



Focal Point



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



Contents:

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Announcement!

The Newsletter has a new email address:
eccmacombnewsletter@gmail.com

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New Members

Group Meetings

October 15th:

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

November 19th:

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

December 17th:

Best 10

Mentoring

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

[Eastside Mentoring Program](#)

Group Outings:

October 7th Print Competition Mounting

October 17th Detroit River Walk

November 5th Indoor Photo Shoot

December 5th PM1225

From the Editor

October — Embracing the Dark

As the days get shorter, photography takes on a different character. Shadows deepen, colors shift, and light becomes more dramatic. Low-light conditions can be challenging, but they also open up new creative possibilities. Night scenes, silhouettes, and moody compositions all come into play. Instead of avoiding the dark, embrace it. Experiment with longer exposures, higher contrast, and bold lighting. Sometimes the most compelling images are the ones that reveal just enough—and leave the rest to the imagination.

Pete - eccmacombnewsletter@gmail.com

Cover Photo

Our first club voted cover photo goes to: Hummingbirds by Gregg Smith

Congratulations, Gregg on the first ever club voted cover page!

Reminder: Print Competition

Print Competition Mounting night is this month October 7th. You can submit one Color print and one Monochrome (Black & White) print for the competition and there is a monetary reward for winning!



Monthly Training

- [TOP 3 PRO LIGHTROOM techniques to rescue dull, lifeless photos!](#)
- [How to Create an Insta Digicam Look in Photoshop](#)
- [Luminar's Next Masking Update Blew Me Away](#)
- [Fundamentals of Compositing Images I Photoshop in Five](#)
- [WATCH THIS! Before You Use the Light Adjustment in PS](#)
- [Photoshop Finally Added This Feature!](#)

Articles

- [Is the Panasonic LUMIX L10 the Perfect Travel Companion?](#)
- [Photographer Captured Crowds in the 1980s and 1990s Before Society Changed Forever](#)
- [The Undeveloped Film Market: The People Who Buy Strangers' Mystery Rolls at Estate Sales](#)
- [The Secret No One Tells You About Lighting Great Night Portraits](#)
- [DXO PHOTOLAB 10 REVIEW | HARNESSING NEW AI TOOLS: DEPTH MASKING, PEOPLE SELECTION, &](#)

Through Their Eyes

Jasper - Jeff Meurer



What Moved Me About This Image

This wide, sweeping landscape is beautifully presented in an ultra-widescreen format. The image is filled with interesting details like the last remains of snow, the scarring on the mountains as they were lifted up, the water flows, and the beautiful blanket of trees at the base of the mountain along with the great colors and the tranquility of the lake. And on top of it all, this majestic photo is technically flawless and distraction free.

Jeff Bondono



Previous Monthly Articles

- [How to Correct Over Editing & Object Halos in Lightroom & Photoshop](#)
- [Create Stylish and Sophisticated Black and White Photos with Lightroom](#)
- [Vintage Lenses on Modern Cameras: Failed Experiment or Cinematic Gold?](#)
- [Lights Out in Scoresby Sund: Capturing a Total Eclipse in the High Arctic](#)

Previous Monthly Trainings

- [Forced Perspective Photography Tutorial](#)
- [Tips to Get The BEST Edit Possible in On1 Photo Raw](#)
- [Stop Duplicating Layers... Do This Instead](#)
- [Don't Press The Shutter Until You Check This](#)
- [I bet You Didnt Know THIS MASKING TRICK - Lightroom Tutorial](#)
- [Use This TONE CURVE Trick for BEAUTIFUL COLORS - Lightroom Editing](#)
- [Basics of PhotoPills](#)
- [Create a Realistic Fan Flag Mockup in Photoshop](#)
- [New Photoshop Camera Raw Features \(July 2026 Update\)](#)
- [How to Create a Pixel Stretch Effect in Photoshop](#)
- ["Lightroom" Couldn't Do This - Until Now](#)
- [These Masking Techniques Made My Photos Better \(Luminar Neo\)](#)

Through Their Eyes

Soaring Into Sunrise - Joe Gazzarato



What Moved Me About This Image

The photograph's clean, minimalist composition immediately draws me in. The broad sunrise forms a calm, uncluttered background that keeps the bird as the unmistakable focal point. Positioned according to the rule of thirds, the bird's diagonal flight adds direction and visual balance.

The stubble glimpses of the trees and the marsh grasses provide just enough visual information to establish a sense of place without competing with the simplicity of the scene. They also create a natural frame around the image.

Most of all, as cooler months approach, I love the warm glow of a summer sunrise. It feels almost tangible, you can imagine the marsh's warmth, humidity, and salty air. The photograph captures not only a moment but also the quiet atmosphere of a summer morning, a feeling I know I will miss.

