



Focal Point

The news letter of the EASTSIDE CAMERA CLUB October 2025
Shelby Township Activities Center, 14975 21 Mile Rd



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Eastside Camera
Club, a club member
of the [Photographic
Society of America](#)



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New Members

Group Meetings

November 20th:

Reflections (preferably upside down), Monochrome & Very Best

December 18th:

Best 10 from the year

January 15th:

Special Assignment: Trains/
Trams Busses, Group Shoot &
Very Best

Mentoring

Here's a link to the list of
topics and mentors:

[Eastside Mentoring Program](#)

Cover Photo

Sheri Piet
Sleeping Beauty

Group Outings:

December 6th Pere Marquette 1225

Member Spotlight

Our first member in the
spotlight is Tom Barr!

Favorite Style/Genre:

Nature/Landscape
Photography

How did you get started in photography?

I got started with
photography around 1985. My wife gave me a Minolta SLR
film camera as a gift. I have been taking photos ever since.

What inspires you most when you're behind the camera?

Finding the right composition. Taking photos of the same
subject from different points of view to find the best shot

Do you have a favorite photo you've taken — and what's the story behind it?

While I do not excel at taking photos of people, my favorite
photos are those of my children when they were young, playful
and full of life. The family photos are very personal and
preserve memories.

What's one tip or lesson you've learned that you'd share with other photographers?

Keep an open mind and be willing to learn. One of the aspects
of the photo club that I like is seeing other people's work and
learning what approach they took in getting a great photo.

If you could photograph anywhere in the world, where would it be and why?

On my bucket list is to visit Australia/New Zealand to see the
sights and hopefully get some great photos.

Where can we see more of your work?

Facebook and [Pixoto](#)



Community Events

Fall Market @ Collectors
Arena

47043 Gratiot Ave,
Chesterfield Township
Sat Nov 2nd 9-3pm

Home for the Holidays @
Ford House

Nov 29th 5:30-8pm



Monthly Training

- [Prepare an Image for Print in Photoshop - Step-by-Step](#)
- [5 HIDDEN HACKS in LIGHTROOM you NEVER KNEW existed!](#)
- [Lightroom's Darkest Editing Secret for Stunning FALL COLORS](#)
- [Welcome to 30 Days of Lightroom](#)
- [You'll Never View Dodge & Burn the Same After This \(Luminar Neo\)](#)
- [10X Your Masking in Luminar Neo \(3 Killer Tips\)](#)
- [5 Creative Tasks That Will Make You a Better Photographer](#)



Tom's photo from member spotlight

Sheri's before for Color Creative



FOX Meurer



Member Photos



Chisako Thomas

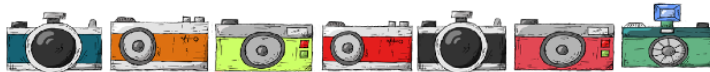


Color Creative Member Photos

Woodward Dream Cruise
“unedited” Kurt Roman

Woodward Dream Cruise
“edited” Kurt Roman





Previous Monthly Trainings

- [CAMERA Stuff that's Actually WORTH the MONEY!](#)
- [One Click to Better Selections](#)
- [The NEW Actions Panel in Photoshop](#)
- [Cool New Stuff in LUMINAR NEO](#)
- [How to Capture Awesome Night Photos Handheld — No Tripod Needed!](#)
- [5 Quiet Photoshop Updates You May Have Missed](#)
- [30 Days of Photoshop with PHLEARN](#)
- [How to Use the Alignment Tools in Photoshop](#)
- [Lightroom Tricks Nobody Talks About \(But Pros Use All the Time\)](#)
- [5 Lightroom Tips You Wish You Knew Yesterday!](#)
- [Luminar Quick Tip: My 3-Click White Balance Fix](#)
- [5 Lightroom Sliders You're Using WRONG!](#)



November 2025

Composition Simplified

Our Eighth installment of Composition Simplified.

How to Obtain Depth or Distance

The feeling or illusion of depth is one of the most vital phases of picture building.

The artist is a magician, so to speak. With his bag of tricks he can impart a feeling of three dimensions to canvas or paper which has only the two dimensions of length and breadth.

