



In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

OFFICE BEARERS

President	Ian Cambourne 0410 457 752
Vice President	Marian Paap 0402 116 670
Treasurer	Paul Hulbert 0402 941 505
Secretary	Vacant

THE COMMITTEE

Competition Manager	Tim Hodson
Publicity/Social	
Coordinator	Alan Sadleir
Newsletter Editor	Marian Paap
Librarian	Josephine Blue
Webmaster	Jonathan Auld
Garden Comp	John Hughes
Committee	Alan Aldrich & Peter Burford

WHAT'S ON **THIS MONTH**

- SEP 4** - COMP – Interclub – Blacktown, The Hills, Hawkesbury [No HCC Meeting]
- SEP 11** - Digital Night - Photoshop
- SEP 18** - COMP – Geoff Pfister Portrait Award
Judge: Phil Ramsden

WHAT'S ON **NEXT MONTH**

- OCT 2** Presentation –
Police Forensic Photography
- OCT 9** Digital Night - Photoshop
- OCT 16** COMP – Digital – Manipulate To Your
Hearts Content
Judge: Janie News
- OCT 30** MYSTERY BAG – Balloons

FROM THE PRESIDENT

Well, who would have thought our first attempt at Photographing a Song would be the success that it was. Congratulations to everyone who entered. All entries were brilliant and I was in awe of the level of creativity and capabilities of those people who shared their efforts on the night. I would like to think that many more people left the night inspired and have now started thinking about their entries for next year's comp. I know that my wheels began turning this year, but became stalled along the way. I intend to kick start them again at the first opportunity and not miss out twice.

As you are reading this newsletter, if we are not at the interclub, we will be within 72 hours or less. Again, my congratulations to all who offered entries for this comp and also to those who attended our meeting to select our combined entries. Not a small or easy task. The selections caused much discussion and debate and it was very pleasant for this president to see a group of people working very well together, respecting each other's thoughts and opinions, and combining for the good of our club. In previous interclubs we have often come second, let's see if we can go one better. I strongly recommend our members to attend the comp if at all possible, it is always good to see how these comps run but it is also good to see work from other clubs and their members, rather than seeing our own work all the time.

Our club comp this month is of course our annual Geoff Pfister Portrait comp. As this comp is a memorial to one of our dear friends, I trust that all members will honour Geoff's memory and understand that entries are to be portraits of fellow living human beings.

As we are now in September with only three months remaining for us this year, we really must start looking towards options for our Christmas party. If you have any thoughts or suggestions, please don't keep them to yourself until it is too late. We would love to finish this year on a good note where we could please as many people as possible. And also before our Christmas party will be our AGM. If you have any thoughts regarding the way the club conducts its meetings or activities, or its committee members, again please speak up in advance.

The AGM is scheduled to be held on the same night as our end of year comp and award night, so of course the smother and quicker the AGM part of the night is completed the better.

Jan Cambourne

GEOFF PFISTER PORTRAIT COMP

The Hawkesbury Camera Club honours late president Geoff Pfister with a special annual photography competition.

The Geoff Pfister Award is presented to the best black and white or colour portrait taken by a financial member.

To view merit winners from previous year competitions, check out our gallery.

Background

Geoffrey Pfister attended his first meeting at the Hawkesbury Camera Club many years ago and immediately became a keen and enthusiastic member. He began as one of our B grade members, but quickly rose to A grade. He welcomed the comments and critiques of our visiting judges, but was also heard on many occasions giving his own comments and critiques, in a good natured and humorous manner that only he could deliver.

Geoff was instrumental in causing our club to increase the frequency of our meetings from the then first and third Wednesdays of each month to include our “digital” nights on the second Wednesdays and further meetings in those months that had a fifth Wednesday. He also made it well known that a Wednesday night without camera club caused him to suffer withdrawal symptoms. Geoff also taught photography at the Hawkesbury Evening College and through his various contacts greatly bolstered the club’s membership. Such was Geoff’s love for photography and the Hawkesbury Camera Club.

We all have our favourite photographic subjects, Geoff’s favourite, far and above all others was photographing other people, be it in a studio environment, in their normal workplace, or just passers-by in the street.