John Mattarella

Through Their Eyes

What Moved Me About This Image

This painterly photograph depicts a man alone in his cramped workspace, surrounded by the tools he needs to accomplish his work. He looks like a rough-and-tumble guy and his workshop reflects that personality. The sparks sucked into the mouth of the exhaust snake, the fan attempting to provide comfort in a hot environment, and the concentration on the job at hand add intensity to this terrific portrait.

Jeff Bondono



Mr. Grinder - Glen Suszko

What Moved Me About This Image

What draws me to this photograph is the combination of realism and almost painterly quality. It captures the craftsmanship of a skilled trade and the worker himself looks like he belongs in the environment. His appearance conveys toughness, experience, and grit.

Yet there is an interesting juxtaposition between the hardened subject and the softer quality of the image. The sparks, machinery, concrete walls, and cluttered workshop suggest a harsh, demanding environment, while the rendering of the image is gentle with a painterly feeling. To me that softness seems to suggest that this is simply more than a job, there is a sense the worker is comfortable in his craft and takes pride in what he is doing.

What I especially like is that the photograph makes me feel as though I have stepped into his workshop for a moment. I can almost hear the grinder and smell the smoke and metal in the air. The sparks provide energy and movement, while the surrounding tools and equipment tell a story of the environment without needing any explanation.

John Mattarella

Shooting and Editing an Image Using HDR

My take on doing HDR, by Robert McGarry, using suggestions from Jeff Bondono.

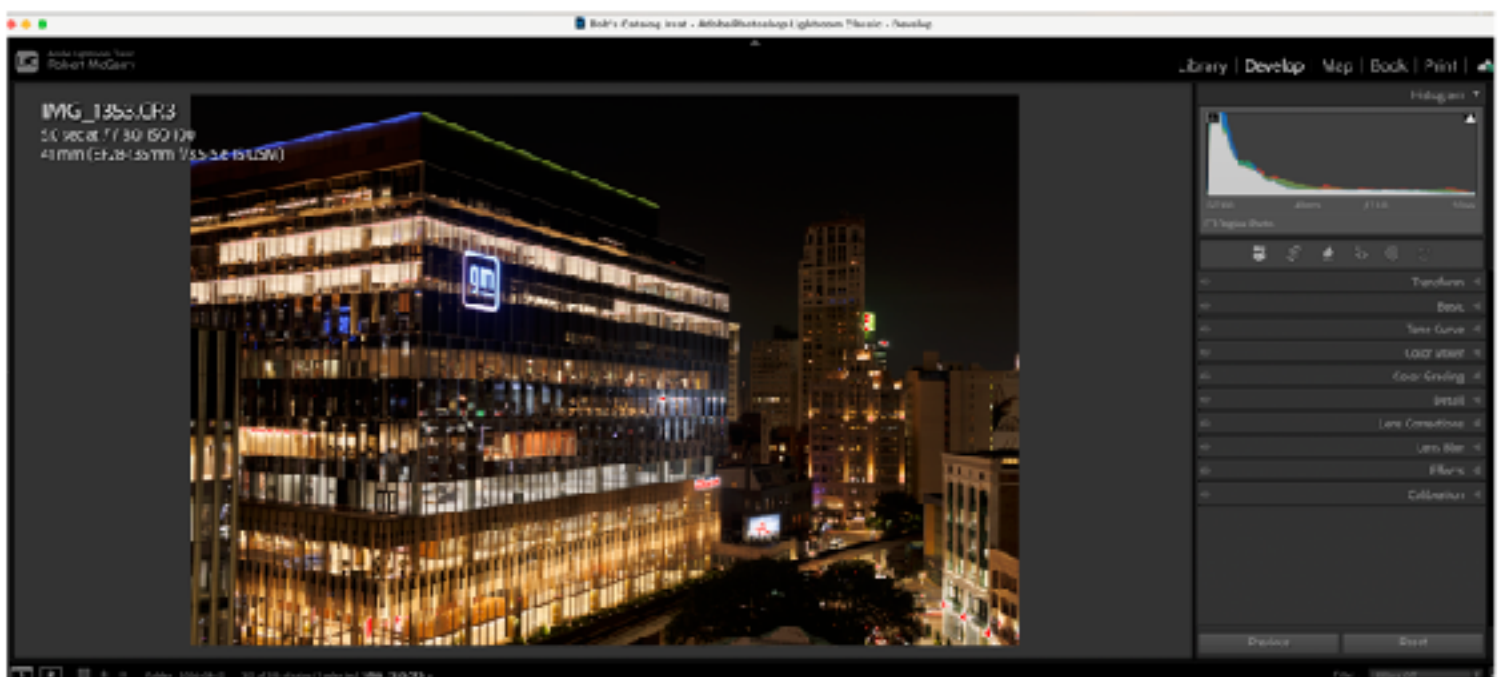
Background

This years Eastside Camera Clubs “Detroit Night Group Shoot”, being lead by Jeff Bondono had a focus on Jeff’s specialty, Architectural Photography. Part of the evenings activities was supposed to be a mini course, led by Jeff on shooting HDR Panoramas. Unfortunately, thanks to a security guard at the Z deck, that did not like a bunch of photographers shooting from the 8th floor, we ended up moving to the roof of One Campus Martius Garage, eating up time for the course.

