



Focal Point

The newsletter of the EASTSIDE CAMERA CLUB June 2026
Shelby Township Activities Center, 14975 21 Mile Rd



Contents:

Group Outings

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Announcement!

The Newsletter has a new email address:

eccmacombnewsletter@gmail.com

Eastside Camera
Club, a club member
of the [Photographic
Society of America](http://www.psa.org)



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New Members

Group Meetings

June 18th:

Special Assignment: Head Stones, [Frame your Subject](#), [Nature](#) & [Very Best](#)

July 16th:

Special Assignment: Woods, [Symmetry](#), [Color Creative](#) & [Very Best](#)

August 20th:

Special Assignment: Car Details, [Diagonal](#), [Monochrome](#) & [Very Best](#)

September 17th:

Special Assignment: People at work, [Negative Space](#), [Group Shoot](#) & [Very Best](#)

October 15th:

Special Assignment: Street Photography with People, [Rule of Space](#), [Nature](#) & [Very Best](#)

November 19th:

Special Assignment: Windows, [Contrast](#), [Color Creative](#) & [Very Best](#)

Mentoring

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

[Eastside Mentoring Program](#)

Cover Photo

Stairs Pete Drellick

Group Outings:

June 27th [Howell Balloon Fest](#)

July 25th [Detroit Polo Club](#)

August 15th [Jackson Civil War Muster](#)

September 12th [Detroit Night Shoot](#)

October 8th [Print Competition Mounting](#)

October 17th [Detroit River Walk](#)

November 5th [Indoor Photo Shoot](#)

December 5th [PM1225](#)



From the Editor

June — Shooting Through Frustration

Not every outing leads to great photos—and that's part of the process. We've all had days where the light doesn't cooperate, the subject doesn't connect, or nothing seems to work. It can be frustrating, but it's also where growth happens. Those challenging moments teach us patience, adaptability, and resilience. This month, don't be discouraged by the shots that didn't work. Instead, think about what you learned from them. Sometimes the best progress comes from the images we never share.

Pete - eccmacombnewsletter@gmail.com



Monthly Training

- [Photoshop 27.6: 7 New Features You Need to Know](#)
- [Lightroom's Yellow Warning Icon Explained](#)
- [How to Color Grade in Photoshop using Camera Raw](#)
- [Are Ears the Secret to Better Wildlife Photos](#)
- [Making Your Photos Sharper Is Making Them Worse](#)
- [Easily Create a PRO Selective Color Effect in Lightroom](#)

Articles

- [How legendary National Geographic photographer Paul Nicklen uses his '20-60-20 rule' to get impossible shots](#)
- [Just Start: Getting out of a rut with your photography](#)
- [Master the basics of scanning photos](#)
- [Curating Physical and](#)

Member Spotlight

Steve Folsom

Favorite Style/Genre: Landscape and Nature

How did you get started in photography?

On a backpacking trip in Wyoming's Bridger Wilderness in the 70s, we looked down from a high ridge at a chain of lakes. The scene would not fit in the viewfinder of my dad's Kodak Instamatic camera. I suggested that he take multiple photos, rotating in series to capture all the lakes. He did, and once at home cut and spliced the prints to make a panorama. That got him started in photography and I later followed.

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

I enjoy finding beauty in everyday things, beauty that might go unnoticed except that I'm out looking for it.

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

Club members have seen a photo I took of 3 laborers in Cape Verde – literal rock-breakers. Later I cropped in on the hands of one of the men. Gloves torn on his hands, finger bandaged, and the blood vessels in his arms evidencing the strength developed over time from his hard labor. I love that the detail tells so much of his story.

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

I'm a beginner: still learning. I try to stay open to what I can learn from others. I think anyone can benefit from this approach.

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

I love Italy – there is so much character and beauty there. I like the small towns and back alleys more than the noted monuments and attractions. Besides that, I would love to go to Alaska, Norway, Iceland or such to see and photograph the aurora borealis.

Where can we see more of your work?