During his term as club President, Geoff learnt that he had contracted an incurable illness, continued to serve the club, but when he felt it appropriate, he stepped down from office.

Geoff’s strength and character shone through with in his participation in club activities as he continued to be an active and keen member, voicing his humorous opinions as always, whenever there was a pause in discussions, right to the very end.

Sadly, in early April 2011, Geoff left this life and his family that he cherished, but his memory will live on in the heart of our Hawkesbury Camera Club, through our perpetual Geoff Pfister Portrait Award.

Geoff will always be missed, but never forgotten.

LIBRARY NEWS

The following eBooks are available for borrowing.

eBooks

Natural Light
Portraits
Portraits Recipes

EXHIBITIONS

Head on Photo Festival Street

Date of Show:

Sat, 18/05/2013 - Fri, 18/10/2013

In *Street* nine Sydney photographers showcase their city in their own way utilising technology from large format film to mobile phone cameras.

While approaches vary, all walk Sydney’s corners and curbs with openness, curiosity and a willingness to be surprised by the beauty and humour that exist in the familiar and mundane.

These pictures are a reminder to look up as daily life bustles past.

Street features work from local photographers Derby Chang, Stephen Godfrey, Lyndal Irons, Kaily Koutsogiannis, Steve Marshall, Geoff Roberts, Garry Trinh, Franky Tsang, and Brent Winstone.

The show was curated by Moshe Rosenzweig, Head On Photo Festival Artistic Director and Lyndal Irons.

This free exhibition is presented by Head On Photo Festival in collaboration with the State Library of New South Wales

Gallery:

State Library of NSW, Dalgety Walkway

Macquarie St

Sydney, NSW 2000

Phone: 9273 1414

See map: [Google Maps](#)

Gallery website:

<http://www.slnewsw.gov.au>

Gallery opening hours:

Mon-Fri 9am-8pm, Sat-Sun 10am-5pm

PHOTOGRAPHIC TIPS/HINTS

Nine Wonders of a Digital Camera's Auto-Focus System

1. The first wonder is that so many photographers take for the granted the "wonder" of a camera that can automatically focus on a scene or subject. It's an unusual trait of humans to be extremely excited about the predictions of future technological breakthroughs, but when they occur, they become just another "oh-hum" part of everyone's daily life. As is often the case in the development of any particular technology, the "invention" of the first auto-focus system occurred in different places and involved many companies and individuals during 2 1/2 decades. Leitz, the parent company of Leica cameras, was the first to receive patents for the auto-focus concept, from 1960 to 1973. The company showed the world the first SLR film camera with a working auto-focus system during 1978. Konica has claim to the first point-and-shoot camera with auto-focus that was manufactured for the consumer market; Polaroid had the first SLR with auto-focus for sale during 1978; and Nikon released its first autofocus camera during 1983. Another 20 years later, and no photographer would buy a camera without this wonder of the digital age.
2. Maybe, the grandest wonder of your digital camera's auto-focus system is not what it does, but that it is capable of thinking for itself. In actuality, it is rudimentary AI, or artificial intelligence. You're not just holding a camera; you're holding a robot! Independent of you, it "thinks" through the process of fine tuning the focus of the lens, and then directs itself to change the focus, if necessary.