However, I was able to pick Jeff’s brain at dinner, and decided to try shooting a HDR image, using some of the suggestions I picked up from Jeff.

Setting up the Shot

I thought the lower part of the GM Building (Hudsons Tower) would be a good choice for an HDR shot, as at night, the bright lights of the building, and other buildings in the Library Park area. Camera on tripod, set to manual mode. ISO 100, aperture F8 to give good depth of field, but keep shutter speed to a reasonable amount. I used a midrange zoom, and found 41mm focal length to be good for the composition I was going for. To find the shutter speed, I used the live view histogram on my camera, to achieve an image where both blacks and whites were climbing the walls about equally, which was 5 seconds of exposure, unedited image below.



Shooting and Editing an Image Using HDR Cont'd

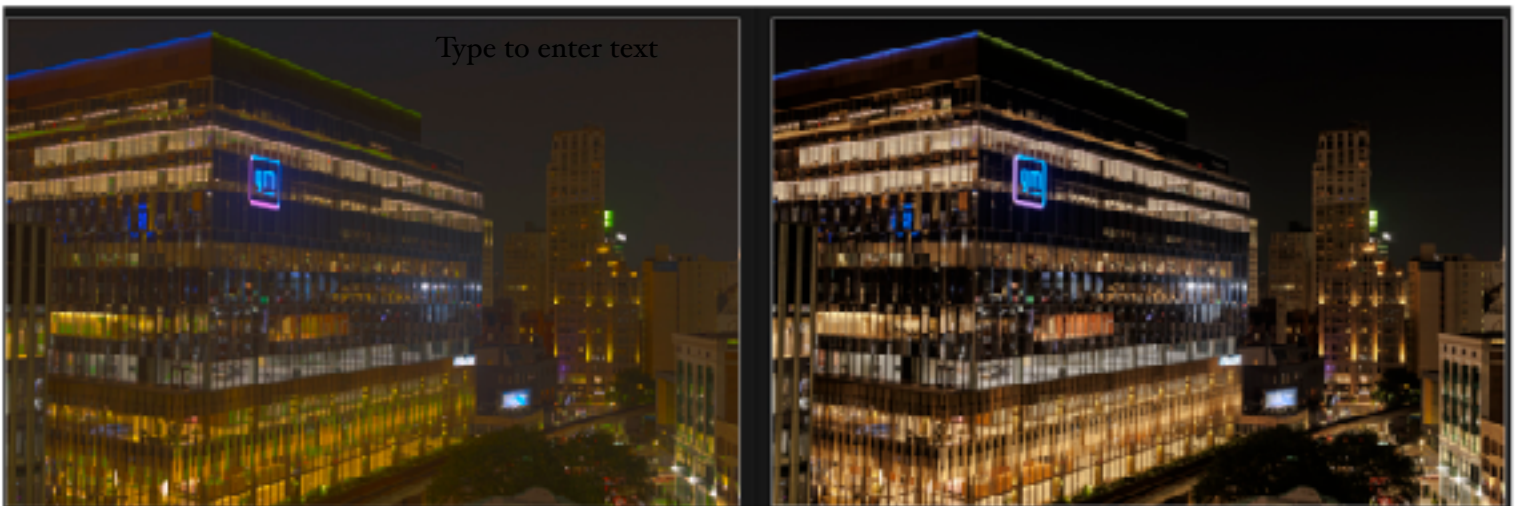
As you can see from the screen shot, most of the image is captured, within the SDR image, however the red highlight, indicates that many of the bright lights are clipped.

Doing the bracketed captures:

Normally for an HDR we shoot at least 3 images. A good rule of thumb is go three stops brighter, and three stops darker. Calculating shutter speeds for the bracket to get 3 stops, would equal 40 seconds and 0.6 seconds. Since 40 seconds, would require me to switch to bulb mode, and get creative about timing the exposure, I opted to go 30 seconds, which I could dial in in manual mode, for the long exposure. Since 30 seconds is 2 2/3 stops, I adjusted my short exposure to 0.8 second. I still had some minor clipping on the brightest lights. In hindsight, I should have subtracted the 1/3 stop, from the short exposure, and reduced exposure time to 0.5 seconds, giving me a full 6 stops between brightest and darkest images.