My "work" is perhaps an overstatement.
Instagram: @shfolsom



Old School



Previous Monthly Trainings

- [Masking From A-Z in Luminar Neo](#)
- [Great New Feature in Photoshop!](#)
- [4 Tips & Tricks for RAZOR SHARP Photos in LIGHTROOM!](#)
- [Lightroom Classic 2026: Everything You Need to Get Started! \(Photo Editing Tutorial\)](#)
- [Tip to Get the Best Edit Possible in Lightroom](#)
- [Simply the BEST PHOTOGRAPHY ADVICE Gary Gough](#)
- [A More Creative Way to Blur](#)
- [The NEW Rotate Object in PHOTOSHOP!](#)
- [The NEW Layer Masking in On1 Photo Raw](#)
- [THIS IS WHY YOU "BLOW OUT" YOUR HIGHLIGHTS.](#)
- [Fix UNDEREXPOSURE Without BLOWING OUT Highlights in Lightroom!](#)
- [Try This Little Used Feature of Luminar Neo](#)

by Karen A. De Coster, CPA

I have a passion for photographing striking abandoned structures because they all have a story behind them. Adventurous photographers are drawn toward these types of structures because there is a distinctive beauty to be found among the decay and starkness of a deceased structure that has lost its way. I also embrace self-study of Detroit's historic roots, and especially its iconic landmarks.

This wasn't just any old declining building. It was the abandoned East Catholic High School off of Gratiot Avenue in Detroit. The once-celebrated school that had maintained years of academic success and dominated Detroit high school sports since the 1970s had finally closed its doors in 2006. I took this photo in 2010 when the school was still well-secured. In 2011 the school was trespassed, stripped of its innards, and overrun by vandals. In 2012 it met the wrecking ball. My one regret is that I never got to photograph the inside of the building before it was torn down. The photos online of the abandoned interior are spectacular.

I was walking around the building looking for some good vantage points when this gentleman came along and said, "Why don't you wanna take my picture?" And I said, "Well, of course I do." He was very tall with a great smile, and as he struck a quick "street pose" I got off about a half-dozen shots. His name is Charles and he lived and worked in this neighborhood his whole life, and he regaled me with some tales of life there during the heydays of the school and its associated St. Anthony Church.

This photo was taken with a Canon Rebel XSi (12.2 MP) and a 18-55mm kit lens.



Member Photos



Red White and Blue Bill Buchanan



Northern Yellow Warbler
Steve Wormlight

A Vacation Photo Workflow with Lightroom

by Jeff Bondono

I recently wanted a super-duper photo backup strategy for a vacation. My requirements were to:

1. backup the photos from my SD card daily
2. format my camera's SD cards as needed for space tomorrow
3. be able to caption my photos each day so I'd be able to easily identify them later
4. be able to develop a photo or two per day
5. easily import the photos to my desktop computer when I returned home, without losing the work I'd done during the vacation.

Here's what worked for me. First, the preparations on my laptop before leaving home:

1. I made sure Lightroom Classic still worked on my laptop, that my Adobe License was still active on that version (Adobe lets you use your license on 2 different machines)
2. Plugged a 2 TB SSD into a USB port, and commanded Lightroom (File --> New Catalog) to create a new catalog on that SSD. That was the catalog I used during vacation.
3. I packed my laptop, its power supply, a USB SD card reader, a couple USB Thumbdrives, and that 2 TB SSD. I wish I'd taken a mouse, but the trackpad worked "marginally OK" for my simple needs.

Each day during the vacation I did this:

1. Plugged the SSD and the USB card reader into the laptop, ran Lightroom (using the catalog on the SSD), imported all photos from the SD card onto that SSD.
2. As energy permitted, I did whatever edits I wanted, adding keywords and captions, rating photos, creating collections - all the things I'd usually do at home!
3. Closed Lightroom, letting it backup the catalog (the backup was saved on the SSD drive)
4. Inserted a USB Thumbdrive into the laptop and copied that day's photo folder and that day's catalog backup to the Thumbdrive. That copy was just a disaster recovery in case the SSD died.
5. Put the SD card back into my camera and formatted it for tomorrow.

Previous Monthly Articles

- [Over 70 Powerful Winners From the 2026 World Press Photo Contest](#)
- [Artemis II Crew Witnessed Meteorites Hitting the Lunar Surface During Flyby](#)
- [10 PHOTOGRAPHY PHRASES THAT NEED TO GO](#)

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.