3. The scientists and engineers that made auto-focus technology a reality based the way AF works on the concept that an image is its sharpest when the contrast is at its maximum level. The challenge, therefore, was to create a system that could "read" the level of the contrast, process that information and then adjust the focus to match. This system has come to be known as passive AF. Without drilling too deep into the science, passive AF can operate with either the contrast-detection or phase-detection methods. The details of both methods are not important for this article; however, both ultimately must read the contrast in an image to do their job.
4. Another auto-focus system was also developed and it's known as active AF. Instead of "passively" reading the contrast of an image, active AF detects/determines accurate focus with the assistance of a beam of light. On most compact cameras, this is an infrared light. The visible light of an electronic flash aids the active AF system on DSLR cameras.
5. An auto-focus system measures the contrast in any image you compose through sensor points that are superimposed in various patterns over your view through the camera/lens. Professional-grade DSLR cameras have many of these sensor points, 45 or more (45 points; Canon EOS-1D Mark IV) 51 points (Nikon D4, D7100). Less-costly cameras have fewer sensor points.
6. The actual workings of an auto-focus system occur amazingly fast, less than a second. Within that time, the auto-focus system begins by making a "test" adjustment of the focus. It then obtains data from the appropriate sensor to determine if that adjustment made the focus more accurate. With this data in its "brain," the AF processor modifies the focus, if necessary. It's not unusual for the processor to measure and to adjust focus, repeatedly.
7. Auto-focus systems may be filled with wonders of technology, but their intelligence is not that of a genius...yet. As many photographers know, AF can fail whenever it is presented with a scene or subject that is not within a given range of being capable of measuring and adjusting focus, accurately. What causes most AF failures are the amount of light, contrast and movement of either the subject or your camera.
8. As auto-focus technology has advanced, some cameras are now equipped with a more intelligent AF. It is capable of reading and changing the focus of the lens as subjects are in motion, and do so accurately much of the time. That little "robot" in your hands is even a greater wonder, since it predicts the future! As it measures how fast the subject has been moving, it makes a calculated estimate of the next position of the subject. Even more wonderful is that it focuses on the future distance early, so it won't miss it during the small amount of time it takes for the shutter to work through its cycle.

9. By understanding how the auto-focus system works in your digital camera, you're able to use that knowledge to help you capture the sharpest images possible...and keeping the robots in their place!

Source: <http://www.photographytalk.com/photography-articles/2056-9-wonders-of-the-auto-focus-system-in-a-digital-camera>

Alan Aldrich

Focus Stacking

When shooting macro photos, the depth-of-field can be so shallow that you can't get enough of the subject in focus. Even with the smallest apertures, shooting macro can severely limit our ability to capture depth. This tutorial is a look at a combination of shooting and Photoshop techniques to increase the depth of field beyond what can be done with a single image.

See the tutorial explained in pages 5-9

Article – Photographers different

See Pages 10-13

Alan Aldrich

THOUGHT FOR THE MONTH

"In photography; beginners talk about cameras, professionals talk about lenses and masters talk about light." Anonymous.

Paul Hulbert

FOR SALE

Lowepro Camera Back Pack will fit:

DSLR with attached lens
(up to 70-200mm f/2.8)
3-4 extra lenses or flashes and accessories
Up to a 15.4" laptop; Tripod or monopod
Personal items; has a waterproof covering
Only used once, new price \$189,
Asking \$100



Specifications:

Notebook Compartment:

28.5 x 4.5 x 37 cm (11.22 x 1.77 x 14.57 in)

Internal Dimensions:

28.5 x 11.5 x 38.5 cm (11.22 x 4.53 x 15.16 in)

External Dimensions:

33 x 26.5 x 45.5 cm (12.99 x 10.43 x 17.91 in)

Weight: 2.1 kg (4.62 lbs)

Contact Ian MacDonald on 0425 352 317

Newsletter Contributions

If you have any articles that may interest our members in:

Photographic tips/hints/up coming events/competitions/web links/

Please email the Newsletter Editor-Marian Paap – newslettereditor@hawkesburycameraclub.com.au

<http://www.hawkesburycameraclub.com.au/>

Focus Stacking Made Easy with Photoshop

When shooting macro photos, the depth-of-field can be so shallow that you can't get enough of the subject in focus. Even with the smallest apertures, shooting macro can severely limit our ability to capture depth. This tutorial is a look at a combination of shooting and Photoshop techniques to increase the depth of field beyond what can be done with a single image.

The Setup

This technique is commonly called **focus stacking**. This technique involves shooting several frames at different focus distances, and then combining them. That means several photos, each with different parts of the scene in focus are used, and then combined into a single frame. The result is a photo with more in focus than can be done with a single photo.



Our camera is a Olympus OM-D, a micro four-thirds camera with a Nikon 55mm Micro-NIKKOR attached using an adapter. This lens is effectively 110mm given the 2x crop factor, and getting the entire watch in focus requires the use the focus stacking technique.