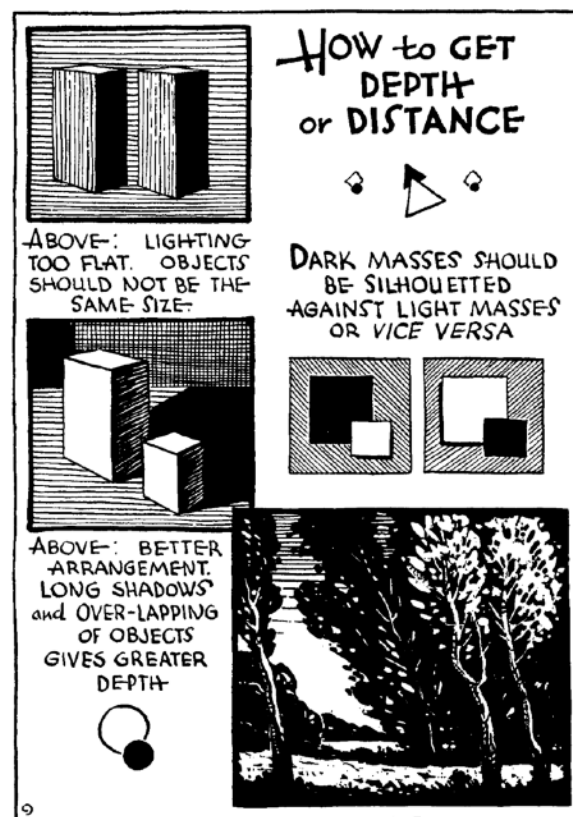
Some of the ways that the illusion of Feeling of depth can be imparted are:

- By contrasting dark objects against light objects, or vice versa.
- By having lines converge to a point in the distance.
- By arranging objects step-fashion with overlapping of edges.
- By lighting effects that produce roundness.

Railroad tracks, seemingly meeting in the distance, are good examples of lines converging to a point. In

landscapes, weeds or small bushes can be inserted here and there to help lead the eye into the picture.

Small objects also help to give size or scale to the picture. It is the feeling of space between planes or objects that gives the illusion of depth. Flat lighting and muddy tones destroy depth. Strive for good design and strong contrast.



COMPOSITION SIMPLIFIED By Hermon Gabriel



Who to Follow?

[Joel Robison](#)

[Greg Benz](#)

[Chris Orwig](#)

If you have someone you think we should be following let me know and I will add them to the newsletter.

DUES!

Reminder, if you did not pay your dues at our October meeting please reach out to Lorell and make arrangements to pay your dues.

leongang2@comcast.net

Reminder

For members that cannot attend a monthly meeting in person, you are encouraged to submit pictures. If you do submit photos please put a "Z" at the start of the file name.

"No Name" Bar Bands and Lighting

By George E. Norkus "How and Why" Series

This is the Fourth of a 5 part Educational Series.

Bands are great to photograph. Many popular groups have a big following. Unfortunately the cost just to attend a performance is much higher than I can often afford unless a magazine or the likes will pay for it. Because of this I often turn to smaller less known bands and singers normally found in bars and nightclubs.

Until they become more popular and might become backup bands for another popular groups, or get lucky and go on tour for them selves, they remain relatively unknown. With exception to a fancy venue with a recording contract, most of them are very good. I highly recommend finding them. While you're at it, bring your camera for some really wild photographs!

Do you remember other photographers talk about popular rock concerts being in low light? I can't help but chuckle! Professional bands and singers tour around with high quality sound and lighting systems. Unless you have photographed a lot of bar bands, you don't understand dark!



In the past I frequented a few bars to shoot various performances that played there. Most had what I called "no-name" bands. You know, the ones that haven't made it big yet but still love playing their instruments. Other bands were regional or filler bands trying to get some gas money between gigs. If you're lucky maybe they'll bring a couple accent colors and a spot lights add to the feeble bar lighting.



Continued from Pg 5

"No Name" Bar Bands and Lighting

By George E. Norkus

The first thing you should do is to get permission! This is important since some bands have an agreement with record companies that legally prevent any "professional" photography. Even if you look like a pro they might reject you so just look normal.

Very few bar bands have any type of record agreement so just find whoever is the head person and talk to them. It really makes smaller bands feel important if you had asked for permission to photograph them.



It is also important to get permission from someone in charge of the establish. Most don't care. With that done you can now get down with the job at hand.

Some bands jump around and others don't. As the band does their thing you might have to make several adjustments to determine the speed setting. In really dark bars I go one setting faster than a blurry picture, more if I can.

Most bars are dark, auto focusing is often not possible so you'll need to manually focus and that is not the easiest thing to do. The main reason that I find other photographers don't like to cover a bar band is the lack of money to be made and the amount of work needed to do.

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"No Name" Bar Bands and Lighting

By George E. Norkus

You'll need to use manual settings all the way. You might have a hard time but just don't give up!

It's always nice to preset everything to a known value and that is often going to be wide open, unless a special requirement for a depth of field is needed.

