Focal Point

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

New Members | Group Outings | Group Meetings | News | Calendar

New Members

Roman Tornopilsky

Group Meetings

November 19th:

Special Assignment: Windows, Contrast, Color Creative & Very Best

December 17th:

Best 10

PIZZA PARTY!

Mentoring

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

Eastside Mentoring Program

Articles

- Maybe Lightroom Just Isn't For You
- The Great Tripod Debate: Twist Locks or Lever Locks?
- 10 Winners From the Epson International Pano Awards
- AI-Edited Photos Can Lead People to Form False Memories
- Six-Tenths of a Second Separated Two Dallas Photographers in 1963, and Only One Won the Pulitzer

Group Outings:

November 5th Indoor Photo Shoot

December 5th PM1225

From the Editor

November - Gratitude Through the Lens

Photography gives us a chance to notice things we might otherwise overlook. A quiet moment, a subtle detail, a fleeting expression. It also brings us together as a community—sharing ideas, offering feedback, and celebrating each other's work. This month is a good time to reflect on that. Think about what you've learned, who has inspired you, and the moments you've captured along the way. Photography isn't just about images—it's about connection. What are you most grateful for this year?

Pete - eccmacombnewsletter@gmail.com

Cover Photo

Congratulations, Sheri Piet
Lady with Umbrella

Monthly Training

- A MUCH Easier Way to Add Glow
- Photoshop Finally Added This Feature!
- There's a Better Way to Edit Your Wildlife Photos
- I Stopped Editing the Hard Way in Lightroom
- Luminar's BIG Fall Upgrade – First Look!
- The Easiest Way to Add Gradients to Any Object in Photoshop I 6 Min Tutorial

Previous Monthly 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, & MORE!

Through Their Eyes

Where the Fence Ends - Karen DeCoster

What Moved Me About This Image

This wonderful winter picture "Where the fence ends" makes me long for just one more 85 degree day. I like the contrast of the snowy scene with a single hiker, clad in blue.
I see four rules that we have used in our Special Assignments. The hiker is the focal point for me (rule of thirds). The fence is leading you to the hiker (rule of leading lines). The lower area where the hiker is heading is the rule of space. I also see the rule of contrast in this photo. The dark fence, the dark trees and the blue hiking outfit.

Ken Suddick

What Cha Looking At - David Gzesh

Through Their Eyes

Previous Monthly Trainings

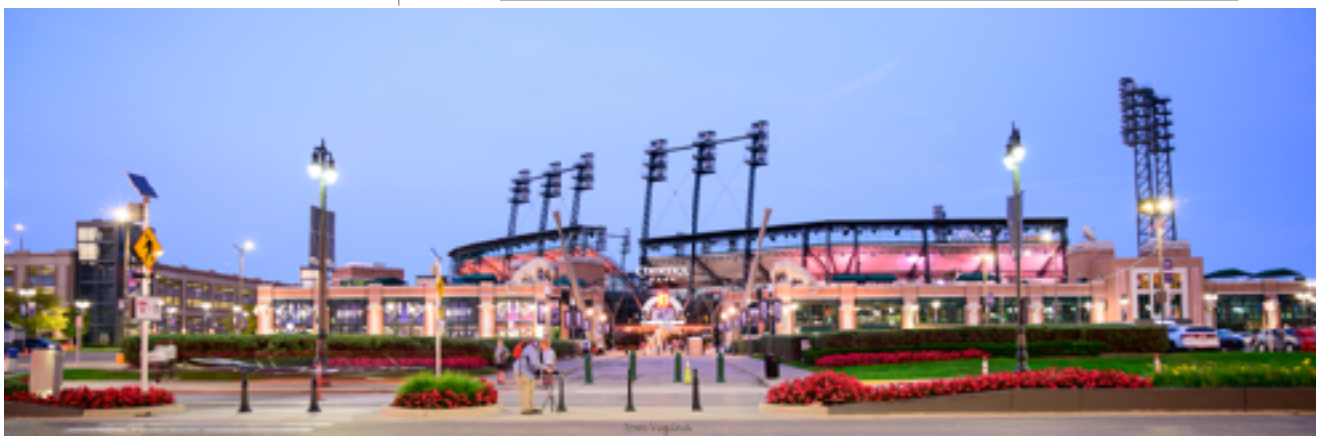
- TOP 3 PRO LIGHTROOM techniques to rescue dull, lifeless photos!
- How to Create an Insta Digicam Look in Photoshop
- Luminar's Next Masking Update Blew Me Away
- Fundamentals of Compositing Images | Photoshop in Five
- WATCH THIS! Before You Use the Light Adjustment in PS
- Photoshop Finally Added This Feature!
- 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 MASKIING TRICK - Lightroom Tutorial
- Use This TONE CURVE Trick for BEAUTIFUL COLORS - Lightroom Editing