A100 badge Steve Folsom

Cont'd

A Vacation Photo Workflow with Lightroom

by Jeff Bondono

When I returned home, I did this on my desktop:

1. Plugged the SSD into my desktop, ran Lightroom, opened the catalog that's on the SSD (File --> Open Catalog), and, within the Library module's Folders panel, looked for a folder which had a question-mark on it, meaning that Lightroom couldn't find the folder, in this case, because the SSD's drive letter was different on my desktop vs laptop. (This probably doesn't ever happen on a Mac.) I right-clicked the folder, chose Find Missing Folder, and navigated to the drive and folder name where that folder existed on the SSD. That fixed Lightroom's pointer to that folder and all its files. I did this for all of the missing folders.
2. Switched back to my main catalog (File --> Open Recent, and picked my normal desktop catalog)
3. Selected File --> Import from Another Catalog
4. Navigated to the folder containing the vacation catalog on the external SSD drive, selected the lrcat file and clicked Choose.
5. In the Import from Catalog dialog, checked "All Folders" at the top. In the File Handling field, picked "Copy new photos to a new location and import". If my normal import folder did not show in the Copy To field, clicked the Choose button and picked my normal import folder.
6. Clicked Import.
7. All my vacation photos were copied into my main catalog and onto my main desktop drive, along with all the developing, captioning, etc. that I did during the vacation. I unplugged the SSD and continued using Lightroom as normal.

Composition Simplified

Portraits and Backgrounds

Contrast is the thing that gives attraction value to areas and shapes. A background can be made to emphasize or detract from the sitter. The masses should be so arranged that the most attractive features of the sitter are seen first. It may be some particular part of the anatomy or the way the clothes are worn.

In order to keep the sitter at ease it is necessary to be a good psychologist. Engage the sitter in conversation. Try to discover the outstanding characteristics and then glorify them. A good portrait should be a psychological analysis of the sitter. The eyes are the index to the soul, and should receive the most attention.

Learn to distinguish essentials from non-essentials — lesser things should only be used to help emphasize the bigness of other things.

The endless, interesting effects that can be obtained in portraiture are enthralling. Do not be afraid to experiment with backgrounds and different lighting effects; you will be well repaid for the time and trouble involved. strive for good modeling.

In order to bring out the most character it is necessary to lighten the shadows with a reflector.

The exact amount of reflected light required can only be determined by practice. It should not be too strong, or cover too much area.

The light should fall from an angle that will help to bring out the most interesting parts of the physiognomy; these should be the eyes, nose, forehead and chin.

The catch-lights on the eyeballs should be perfectly sharp and should fall just on the edge of the iris. High-lights are the life of the picture, but if too strong they destroy the modeling.

Backgrounds should not be too obvious, but should help to bring out the character in the sitter.

If contrast or snap is missing in the sitter, the background can make up the difference.



Judging Photos with Purpose: A Better Way to Critique Images

Photo critiques are one of the most valuable benefits of being part of a camera club. When done well, they help photographers sharpen their skills, see their work in new ways, and grow creatively. To get the most out of judging images, it helps to follow a shared framework that keeps feedback focused, fair, and constructive.

Start with your **first impression**. Ask yourself what you notice immediately. Is the subject clear? Does the image catch your attention or evoke a mood or emotion? First reactions matter because they reflect how a viewer experiences the photograph before analyzing the details.

Next, look at **composition**. Consider how the subject is placed within the frame and whether elements like leading lines, framing, balance, or negative space support the image. A strong composition guides the viewer's eye and keeps distractions to a minimum. Backgrounds, cropping, and framing choices all play a role here.

Lighting and exposure are critical to how a photo feels. Evaluate whether the light enhances the subject and supports the intended mood. Are highlights and shadows controlled, or do they distract from the image? Good lighting doesn't have to be dramatic—it just needs to be intentional.

Move on to **focus and technical quality**. Is the subject sharp where it needs to be? Is motion blur intentional? Check for noise, tilted horizons, or technical flaws that pull attention away from the photograph's purpose.

Then consider **color and post-processing**. Whether the image is in color or black and white, processing should enhance the photo rather than overpower it. Edits should feel consistent and support the photographer's vision.

Finally, think about **story and intent**. What is the photographer trying to say? Does the image tell a story, capture a moment, or communicate an idea? Even technically perfect images are stronger when they convey meaning.