Processing the HDR:

For my first attempt I simply selected the three images in Lightroom Classic, and did a photo merge, HDR. The results looked ok, but I wasn't thrilled, the highlights were clipped, and that was not what I was looking for. Also an extended histogram appeared, indicating that there were pixels beyond the normal SDR image. My next move was to try merging in Photoshop, so I sent the Images from Lightroom Classic into Photoshop, for HDR merge. The resulting PSD file, ended up looking muddy, and flat, and was less pleasing than what I had achieved in Lightroom Classic. See the screen capture below, the Photoshop image is on the left, and the Lightroom image is on the right.



Shooting and Editing an Image Using HDR Cont'd

Solving the processing issue:

I then began doing some research, and found out that Lightroom Classic beginning with Version 15 (October 2025 release) Adobe added support for Full HDR Images. What that means, it will preserve highlights that can only be displayed on an HDR capable monitor. Since not everyone has HDR monitor capability, Adobe included a check box in Lightroom Preferences>Presets "Enable HDR editing by default for HDR Photos". If the box is checked on, you get HDR's for an HDR monitor. If the box is checked off, Lightroom Classic performs, like it did in prior versions, and will render an SDR compatible HDR. If you uncheck the box, you can still process for an HDR monitor, by pressing the HDR button in the Develop Module.

Processing the final image

With the processing problem resolved I had Lightroom Classic render the image as HDR>SDR DNG file. Note If I press the HDR button in Develop, the HDR information is available in the same DNG file, so you can do multiple versions in Lightroom Classic. I then opened the DNG file into Camera Raw for final processing. The reason I chose Camera Raw, rather than Lightroom, is Camera Raw has a new effect called "Glow" which has not yet been added to Lightroom. I wanted to add the Halation option to bloom the lights, keeping the color.

My processing steps were, to run AI Denoise, to remove any noise, that may have been present in the shadows. Using the Vetorscope I adjusted color and white balance, as well as black point, white point, highlights, and shadows. Increased vibrance, and saturation, then added the "Glow" effect. I added a sky mask and brightened the sky. Then applied sharpening, using a mask to limit sharpening to the areas of greatest detail. I used Photoshop to crop the image to final dimensions. Here is the final image:



Composition Begins with Seeing

How One Photograph Can Teach Several Lessons

By G. William Buchanan, HonPSA, PPSA



Downtown Detroit. The curved People Mover rail, tonal contrast, diagonals, verticals, repetition, and depth work together within one frame. Photograph by G. William Buchanan.

I recently completed a long-term project, a new book about composition titled *Composition My Way: Four Voices, One Frame*. It grew out of more than fifty years of experience as a photographer, teacher, judge, and viewer of photography.

After the manuscript and cover were finished, I looked again at this photograph of downtown Detroit. It was too late to include it in the book, but I immediately recognized how many of the book's lessons were present in this one frame.

Composition Begins with Seeing

How One Photograph Can Teach Several Lessons Cont'd

Composition begins with seeing. Before a line can lead the eye, a diagonal can create movement, or light can establish a center of interest, the photographer must first recognize those possibilities within the scene. The camera records what is in front of us, but composition reveals what the photographer saw.

Seeing the Structure

The Squint Test. Squint your eyes until the smaller details begin to disappear. What remains are the principal shapes and tonal masses. In this photograph, the brightest area is the building in the lower-right portion of the frame. It attracts attention even before the viewer begins examining the architectural details.

The Rule of Thirds. That same building lies near the lower-right power point of the Rule of Thirds. Its placement gives it prominence without making the composition feel rigid or mechanically arranged.

The Curved Lead-in Line. The People Mover rail enters near the bottom of the frame, sweeps through the foreground, and gently carries the eye toward the brighter building. The curve provides a natural route into the photograph rather than allowing the viewer's eye to wander without direction.

Diagonals and Verticals. The streets, rooftops, and rail create diagonals that add energy and continue the inward movement. Strong vertical lines in the buildings provide stability. The contrast between movement and stability helps organize a complicated city scene.

Repetition and Depth. Rows of windows and repeated architectural forms establish rhythm. Buildings overlap and become smaller as they recede, giving the scene depth. The tall building cropped by the left edge also acts as a visual frame and helps contain the composition.

Black and White. The black-and-white treatment emphasizes shape, line, texture, and tonal contrast. Without color competing for attention, the underlying structure becomes easier to see. The expressive clouds provide a secondary area of interest and keep the broad sky from becoming empty space.

These elements work together without appearing deliberately arranged. That is when composition is most effective. The viewer experiences the photograph before becoming conscious of how the frame was organized.