Along Came a spider - John Mattarella

What Moved Me About This Image

Aside from the application of the technical aspects of this image, it highlights the need for the photographer to always be watching for the changing aspects of an image. That being said, this image highlights how fragile nature is. Here you have a Wasp, generally considered a hunter or at least the aggressor caught by the spider that waited patiently for someone to enter its web. This parodies so much of life.

Timothy Griffin



Comerica Park - Thomas Vezina

Removing the Unwanted by Brooks Jensen

I've been involved with photography for over 50 years now. I've seen a lot of advice. I've heard a lot of advice. And after all these years in photography, I still believe the best advice I ever received was "**remove the unnecessary**".

That's the thing about photography that's so interesting as an art medium. Most other art mediums, you have to put something in. You add a note, you add a brushstroke, you add a dance move, and you add it to whatever isn't there. Painters start with a blank canvas, etc. Poets start with a blank piece of paper. Photography always starts with it filled with every little thing in the world showing up in the image unless you get rid of it.

In essence, the act of making an artistic photograph is exactly the opposite of almost any other medium you can think of. It's taking away. I suppose the closest you could compare it to might be sculpture, where you chip away all the things that aren't the figure you're carving.

Photography is like that, in the sense we remove all the unnecessary. I've often joked that Ansel Adams' most useful tool was a 12-gauge shotgun to remove unwanted tree branches from the scene. It's intended to be funny, but there's also an element of truth.

I can't tell you how many times I wish I could just remove something. Well, then along came Photoshop, and in one of the earliest LensWork workshops we did, that was the topic. I had everybody go out into the field with Polaroids and photograph something that had an element in it they wanted removed, a power line, a tree, a bush, or whatever. And then we scanned those Polaroids, and I demonstrated their removal with the clone took in Photoshop; how primitive, how quaint by today's standards.

But essentially, it's the essence of creating a photograph. Getting rid of the things you don't want to be included. Be that by repositioning oneself, or changing the focal length of the lens, or some other in the field technique, or back in the studio where we can use software now to remove things using AI generative fill, that kind of thing.

It's mind-boggling, but it's the tool for improving photographs, because the essence of photography from its very inception has always been removing the unwanted.

A transcript from LensWork Podcast – Photography and the Creative Progress
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Thanks Lorell for providing this.

"Every photograph is a moment that won't happen again."

Sepia Tone without Filters

Recently, while processing B&W images in which I wanted a Sepia Tone and did not want a to use the standard filters available in Light Room Classic, I did an internet search and found a good starting point for creating the Sepia effect. Below are a compilation of various settings found on the internet some of which some have given me good results. Give it a try. You may be surprised with the results.

David Gzesh

Key Characteristics

RGB Color	Setting
Red	» 44 to 45% (High)
Green	» 26 to 34% (Medium)
Blue	» 8 to 21% (Low)

Quick Global Sepia

	Description
Hue: » 25-40°	Shifting from red into warm orange-yellow brown
Saturation: » 20-35%	Keeping the tone subtle rather than overwhelmingly orange

Split Toning Sepia

Tonal Wheel	Hue Setting	Saturation Setting	Luminance (L) - Notes
Shadows	» 35	» 20-25%	0-(-10): Deepens the dark sepia core. Rich, deep chocolate tones in dark areas.
Midtones	» 30-40	» 15-20%	0: Controls the overall vintage warmth
Highlights	40-50%	» 5-12%	5: Keeps paper highlights slightly warm but bright
Blending Slider	---	---	50-70: Smooths transitions between zones
Balance Slider	---	---	0-25 Shifts emphasis toward lighter zones to mimic faded paper

David's photo with the above settings.

DID YOU KNOW?

The first surviving photograph made with a camera was created by Joseph Nicéphore Niépce around 1826 or 1827. It required an exposure lasting several hours!

Thanks to Bill Buchanan for this list of ideas for us to try out over the winter.

Composition Simplified
Figures in Action

When depicting moving figures, there is a right and a wrong time to catch the action. The action appears more powerful and convincing ii caught lust at the beginning or at the finish. Figures moving directly across the range $_0$F vision show greater speed than they would if moving toward or from the observer.

