



The Official Magazine of the
Dapto Camera Club

Viewfinder.

October 2025.



Powerful Water Drop Photography Tips and Techniques.

Credit: Ramakant Sharda.

Water drop photography is an exciting genre of high-speed photography. Every creative photographer wishes to click stunning water drop collision photos. When a water drop collides with another drop, it creates beautiful crowns, and clicking them is a fantastic experience for a photographer.

A few years back, taking such shots was not easy, and only a few expert photographers could click those photos. But with the technology now, it's become more accessible, and everyone can add these mesmerising photos to their portfolio. Nowadays, we have gadgets such as MIOPS Splash, which can make water drop photography child's play

So, let's talk about how you can take thousands of incredible water drop photos by creating the setup once.



What you need:

A Spare Room: The first requirement is a spare room because we'll create a setup and keep it for a few days. As you can use the same setup to click lots of pictures. We will be using the bulb mode of the camera, so make sure you can darken this room.

Camera and Lens: Any DSLR or Mirrorless camera works fine for this, but choose a lens with a longer focal length so your camera is safe from water splashes. A 100mm macro lens is the best choice for this type of photography.

Flashes: You'll need a minimum of two flashes for this photography. If you have more, it would be great. The best flashes for water drop photography are those that are powerful (guide number 50 or above), are adjustable

Cover photo taken by

Tony Dobbie

from full power to 1/128 power in 1/3 stop increments, have fast recycling time, can be used with slave mode, and have a swivel and tilt head. Zoom head is also helpful for water drop photography.

Tripod and Light Stand: You need a tripod to fix the camera and some light stands or tripods for flashes. You need a sturdier tripod to place the water drop controller (we are talking about it soon).

Shutter Release Cable or Remote: It's not essential, but you can control your camera from some distance if you have one.

Water Containers: You need a glass dish, which you can easily find in your kitchen. Just make sure that it's bigger, so it's not shown in the picture, and it should be at least two inches in depth. If you want to show the water container in the picture, you may use a wine glass or a beautiful ceramic bowl or a cup instead of a glass dish.

Backgrounds: You need colourful images to place as a background. Search Google for "blur abstract background," and you will know what type of images you need. You can buy such photos from stock sites or get them from free stock image sites. After getting images, print them on thick paper or transparencies.



Water Drop Controller: If you want to easily take hundreds of different photographs, you need to invest in a water drop controller kit like MIOPS Splash. It can control the size and timing of water drops and also control your camera or flashes precisely. This intelligent gadget can even release four water drops one by one and create unimaginable splashes. This little investment will save you tons of time and effort, and your pictures will be different from the rest.

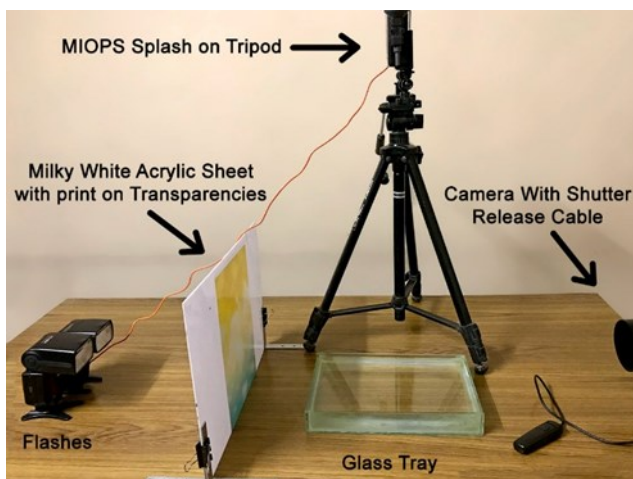
You need a few more things, like a piece of Plexiglass (milky white acrylic sheet) to fix backgrounds (around 12 x 18 inches), something to hold the acrylic sheet, some dry cloth, and clamp clips.

Setup: Now we have everything we require, let's create the setup. The first thing to remember is to create the setup on a

table. You need to work for a long time, and if you make the setup on the floor or in a way that you need to bend over and over again, you will get tired quickly and will not be able to do it for a long time.

First, place the camera on a tripod. It should be 10-15 degrees downward. Place the glass dish in front of it. If you have a 100mm lens, the distance should be 36-40 inches from the camera. If you are using a rectangular glass dish, make sure that the longer side is parallel to the camera so the edges of the container won't show in the picture.

Now, place the Plexiglass around 8-10 inches below the edge of the glass bowl. We'll set abstract backgrounds on this Plexiglass.



It's time to set up the flashes. If you have paper prints, flashes will be placed between the camera and background at a 45-degree angle. In this case, make sure you cover the flashes with a plastic sheet. If you are using transparencies, flashes will be placed at the backside facing the Plexiglass, and the distance should be around 12 inches.