This technique is most useful when using a macro lens. In this case the Nikon 55mm Micro-NIKKOR f/3.5 lens on an

Olympus OM-D. This combination makes for incredibly sharp macro photographs. An adapter is used to mount the F-mount lens on the OM-D. One thing to note: the OM-D is a micro 4/3 sensor camera with a 2x crop factor, effectively making the lens a 110mm lens. This long focal length also decreases our depth of field, so focus stacking is incredibly useful in this situation.

A watch was chosen to illustrate the power of increased depth of field through focus stacking. As the watch is laid out there is some depth to the image. From the front of the band to the back of the band, the entire watch cannot be photographed in sharp focus with a single image. Enter the power of focus stacking.



The watch was lit in a way that highlighted it, some inexpensive plug-in constant lights (as opposed to flash units) were used and positioned them carefully surrounding the setup. Dark blue cloth for maximum contrast between the subject and the background was used and a small piece of velcro to prop up

the watch in a way that showed it to its best.

Finally, when possible, It is suggested shooting your camera in tethered mode, shooting with the camera tethered directly to the computer allows you to view images as they are shot and view the previews at a large size. That ensures that you are getting the part of the frame in focus that you wish.

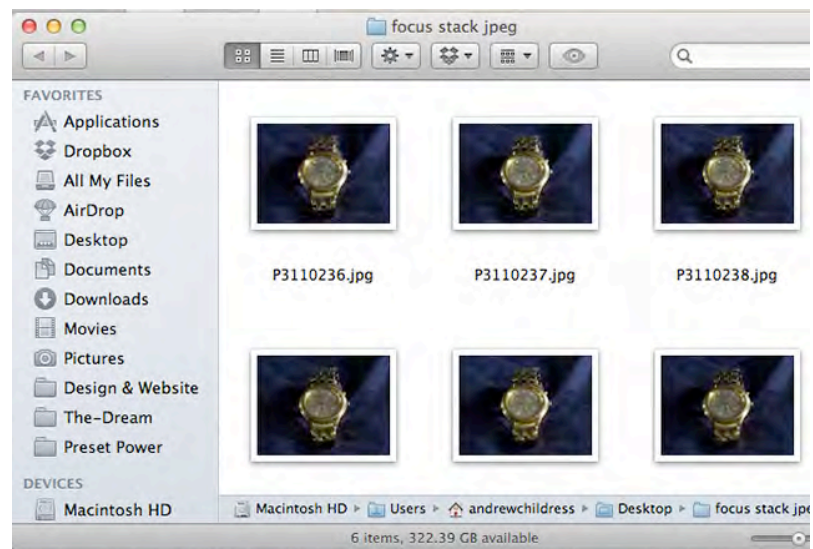
The Shoot

When the watch was laid out as described, there's some depth to the image from the front of the band to the back of the band. As mentioned earlier, the long focal length of the lens and the macro setup is going to reduce our depth of field, and therefore focus stacking is a good technique to use.



After some consideration and testing, It was decided that six images would capture the depth of field that was wanted to achieve the best result. The goal is to take separate frames with a different part of the watch in focus, then combine them in the post production process.

Six frames that had different parts of the watch in focus were made. Focus stacking them in Photoshop gave one combined frame with the entire watch in focus.



The shoot started by having the front part of the watch in focus, then gradually changed the focus from the front to the back. Two frames of the front of the band, two frames of the face of the watch, and then two frames of the rear part of the band were taken.



The first frame also shows that each frame doesn't have the entire watch in focus; here we see just the front of watch band being sharp.