Always keep plenty of space in front of moving figures. Without this, the figures will appear as if they are running into a wall or obstacle. The wall or obstacle is the edge of the picture.

The success of an action picture depends on the way that you dramatize it. Watch the action and catch it when it looks the most convincing. The action should never have a frozen appearance; you have to feel the thrill of action in your own mind, before you can reproduce it convincingly.

For those who wish to record figures in action, a small pocket size camera equipped with a fast lens and a direct view finder is the best.

Action pictures call for quick thinking and a nose for news. The artist has little or no time to think out a composition, so the best thing to do is shoot first and trim afterwards.

Single figures and small groups in action are interesting, whereas large groups are apt to appear riotous and distracting.

COMPOSITION SIMPLIFIED By Hermon Gabriel

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 "Triple Shot Story"

Little back story on this. All 3 shots are of the same plant. I set it up and took shots every day until it was open. This was about 4 days apart.
Tim Griffin

THANKSGIVING

R A R L L A B T O O F D U U O D I T X T
M N M U T U A U C I E G N I S S E L B S
U U R R H Z B U Y O S I M A R W J R T L
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Q A R Z J P B M C L S Y T S O U J O B P
E P E I M S A X C H S X V K Y B E D L C
D M S E I P M I R G L I P G A R G W Y Y
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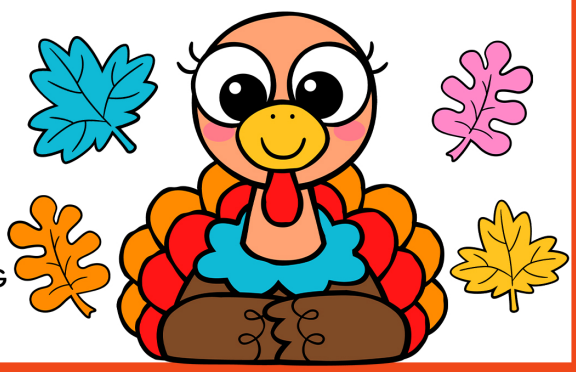
A R C M A Y F L O W E R M W X X Q B K J
P Q Z B E W R U M T R A D I T I O N Q S

Images (c) LittleRed, EduBakery.com, Jax and Jake, Bunny on a Cloud

AUTUMN
BLESSING
BROWNIE
BUTTER
CANDLE
CASSEROLE
COBBLER
CORNBREAD
CRANBERRY
FEAST
FOOTBALL
GRATEFUL
GRAVY
HARVEST
HUNTING
MAPLE
MAYFLOWER
NOVEMBER
NUTMEG
PARADE
PILGRIM
PUMPKIN
STUFFING
SWEET
THANKFUL
TRADITION
TURKEY
VOYAGE
WAMPANOAG
YAMS