The Four Voices

In my book, I examine photographs through Four Voices. Each voice asks different questions, and each reveals something the others may overlook. For this photograph, they speak in the following order.

PHOTOGRAPHER

From this elevated viewpoint, I saw more than a collection of Detroit buildings. I saw a composition built from movement, geometry, and tonal contrast. The curve of the People Mover rail became my lead-in line, while the streets and rooftops supplied the diagonals. I chose black and white to emphasize those structural relationships and prevent color from competing with the design. My purpose was to reveal the visual rhythm of the city and guide the viewer through it.

Composition Begins with Seeing

How One Photograph Can Teach Several Lessons Cont'd

TEACHER

Begin with the Squint Test. As detail disappears, the photograph resolves into several strong tonal masses: the brighter building in the lower right, the darker buildings surrounding it, and the broad sky above. The curved People Mover rail leads toward that brighter architectural center. Diagonal streets, rooftops, and structural lines reinforce the movement, while the strong verticals provide stability.

JUDGE

The photograph demonstrates strong control of line, shape, tonal contrast, and visual movement. The sweeping curve creates depth and provides a compelling entrance into the scene. The tall building cropped by the left edge carries considerable visual weight, but it also acts as a frame and helps keep the eye within the photograph. The bright building in the lower right becomes the primary center of interest, while the darker architecture, distant tower, and expressive clouds provide balance and secondary areas of interest. Despite the complexity of the cityscape, the image remains visually organized.

VIEWER

My eye enters near the bottom of the frame and follows the curved rail toward the bright building. From there, I move through the darker buildings, climb the strong vertical lines, and finally reach the clouds. The combination of curves, diagonals, repetition, and depth gives the city energy, while the black-and-white presentation brings order and unity to the scene.

Learning to See

Each voice helps us see the photograph differently. The Photographer explains what was recognized within the scene. The Teacher identifies the compositional tools. The Judge evaluates how successfully they work. The Viewer completes the photograph through personal experience.

Together, the Four Voices remind us that composition is not merely a collection of rules. It is the art of seeing, and of helping others see.

Composition Simplified

The Figure in Landscape

When including Figures in landscapes, either the landscape must dominate or the figure. Some landscapes look meaningless without Figures. The reason for introducing a Figure is to give the picture scale. Figures enable one to judge the size of surrounding objects.

Trees appear bigger when contrasted with figures.

Contrast, by exaggeration of size in tone or area, is what really gives feeling to the picture.

The figures must look as though they belong there.

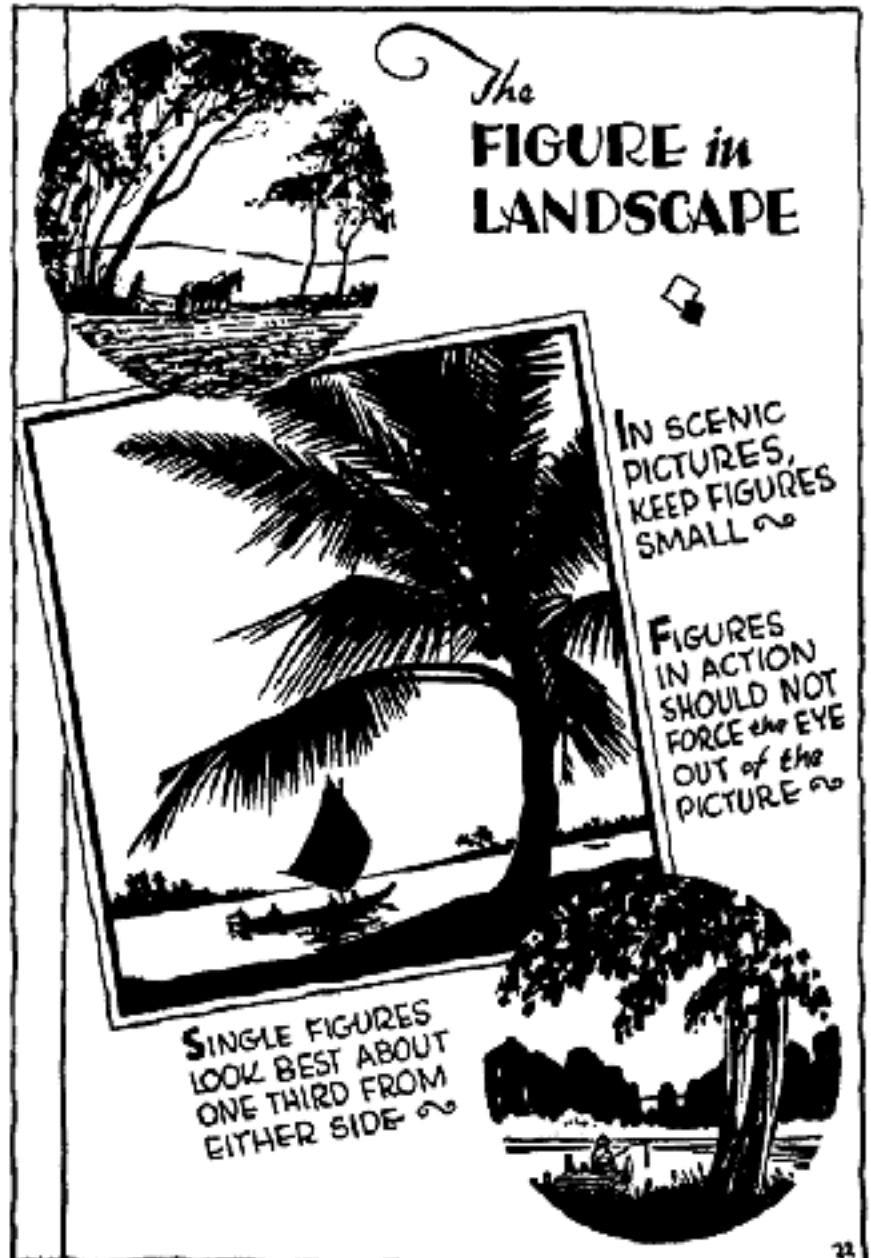
A man in a dress suit would look out of place in a primitive setting. So would a begrimed miner look out of place in a Formal gathering.