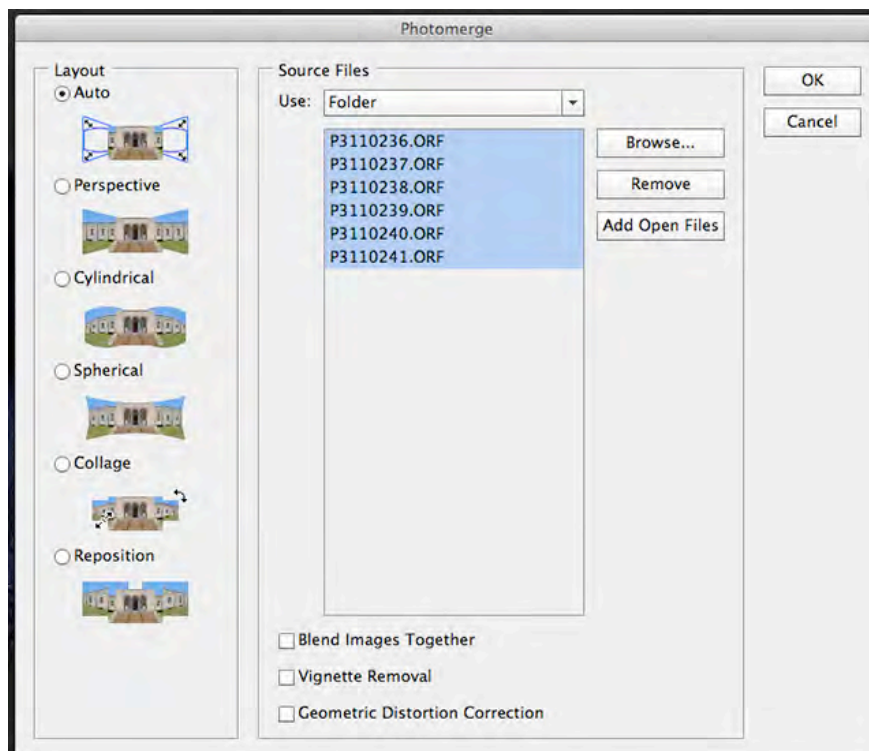
Again, the idea here is that each individual frame doesn't get enough of the watch in focus, but six combined frames can give a simulated unlimited depth of field. Getting enough frames in the shooting process is essential to making sure that the post-production goes

well. The images were shot at f/5.6 to add sharpness and a bit of depth of field, but even stopping down further when shooting macro is often not enough to increase the depth of field to a usable level.

It's essential to use a tripod, and attempt to move the camera as little as possible while shooting the frames. Photoshop has a great amount of power in aligning our images, but it's always the goal to get as much right during the shoot as is possible.

Post-Production

While there are plenty of viable options, Photoshop has great features to use when you're focus stacking. In just a few minutes, you can put together the final, focus stacked image. First of all, make sure that you have all the images on our computer in the same folder. Try to put all images to be stacked into a folder of their own.

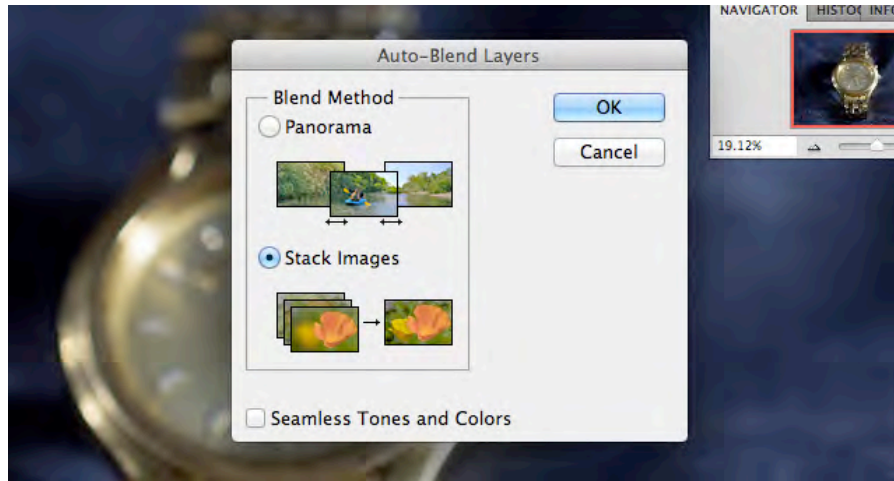


Next, start up Photoshop to begin the focus stacking process. On the "File" menu, go to "Automate" and then choose "Photomerge." This gets all of our images open and into the same document in Photoshop.