When offering feedback, balance strengths with suggestions. Highlight what works well before offering one or two specific, actionable ideas for improvement. The goal of judging photos in our club isn't to rank photographers—it's to help each other see more clearly, shoot more intentionally, and grow together.



Lillies Gregg Smith



Sovana cathedral Steve Folsom

Click Outside the Lines

Newsletter **only** challenge!

Here is a way to make our newsletter more interesting and fun to read by having a newsletter only photo challenge. These categories do not align with anything for our club meetings.

Forget coloring inside the lines—or photographing inside the rules. These photo challenges are here to stretch your imagination, flex your creativity, and possibly confuse your pets. (Seriously, try holding your cat up for forced perspective. Good luck.)

1. **Color Quest**—Pick one color and let it guide your lens for the day.
2. **Blur-tastic**—Play with motion blur or intentional camera movement.
3. **Mirror, Mirror**— Capture reflections in water, glass, or anything shiny.
4. **Get a Grip on Grit** – Hunt for bold, unusual textures up close.
5. **Flip the Script** – Take a photo upside down and make the familiar feel strange.
6. **Mini-but Mighty**— Turn small objects into heroes with clever framing.
7. **Wait... What?** – Find look-alikes: shadows, clouds, or objects that resemble something else.
8. **Lost in Space** – Make negative space the star of your shot.
9. **Photo Rembrandt** – Recreate a famous painting or artwork with photography.
10. **Pocket Giants** – Use forced perspective to make people or objects huge (or tiny!).
11. **Triple Shot Story** – Tell a beginning, middle, and end in three photos.
12. **Face It!** – Discover faces hiding in everyday objects around you.

Click Outside the Lines Photos “Mini but Mighty”



Tom Vezina



Lorell

Click Outside the Lines

Photos "Mini but Mighty"