Finally, set up the MIOPS Splash on a tripod so that the water drop falls at the centre of the glass dish. Attach one flash to the MIOPS Splash and make the other one a slave, so it fires automatically when the first one fires. See the setup images below to understand everything.

Camera, Flash and Controller Settings:

At this moment, you may want to take a rest and have a coffee. Go ahead and enjoy your coffee because this part is a little bit technical and requires your full attention. But if you are like me, you are probably dying to see your first masterpiece.

Okay, let's do all the settings. First, set both flashes on 1/32 power. If you are using four flashes, you need to select the power to 1/64 or 1/128. Now, do the camera settings, set it on bulb mode, set the aperture to f/16, and the ISO to 100. We'll use manual focus, so change focus mode to manual, place a pencil at the centre of the glass dish where the drop will fall, and focus on it.

Now darken the room and keep it a little bit light so you can see the setup. Press the shutter for 1/5 or 1/10 seconds and see the picture. If everything is dark in the image, you are good to go.

Now, let's do MIOPS Splash settings. It will release two drops in a time interval and then fire the flash, so you need to set the size of the first and second drop, the time interval between both drops, and the flash firing time after releasing the second drop. You can set everything easily using the MIOPS mobile app.

Open the app and set the size of the first drop to 25 milliseconds, the size of the second drop to 50 milliseconds, the delay between both drops to 100 milliseconds, and the trigger to 350 milliseconds. Also, set trigger mode to flash.

These settings are not final; it's just a starting point. For these settings, the height of the nozzle of MIOPS Splash is around two feet. If your nozzle is higher or lower than this, you need

to change the delay and trigger settings accordingly.

MIOPS Workflow:

Now we need to check if everything is okay. Darken the room, turn on the flashes, press the drop release button of MIOPS Splash, and keep your eye on the glass dish. If a crown is forming and the flashes are firing at the same time, MIOPS settings are okay. If not, turn on the lights and press the switch again.

If a crown is forming, but flashes are not firing at the same time, adjust the trigger setting to 5 5-millisecond interval. You need to determine if flashes are firing earlier or later and increase or decrease the trigger time accordingly. If a crown is not created, adjust the delay between both drops to a 2-3 millisecond interval. Check it with the flashes on, and if you see the second drop in mid-air, it means you need to decrease the time between both drops.

Now, darken the room again, switch on the camera, press the shutter release button, and press the MIOPS button. Release the shutter button as soon as the flashes are fired. Now check the image. If it's darker, the move flashes a little bit closer to the Plexiglass. You may also increase the ISO. If it's overexposed, move the flashes further. Check the focus too. If it's not proper, focus again.

By now, you are ready to take shots. Now the workflow would be:

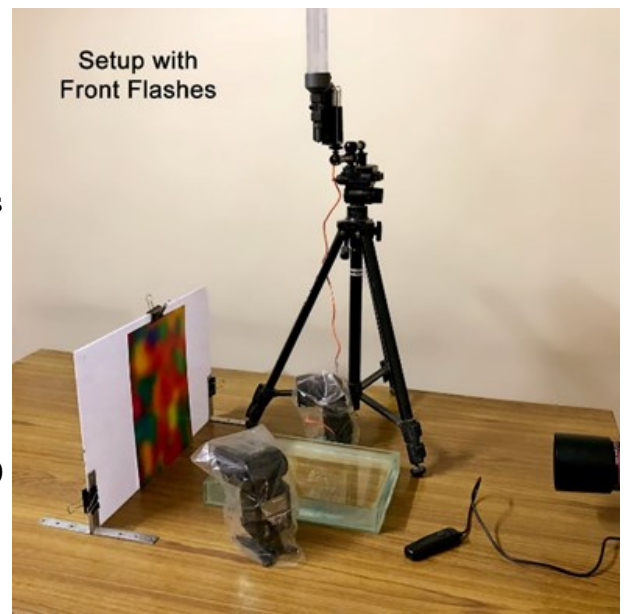
1. Press the shutter button
2. Press the water drop release button immediately

Release the shutter button as soon as the flashes are fired

Now you need to do experiments to get different shots. Changes in delay time will give you another type of crown shape. Increasing the size of water drops will give you different results, and you need to change the trigger time according to the changes you made. Whatever you do, keep in mind to change only one setting at a time. Otherwise, you'll be confused and won't understand what changes in settings are impacting the picture. It's advisable to keep a notebook and write down what changes you made and their impact.

The second experiment you can do with the background. Both front and back flashes will give you different results, so try both techniques. Make a lot of prints and use other backgrounds like aluminium foil or packing paper. If you add a few drops of liquid soap to the water, you will get totally different crowns.

With this setup, you can click thousands of different photographs. So, let's begin and share your masterpieces with the world.