When the Photomerge options pop up, point it to the folder where the images are stored. Leave the option on the left set to “Auto” and then uncheck the option to blend images together. After pressing OK, Photoshop will go to work aligning and putting the images into the same document.

This might take Photoshop a few minutes, but when it completes, you should have a new document that has all of the images open in the layers palette. There’s just one more step to get our images focus stacked.

On the layers palette, make sure that you select all of the layers. You can click on a layer, and then press Control + A to select them all (press Command + A on a Mac instead of control), or you can control click all of the layers to select them all. Once all the layers are selected, go to the “Edit” menu and choose “**Auto Blend Layers.**”



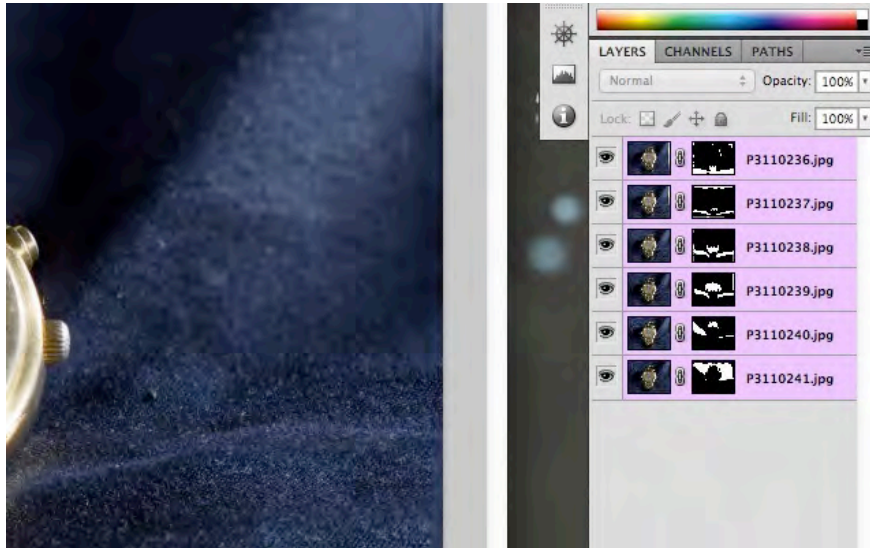
After making sure that all layers are selected, use Edit > Auto Blend Layers to bring up the option to focus stack. Leave the setting on “Stack Images” and it

automatically handles the focus stacking process.

On the Auto Blend Layers menu, and choose “Stack Images.” Again, press OK and Photoshop will work on doing all of the focus stacking work required. After Photoshop completes its work, you can see the results both in the form of the final image and the layers palette on the right side of Photoshop. You’ll see that the masks have automatically aligned and that Photoshop intelligently sampled which layers to mask into the final image.



The final image features a good look at the power of focus stacking. Compared to the earlier images where just a small part is in focus, the entire watch is in focus. Focus stacking gives us the power to increase the depth of field through simulation.



Photoshop relies on masks to paint in the focused parts of each image. The automated process prepared my layers perfectly with each mask drawn in. Photoshop intelligently chooses which image contains the focused part of each frame,

and then combines them.

Wrapping Up

Focus stacking is a unique technique that results in an image with seemingly impossible depth of field. With a series of images and a little post production in Photoshop, gaining additional depth of field is easily to achieve with just a few clicks. Photoshop is an advanced application that can intelligently align the images and apply the masks automatically.

Source: <http://photo.tutsplus.com/articles/post-processing-articles/focus-stacking-made-easy-with-photoshop/>

Photographers are a different kind of creatures. We are both artists and entrepreneurs. We love our cameras and we sure love playing with them, sometimes too much. After a longer series of technical articles and advice, I thought I'd put together a list of reasons why you shouldn't date a photographer. Before we get started, I just want to point out that although some of the items on the list will seem realistic, it's all intended to make you laugh or at least bring a knowing smile on your face. At the end of the day, everybody loves photographers; otherwise I can't explain why so many people want to get into photography. Without further ado, I bring you the 41 things to take into account before setting a date with a photographer.