When more than one Figure is shown, they should be looking in more or less the same direction, preferably in the direction of the center of interest. They should never look posed or stiff. Keep them away from the sides, top or bottom. Viewer always assumes the character or roll of the figure in the picture. The Figure should help to stir the imagination.

Figures in landscapes can be made to create a feeling of romance or mystery, or the spirit of exploration and adventure.

In the stillness of the deep woods, one's imagination becomes very Fertile~ Look for old mills, logging trails or remnants of a past age. Whether in the old world or new, it is always best to use models native to the surroundings.

If the figure is to be the chief element, keep it large enough to make the landscape subordinate.



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 “Pocket Giants”



Tim Griffin



Pete Drellick

Member Photos



Judy Gamache-Krutsch



Tim Griffin



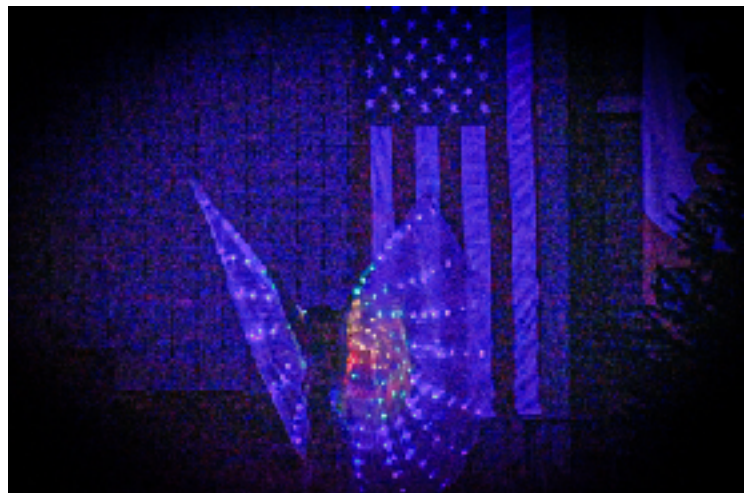
A Face from Detroit's Past - Steve Wormlight



