Visit the National Trust gardens near Kingswear in South Devon to view this international touring photography exhibition, running through **October 21, 2026**

A final note

With the season now fully started, I'm looking to talk to as many of you as I can to ensure the club continues to deliver what you want.

Chris Harvey
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Chair, Tavistock Photography Club

PERSONAL PROJECTS HANDOUT

Finding your own photographic direction

What would you photograph if you weren't photographing for anyone else?

A personal project doesn't need to be ambitious, technically difficult or intended for competition.

It can simply be **a reason to pick up your camera and look differently.**

WHERE MIGHT AN IDEA COME FROM?

SUBJECT

Choose something that catches your eye.

Shadows • Reflections • Windows • Doors • Texture

Lines • Shapes • Weather • People • Architecture • Colour

Try this:

Walk for an hour and photograph **only one visual element.**

TECHNIQUE

Let the way you make the photograph become part of the project.

Motion blur • ICM • Multiple exposure • Panning

Slow shutter speeds • Intentional focus • Unusual perspectives

Try this:

Find one camera setting you rarely use and make **20 photographs with it.**

CONSTRAINT

Sometimes having fewer choices makes us more creative.

One lens

One focal length

One location

One hour

One subject

One colour

Black & white

Try this:

Give yourself a rule — and don't break it.

COLOUR

Colour itself can become the project.

One colour • Complementary colours

Three colours only • Changing colours

Try this:

Photograph **red** for a week — without photographing the same thing twice.

17

365

A photograph every day.

But the project doesn't have to be 365 unrelated photographs.

It could be:

365 shadows

365 views from one place

365 colours

365 moments of everyday life

Remember:

The project is the idea — not the number 365.



COLLECTION → BODY OF WORK

Start collecting photographs that have something in common.

Windows • Doors • Empty chairs • Tavistock

Reflections • **Shadows** • **Movement** • **Signs**

Over time, ask:

Do these photographs belong together?

Then think about **editing, sequencing and presentation**.

The individual photograph is important — but the relationship between photographs can create something more.

YOUR PROJECT

What interests you?

What could you photograph?

What approach might you try?

SHADOWS
MOTION
ONE COLOUR
ONE LOCATION
ONE CAMERA
SETTING

A personal project doesn't have to impress anyone else.

If it makes you want to pick up your camera and go out looking, it's probably a good project.