1. THEY'RE WEIRD

Photographers are artists. And that should be self-explanatory. You might find yourself at a restaurant table with a photographer who is looking deep into your eyes. Well, don't be fooled. He's probably thinking about your best angle.

2. THE BIRTHDAY PRESENTS WILL SURPRISE YOU

Most of the times it will be a framed portrait of yourself, captured some time ago when you probably weren't looking.

3. THEIR FAVORITE DAYS ARE NOT YOURS

Like most people, you probably enjoy a bright, sunny day. Well, photographers enjoy foggy, gloomy mornings that would make most people sad.

4. THEY'RE HOARDERS

Photographers collect piles of newspapers, magazine, and generally anything they find inspiring, even for a short term.

5. THEY WILL BREAK THE LAW

Trespassing into abandoned buildings has always been a favorite activity among photographers, and they rarely even concern themselves with the fact that they are breaking laws.

6. YOUR VACATION LUGGAGE WILL LOOK LIKE YOU'RE MOVING

That's because no photographer who respects himself will go on vacations without at least 50lbs of gear.

7. WATCHING MOVIES TOGETHER WILL NOT BE AS EXPECTED



The reason for that is because photographers will constantly criticize choice of color and frame composition in a movie.

8. THEY MARK EVERYTHING

Especially their photos. You will rarely see a photographer's portfolio that's not full of watermarks.

9. EVERYONE ELSE SUCKS

Photographers are very proud creatures. Therefore, nobody else's work is as good as theirs, and, at best, it can only come close.

10. ENVY TAKES A NEW FORM

Among men, there is the well-known term penis envy. Among photographers, it's a whole different thing. It's called camera envy.

11. THEY SPEND TIME WITH COOL PEOPLE

You might be an interesting person with interesting friends, but photographers spend most of their time with models, stylists, designers and other cool people.

12. THEIR MOVIE CHOICES ARE DIFFERENT THAN YOURS

That's because most of their choices are old, artsy movies that most people never get.

13. THEY LIKE TO PLAY IT VINTAGE...IN EXCESS

They either use film cameras or dress like photographers did forty years ago.

14. THEY ARE CONTROL FREAKS



They like to control the position of anything. Whether it's you or the coffee cup on the table. It has to look good.

15. THEY DON'T CARE ABOUT YOUR OPINIONS

Yet they always want to show you their latest photos.

16. THEIR COMMUNICATIONS IS AWKWARD AT THE LEAST

They might not return your phone calls or Facebook messages, but you can be sure that if you check their Instagram account, it will be active on a daily basis.

17. THEY ARE WAY TOO HONEST ABOUT YOUR LOOKS

If you ask a photographer if you look fat, he'll probably say yes, but not to worry, he'll Photoshop it later.

18. THEY SPEND MOST OF THEIR TIME IN FRONT OF A COMPUTER

It's not for Facebook or porn, but they can spend days in a row editing their pictures.

19. ROMANTIC SUNSETS WILL NEVER BE THE SAME

Unlike any other people, when you gaze at a beautiful sunset with a photographer, instead of feeling the romantic mood, they'll probably be thinking "f8 at 1/125".

20. THEY WON'T SPEND ANY SERIOUS MONEY ON YOU

If you go out with a photographer and point out a certain pair of shoes that you really like, you should remove any expectations. They might cost 100\$ but they won't get them for you. Instead, they will \$1000 glass for themselves.

21. MEALS TOGETHER WILL BE QUITE DIFFERENT

Instead of actually enjoying their meal, photographers will probably spend the first five minutes Instagramming the dish from every possible angle.

22. THEY HATE IT WHEN YOUR FRIENDS ASK PHOTOGRAPHY QUESTIONS

One-thing photographers hate being asked by newbies, are questions about camera purchases. They get irritated when someone wants a camera "that takes good pictures, but it shouldn't be anything professional".

23. HOLDING HANDS WILL BE PRETTY RARE

That's because they'll be carrying a heavy camera most of the times.