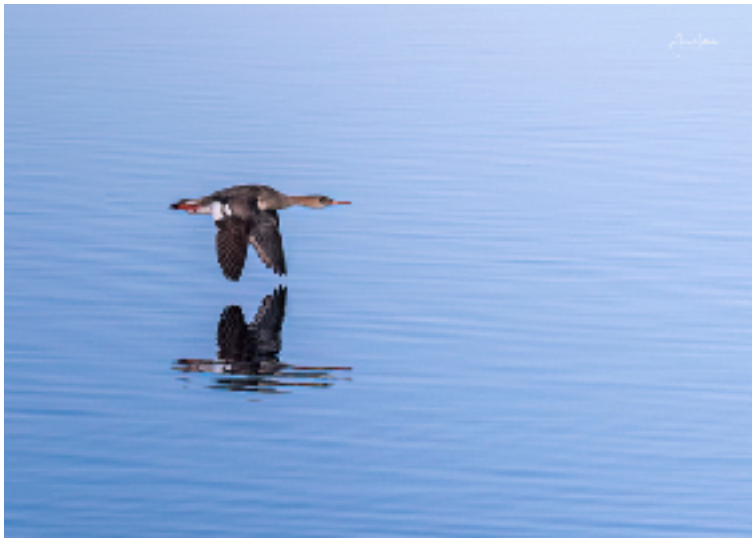


SUPERSTARWORKSHEETS

Member Photos

Black Lake Eagle - Germaine Finley

Tim Griffin



Destination Unknown - John Mattarella

The goblet - Mike Gleason

Rock House_ Hocking Hills - Steve Folsom

Rimia - Pat Reed

Member Photos

The Blue Bridge during Blue Hour - Jeff Bondono

Lone Trees - Bill Buchanan

Impressive show - Mike Gleason

Perky & Pink - Lorell Leon

Past and Present - JoAnn Turk

Member Photos

cow girl - Jeff Meurer

Glance Askance - Steve Folsom

Big Appetite - Thomas Barr

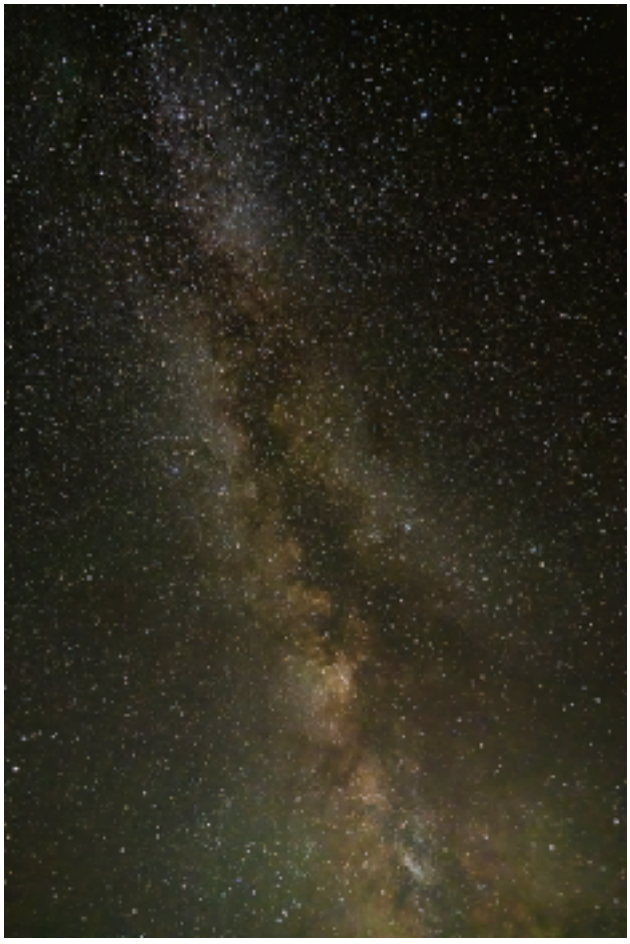
Berea Falls - Steve Folsom

Get Out of My Way - JoAnn Turk

Member Photos

Morning Glory Wreath Mike Schany

Blake's Cider Mill - Kurt Roman



Night Sky at the Cabin - Germaine Finley

Mother and Child - Thomas Barr

Member Photos

Going Fishing - Joe Gazzarato

See Ya Tomorrow - Jeff Bondono

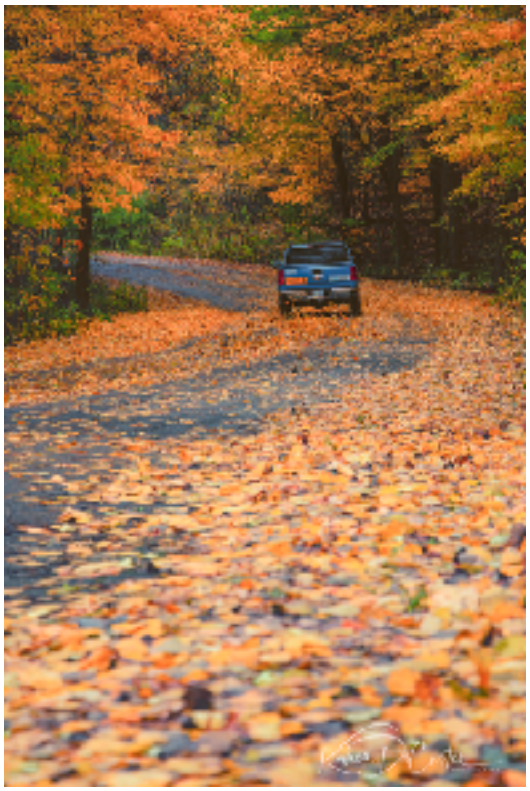
Hold Your Fire - Steve Wormlight

Budapest Parliament - Ken Suddick

Member Photos

Ford house - Paul Roman

Red Knapp's - Thomas Vezina



Leaving October Behind - Karen DeCoster

VT Evening Street Mike Schany

Forged in Light - Jeff Bondono

Tim Griffin

Member Photos

exhibitionist - Sheri Piet

Go Fast Faygo - Glen Suszko

Conga Line - JoAnn Turk

Grand Trunk Bar and Grill - Lorell Leon

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

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

Street Photographers - Ken Suddick

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