Brier Island Lighthouse - Germaine Finley



Canon fire - Ken Suddick



Electric wings with American Flag - Kurt Roman



Fishing Solo - Steve Folsom



Lone Trees - Bill Buchanan



Lonesome Rose Mike Schany



Packard - Paul Roman



Open water - Mark Carleton

Member Photos



Pirates 4 Tigers 1 - David Gzesh



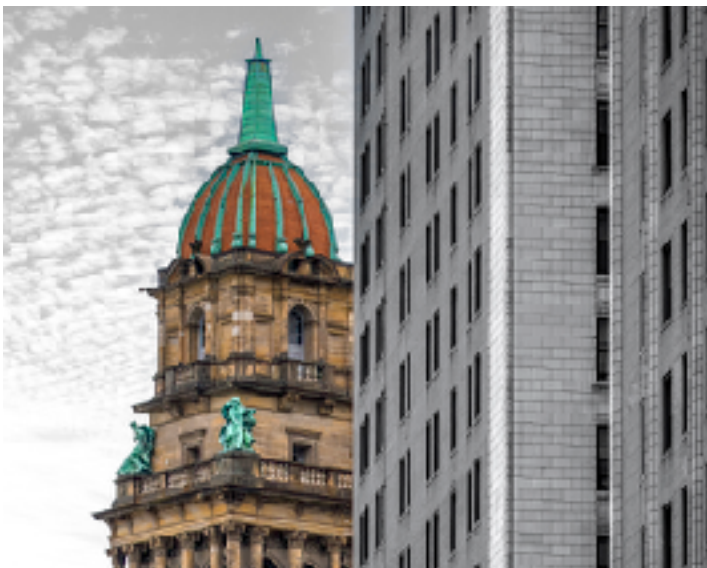
Port Austin Water tower - Tom Vezina



Purple and Green - Robert McGarry



Shaping The Skyline - Lorell Leon



Wayne County Building - in color - Suszko Glen

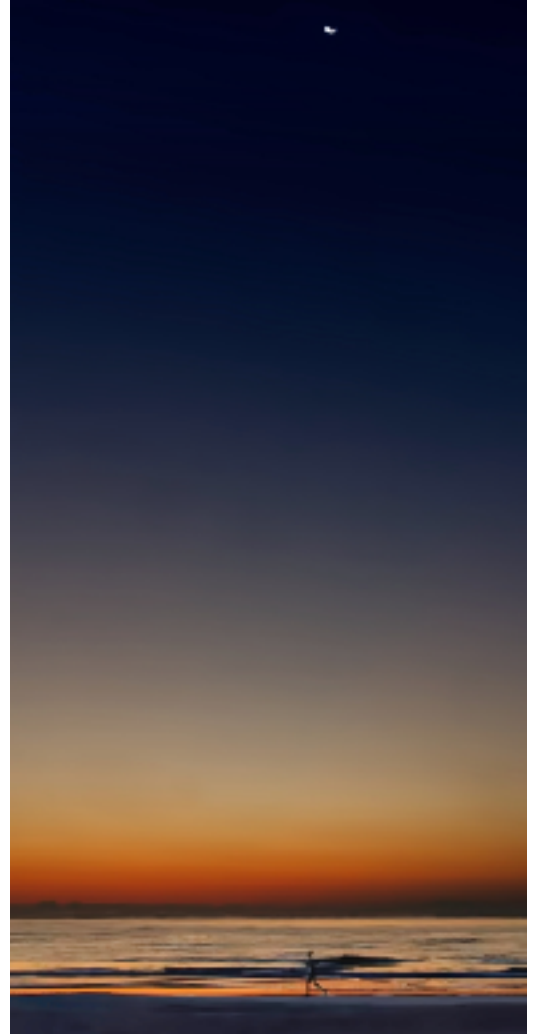
Member Photos



Standing Tall - Peter Drellick



Suszpended at Red Rocks Canyon - Glen Suszko



Space is huge - Mike Gleason



The Quiet Acre - Karen DeCoster

Member Photos



Waiting For The Tide - John Mattarella



Winter's Breath - Jeff Bondono



Flying High - Tim Griffin



A Warm Welcome - Steve Wormlight



Calvary rider - Ken Suddick

Member Photos



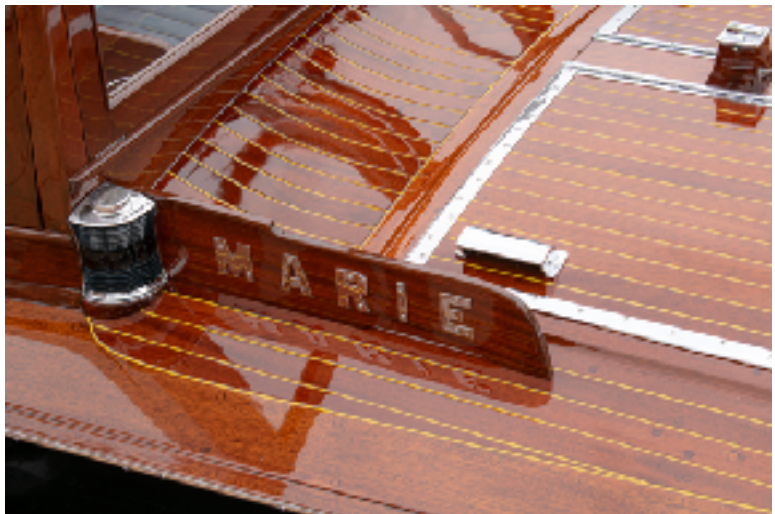
hungry bear - Jeff Meurer



Wizened Wizard BW - Steve Folsom



The Ambassador and Gordie Howe - Bill Buchanan



Muskoka Boat - Mark Carleton



Forged in Light - Jeff Bondono



Double Rainbow over Ann Arbor - Robert McGarry

Member Photos



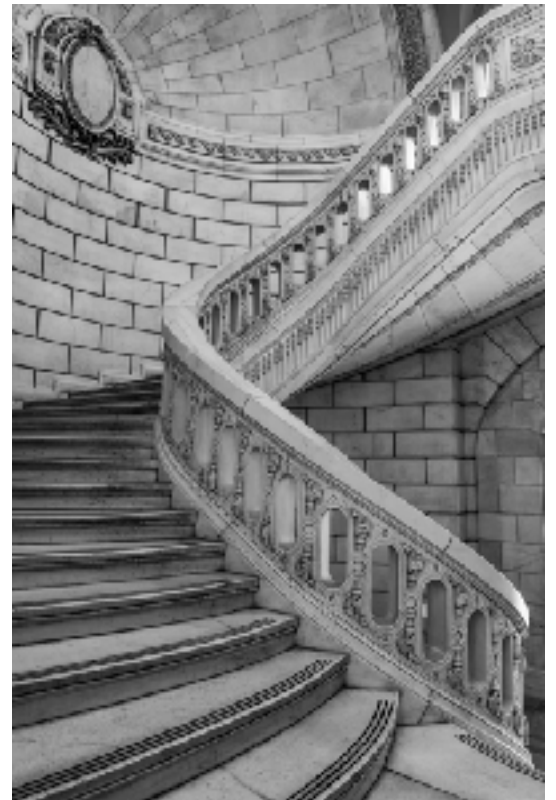
Bald Eagle - Gregg Smith



Twilight Falling - Lorell Leon



Tim Griffin



Where Stone Flows - Jeff Bondono

Contribute to your newsletter!

If you have stories or other information for the club please forward it to: Pete Drellick
@ eccmacomnewsletter@gmail.com

2026 Calendar

[Link to 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	<u>15</u>	Trains / Trams / Busses Ex1 Ex2	<u>Rule of Thirds</u>	<u>Very Best</u>	<u>Group Shoot</u>	Education - <u>Get To Know Your Camera</u>	<u>8</u>	Tim G
						In Door	<u>22</u>	Glen S