24. THEY NEVER SEND YOU THE PHOTOS THEY TAKE...OF YOU



Noticed how your photographer girlfriend or boyfriend snapped a few random shots of you the other day? Don't worry. You'll probably never see them.

25. THEY DON'T RUN AWAY FROM NATURAL DISASTERS

If you live in a hurricane active area and are dating a photographer...good luck! Instead of running away, your love one will probably wait around for the action to happen, just to get some dramatic shots in that rare light.

26. ANNIVERSARIES WILL BE MISSED

Think of it this way: if your anniversary and an interesting workshop happen on the same day, you might as well forget about the romantic dinner.

27. THEY ARE HAZARDOUS TO THEMSELVES

If any accidents happen or if there is a hazardous situation, a photographer will protect his gear before anything else. That means that you or they are secondary priorities.

28. THEY STARE AT PEOPLE IN PUBLIC

If you catch your date staring at someone attractive or, just as well someone different, don't worry, they're not having any dirty thoughts. They're probably just imagining the photo they would take of that person. It doesn't make it any less awkward or embarrassing though.

29. THEY FIND BEAUTY IN THE WEIRDEST PLACES

That includes dirty alleys; places with a lot of poverty or just about any other location normal people would stay away from.

30. YOU'LL HAVE A HARD TIME PROVING THAT YOU WERE TOGETHER ON VACATION

That's because they'll be taking most of the pictures, without themselves being in front of the camera.

31. THEY WON'T PHOTOGRAPH WHAT YOU ASK THEM

Think having a photographer partner will bring you advantages? Think again. Photographers are very proud and stubborn creatures and they will rarely photograph anything they consider unworthy, unless it's paid or they like it.

32. THEY'LL REMIND EVERYONE OF WHAT IT IS THEY DO

If you're out socializing with friends and are having a normal conversation, don't expect it to last too long. Your date will probably be jumping in with some "killer" stories about a place or a person they photographed in the past.

33. BIRTHDAY PRESENTS WILL BE EXPENSIVE

Anything under \$500 will probably not buy them anything useful for their hobby, not something they already haven't got anyway.

34. THEY WON'T PHOTOSHOP YOUR OLDER PHOTOS

Your older vacation or family photos might need some improvement and your photographer partner should be just the person for the job. Not likely. Their ego will prevent them from editing anything not taken by them.

35. THEY DON'T LIKE YOUR EMO AND ARTSY FRIENDS

That's because unless it's someone more famous than them, they're not really worth spending time with.

36. THEY HARDLY PRINT ANY OF THEIR WORK

Yet the storage space on their computer is always low because of the massive numbers of photographs. That's because unless it's someone more famous than them, they're not really worth

37. IF YOU ACCIDENTALLY DROP A CAMERA, YOU'LL OWE THEM BIG TIME



The average contents of a photographer's bag cost anywhere between \$1500 and ...well a lot. Make sure you are extra careful around their gear, or else.

38. YOU'LL TURN INTO A MODEL, WHETHER YOU LIKE IT OR NOT.

It might seem like fun in the beginning, but don't be fooled. Whenever you're out for a walk and the light will seem interesting for your date, you'll have to pose for at least one portrait. And no, the clothes you'll be wearing won't matter.

39. THEY'RE A PAIN AT FAMILY EVENTS

Let's say someone in your family is getting married and you decide to bring your date. Most of their attention will probably be going to the photographer hired to shoot the wedding. It will be a mix of criticism of everything the hired pro does and a secret envy that he didn't get to do it, even after refusing in the first place.

40. NOTHING NATURAL IS GOOD

Translated: every picture must be tweaked with Photoshop or Lightroom. Don't ever expect to see any pictures straight out of the camera.

41. WHEN STARING INTO YOUR EYES, IT USUALLY MEANS SOMETHING ELSE

You might find it to be a romantic moment, but it's usually a process that goes on in their mind and has to do with how they would correct the tiny imperfections on your face.

(Source: <http://www.photographytalk.com/photography-articles/3280-41-reasons-why-you-shouldn-t-date-a-photographer>)