Pete Drellick

Member Photos



Breath Pete Drellick



Ken

Member Photos



Five Joe Gazzarato



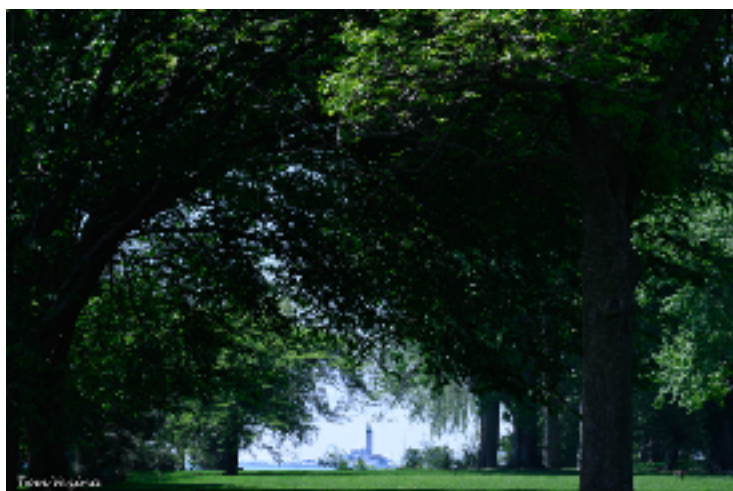
Gulf Coast Canvas Karen DeCoster



Boat Watchers Glen Suszko



Ford House Playhouse Gregg Smith



Detroit Yacht Club Tom Vezina



Edsel Ford House Peaks Kurt Roman

Member Photos



Timothy Griffin



Concrete Trio Karen DeCoster



Eastern Market Chisako Thomas



City Stride John Mattarella



Steampunk Ballet Pat Reed

Member Photos



Morning Brew Lorell



Ken



Detroit's Tigers - Jeff Bondono



Camera Envy Pat Reed

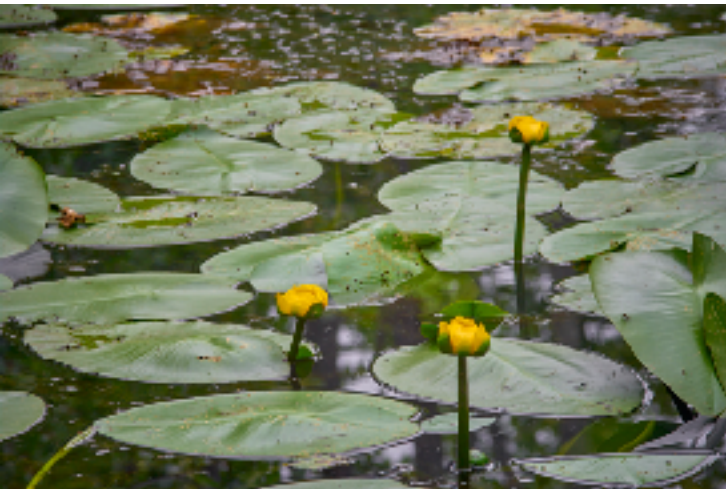
Member Photos



Hamtramck-Church-Bill-Buchanan



Manual Focus Lorell



Three Flowers George Norkus



Steve Wormlight



Broadway Chisako Thomas

Member Photos



The Opera Singer - Jeff Bondono



Detroit Skyline Tom Vezina

Contribute to your newsletter!

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

@ eccmacombnewsletter@gmail.com

2026 Calendar



2026 Eastside Camera Club Calendar

Revision #9 Dec 2025

Meeting Date	Special Assignment (SA)	Composition Rules (CR)	Very Best (VB)	Rotating (MO GS CC NA)	Group Shoots / Education	Date	GS Coordinator
January 2026	Trains / Trams / Busses <u>Ex1 Ex2</u>	<u>Rule of Thirds</u>	Very Best	Group Shoot	Education - <u>Get To Know Your Camera</u>	<u>8</u>	Tim G
					In Door	<u>22</u>	Glen S
February	Subject: <u>initial of last name</u>	<u>Leading Lines</u>	Very Best	Nature **	Education - <u>Composition</u>	<u>5</u>	Tim G
					Stahl's	<u>7</u>	Lorell L
March					Education - <u>Milky Way / Night Sky</u>	<u>5</u>	Tim G
April	Macro <u>Ex1 Ex2</u>	<u>Patterns</u>	Very Best	Color Creative	Detroit Historical Museum	<u>14</u>	John M
May	Throw Back to Years Ago <u>Ex1 Ex2</u>	<u>Fill the Frame</u>	Very Best	Monochrome	Eastern Market Murals	<u>18</u>	Tim G
June	Music / Singing <u>Ex1 Ex2</u>	<u>Rule of Odds</u>	Very Best	Group Shoot	Edsel/Eleanor Ford Estate	<u>16</u>	Tim G
July	Head Stones <u>Ex1 Ex2</u>	<u>Frame your Subject</u>	Very Best	Nature **	Howell Balloon Fest	<u>27</u>	John M
August	Woods <u>Ex1 Ex2</u>	<u>Symmetry</u>	Very Best	Color Creative	Detroit Polo Club	<u>25</u>	Tim G
September	Car Details <u>Ex1 Ex2</u>	<u>Diagonal</u>	Very Best	Monochrome	Jackson Civil War Muster	<u>15</u>	Pat R
October	People At Work <u>Ex1 Ex2</u>	<u>Negative Space</u>	Very Best	Group Shoot	Detroit Night Shoot	<u>12</u>	John M /Tim G
November	Street Photography (w People) <u>defined</u>	<u>Rule of Space</u>	Very Best	Nature **	Detroit River Walk	<u>17</u>	Pete D
December	Windows <u>Ex1 Ex2</u>	<u>Contrast</u>	Very Best	Color Creative	In Door	<u>5</u>	Glen S
					Best 10		
					PM1225	<u>5</u>	Jeff B

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

2026 Calendar Categories

For each meeting starting in January you will submit a total of 5 photos. One photo for each category (Special Assignments, Composition Rules, Very Best & Rotating). Your fifth photo can be a photo from any of the 4 categories. Yes you can submit 2 Very Best photos if you would like!

Jeff has put hot links into the calendar (anything underlined) these links will take to examples of photos for each category or an article pertaining to Composition Rules.

Website - <https://www.eccmacomb.com/>
 Facebook - <https://www.facebook.com/groups/eastsidecameraclub>
 Flickr - <https://www.flickr.com/groups/1033583@N21/>
 Hash Tag: #eastsidecameraclub



Parting Shot



Descent of Light John Mattarella



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