February	<u>19</u>	Subject: <u>initial of last name</u>	<u>Leading Lines</u>	<u>Very Best</u>	<u>Nature **</u>	Education - <u>Composition</u>	<u>5</u>	Tim G
						<u>Stahl's</u>	<u>7</u>	Lorell L
March						Education - <u>Milky Way / Night Sky</u>	<u>5</u>	Tim G
	<u>19</u>	Macro Ex1 Ex2	<u>Patterns</u>	<u>Very Best</u>	<u>Color Creative</u>	<u>Detroit Historical Museum</u>	<u>14</u>	John M
April	<u>16</u>	Throw Back to Years Ago Ex1 Ex2	<u>Fill the Frame</u>	<u>Very Best</u>	<u>Monochrome</u>	<u>Eastern Market Murals</u>	<u>18</u>	Tim G
May	<u>21</u>	Music / Singing Ex1 Ex2	<u>Rule of Odds</u>	<u>Very Best</u>	<u>Group Shoot</u>	<u>Edsel/Eleanor Ford Estate</u>	<u>16</u>	Tim G
June	<u>18</u>	Head Stones Ex1 Ex2	<u>Frame your Subject</u>	<u>Very Best</u>	<u>Nature **</u>	<u>Howell Balloon Fest</u>	<u>27</u>	John M
July	<u>16</u>	Woods Ex1 Ex2	<u>Symmetry</u>	<u>Very Best</u>	<u>Color Creative</u>	<u>Detroit Polo Club</u>	<u>25</u>	Tim G
August	<u>20</u>	Car Details Ex1 Ex2	<u>Diagonal</u>	<u>Very Best</u>	<u>Monochrome</u>	<u>Jackson Civil War Muster</u>	<u>15</u>	Pat R
September	<u>17</u>	People At Work Ex1 Ex2	<u>Negative Space</u>	<u>Very Best</u>	<u>Group Shoot</u>	<u>Detroit Night Shoot</u>	<u>12</u>	John M /Tim G
October						<u>Print Competition Mounting</u>	<u>8</u>	Glen S / Pete D
	<u>15</u>	Street Photography (w People) <u>defined</u>	<u>Rule of Space</u>	<u>Very Best</u>	<u>Nature **</u>	<u>Detroit River Walk</u>	<u>17</u>	Pete D
November	<u>19</u>	Windows Ex1 Ex2	<u>Contrast</u>	<u>Very Best</u>	<u>Color Creative</u>	In Door	<u>5</u>	Glen S
December	<u>17</u>	Best 10				<u>PM1225</u>	<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



Winter Goose - Jeff Meurer



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