If you have no idea what value to use, I have found this to help. Start by taking basic shots in some type of automatic setting and whatever mode you feel comfortable using. Look at what the camera suggests and then manually adjust accordingly. You might need to make the settings a little darker and correct for that in post. Do a little "chimping" to get closer to the final settings. Shoot a couple more and repeat the process. A couple tries later you should be all set.

Preset the focus. First, try focusing on a known, like a shiny belt buckle or a guitar fret board at the distance you want to use.

Many times I had to turn around and focus on a shiny object in the bar itself at the distance needed. Other times it was so dark that I just tried to look at my lens dial, then turn the distance dial for what I felt I was from the band. That can be difficult if your lens has not been manufactured correctly being some lenses have been known to be off.

As a former percussionist I'll remind you, don't forget the drummer! Many don't do this since there is often less light in the back area.

Remember when I mentioned focusing on a belt buckle or shiny part of a guitar, a similar thing goes for the drummer. Cymbals and posts work very well.

I have yet to see a performance that did not repeat an action during a song. Get ready and be set for the next round that you liked. Then wait, and wait, and wait for the correct time.

Photographers may not be permitted a lot of time at larger concerts. This is because the promoters often put a one or two song time limit on you being near the stage. Bars on the other hand, seldom care.

Get some type of permission from the bar and the band just in case there is a problem. As mentioned earlier, most of the bands welcome you photographing them. They often love it since someone is finally concerned about them. There is a good chance that a member or manager can let you photograph from somewhere on the sides or back of the stage. I can tell you that most smaller bands have wires to their microphones, amps, and guitars laying all over the floor. Be very careful to not walk on or trip on those things.

When you talk to the band, be sure to give them one of your business cards. It's always better to have them contact you, otherwise you will go crazy trying to keep up with different bands.

I have found that many bands don't really care and have never contacted me. The ones who do might, repeat might, could give you some advertisement. Who knows, they might want to use the photo for something. For the smaller bands, do not expect any sort of payment! You might trade for something but not much else.

Continued from Pg 7

"No Name" Bar Bands and Lighting

By George E. Norkus

Your trade can be for a sticker, CD, or as I favor, admittance to future shows should they ever make the big time.

So far only two have made it semi-big and you can guarantee that I reminded their manager of our small agreement. They're normally very nice to work with. I love being able to photograph band members in a more intimate setting.

It doesn't have to be a band either. For example, one person in my list that is a stand-up comedian.

Here is the link to the education page where this is stored: ["No Name" Bar Bands and Lighting](#)

Plugin for Lightroom Classic to View Focus Points

From Bob McGarry

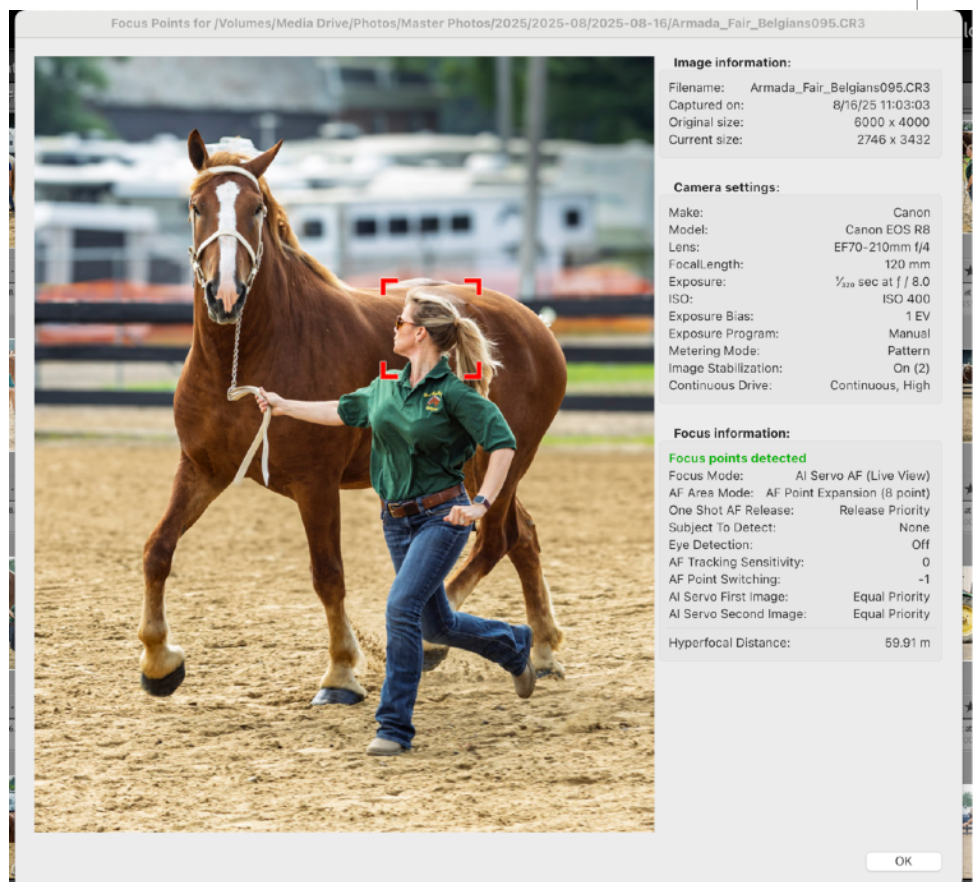
Here is the plugin that I mentioned at last night's meeting. It saves me having to open the raw file in Canon's DPP4 to see where the focus point were on shots where I thought I missed focus. It also works for other camera brands as well. It is a free plugin available on GitHub:

<https://github.com/musselwhizzle/Focus-Points/blob/master/docs/Focus%20Points.md#21-installation>.

Note being on GitHub its self supported, and some of the instructions are confusing.

Note the plugin requires Exiftool on your system to retrieve the metadata from the raw file. Supposedly the install package includes Exiftool.exe or Exiftool.Dmg for Mac. Since I already had Exiftool running on my Mac for another plug-in, installation was simple, I just dropped the plugin code in my plugins folder and restarted Lightroom. One other caveat, it reports distances in meters, no option for imperial.

Screenshot of how it works:



Reminder!

Click Outside the Lines

Newsletter only challenge for next year!

The Holidays are a great time to capture some of the first six month challenges.

Remember, these will only be displayed in the newsletter.

January: Color Quest – Pick one color and let it guide your lens for the day.

February: Blur-tastic – Play with motion blur or intentional camera movement.

March: Mirror, Mirror – Capture reflections in water, glass, or anything shiny.

April: Get a Grip on Grit – Hunt for bold, unusual textures up close.

May: Flip the Script – Take a photo upside down and make the familiar feel strange.

June: Mini but Mighty – Turn small objects into heroes with clever framing.

Just email your photos to peter.drellick@gmail.com prior to last week of the month.

First photo due the end of December 2025

Behind the Lens Hacks

Have you ever wanted a convenient rain cover for your camera? That also does not take up any space in your pocket?

Let me introduce you to the disposable shower cap!



Cheap and easy to use. A shower cap will cover most camera and lens! If you are traveling most hotels have them readily available or you can get 30 for about \$3.00 on Amazon.



On Nikon Z7 24-70mm



On Nikon Z7 70-300mm

2025 Calendar

2025 Eastside Camera Club Calendar

Revision #4 June 2025

	Group Meeting	Special Assignment - 2 per meeting	Very Best - 1 per meeting	Rotating - 2 per meeting	Group Shoots	Coordinator
January	16	Kogarashi - A Cold Wind That Ushers In Winter	Very Best	Nature	11 - Harley Ensign / Lake St Clair Metro Park	Pete D
					30 - Indoor	Glen S
February	20	Table Top / Macro	Very Best	Color Creative		
March	20	Transportation	Very Best	Monochrome	15 - Lexus Dome	Germaine F
April	17	Action / Movement / Blur	Very Best	Group Shoot	5 - Cuyahoga Valley NP	Tim G
May	15	Long Exposure	Very Best	Nature **	8 Shelby Twp Fire Station #1 (23 Mile Rd)	Glen S
June	19	1st Responders / Patriotic	Very Best	Color Creative		
July	17	Street Photography (with people)	Very Best	Monochrome	12 - Applewood Estate (in Flint)	Glen S
August	21	Flowers / Floral / History / Old	Very Best	Group Shoot	16 - Aramada Fair	Glen S
September	18	Rural / Country	Very Best	Nature **	20 - Detroit Night	Jeff B
October	16	Detroit / City / Urban	Very Best	Color Creative	4 - Belle Isle	Pete D
					9 - Print Competition Mounting	Glen S / Jeff B / Pete D
November	20	Reflections (preferably upside down)	Very Best	Monochrome		
December	18	Best 10			6 - Pere Marquette 1225	Jeff B
January 2026	15	Trains / Trams / Busses	Very Best	Group Shoot		

** = Nature = no dogs, cats, farm animals, no hand-to-man.

Contribute to your newsletter!

If you have stories or other information for the club
please forward it to:

Pete Drellick @ peter.drellick@gmail.com



Website - <https://www.eccmacomb.com/>

Facebook - <https://www.facebook.com/groups/eastsidecameraclub>

Flickr - <https://www.flickr.com/groups/1033583@N21/>

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