Equipment and Camera Settings You'll Need for Better Moon Photography

By: Jeremy Flint

As the brightest object in the night sky, the Moon has captivated people around the world for centuries. The Moon is simply fascinating, particularly with the recent 50th anniversary of the first humans landing on the Moon. It is also one of the most incredible subjects to learn to photograph. Everyone loves to observe the Moon, but have you ever looked up to the sky at night and thought, “how can I capture this magnificent phenomenon?” Well, as photographing the Moon can be a challenging undertaking, I have highlighted some information about the Moon and recommendations regarding equipment and camera settings you'll need to consider to achieve better moon photography.

It is initially worth considering what the Moon actually is. Well, in general, the term “**moon**” denotes an object that orbits something other than the star in a solar system. Earth's Moon is an astronomical body that orbits the planet and acts as its only permanent natural satellite, orbiting the Earth every 27.3 days. It is the fifth largest Moon in the Solar System and is an average of 384,403 kilometers (238,857 miles) from Earth. When you look up at the night sky to view the peaceful and tranquil Moon, you might notice that the Moon looks a little different each night. This is due to our Moon's many phases and types.

Phases of the moon

Partial lunar eclipse, England

The amount of sunlight that reflects on the Moon's surface that we can see from our point of view on Earth varies every day, and this is what we refer to as a Moon phase.

Moon phases change during the lunar month from a New Moon (which occurs the moment the Sun and Moon are aligned, with the Sun and Earth on opposite sides of the Moon) to a Waxing Crescent moon (when a thin sliver of the Moon becomes visible after a New Moon), First Quarter Moon (the moment the Moon has reached the first quarter of its orbit around Earth), Waxing Gibbous Moon, Full Moon, Waning Gibbous Moon, Third Quarter Moon and Waning Crescent Moon.

Different types of full moons

A **full moon** occurs when the side of the Moon facing Earth is fully lit up by the Sun. There are several types of unusual full moons that look different in color and size due to its position to the Sun and Earth. These include blood moons (that appears reddish and occur during a total lunar eclipse, when Earth lines up between the Moon and the Sun); Supermoons (a moon that appears larger because it is closer to Earth), Blue Moons (the “extra” Moon in a season with four Full Moons or the second Full Moon in a calendar month) and Harvest Moons (the full, bright Moon that occurs closest to the start of Autumn), for example.

The equipment

When photographing the full moon or different phases of the moon, you will need some essential pieces of equipment. I recommend you use a tripod for stability. Whilst you may get away with hand-holding your camera, you will get better results by mounting your camera on a tripod and avoiding camera shake. In addition, a remote shutter release cable is a useful bit of kit to help prevent camera shake. It is not essential as you can use your cameras self-timer function.

Which lens to use

The type of lens you use largely depends on whether you would like to capture the moon in the landscape, or



as a detailed close-up. Wide-angle lenses are great to photograph the moon as it moves over an interesting landscape. Alternatively, a telephoto lens is a great choice for getting closer to the moon to reveal its surface details. Consider using a long focal length lens with a range of 300-400mm.

Which camera settings to use



Moonrise, England

Once you have chosen a lens and set your camera on a tripod, you will need to select your settings. Firstly, I would recommend setting your ISO to 100 to prevent noise and grain in your images. Next, select an aperture in the region of $f/8 - f/16$ to achieve clearer and cleaner shots. In terms of shutter speed, $1/60\text{th}$ to $1/125\text{th}$ should be a great starting point.

Focus on the moon

Moon and sky, England

When you have applied the settings, all you now need to do is set the focus of your camera. I like to use my camera's manual focus to focus on the Moon. Once the focusing distance to the Moon looks sharp using manual focus, you are ready to shoot the Moon.

In my experience, manual focus works better than autofocus as the Moon's surface is sometimes too dark to be recognized by the camera's autofocus and I find manual focus to be more reliable in obtaining sharper shots in low light. By using manual focus, if your camera settings aren't spot-on for any reason, you will still have reasonably sharp photos that you can recover in your editing software.

If you apply all of these tips, you'll achieve better Moon photography and be equipped to photograph the Moon at the best time.

Conclusion

In summary, photographing the Moon is one of the most enjoyable subjects any photographer can learn. To achieve better photos of the different phases and types of the Moon, be sure to use a tripod. Also, consider a remote cable release, choose a wide-angle or telephoto lens, get your settings right, and focus your camera on the Moon manually.

How to take Great Flower Photos without a Macro Lens



By: Ana Mireles

Are you interested to try some flower photography but you get discouraged by guides telling you to get a macro lens? I was too at first, but macro is not the only way to get some amazing pictures. Keep reading for some tips on how to take great flower photos without a macro lens or buying any new equipment or accessory.

[Flower Photography Detail Close Up](#)

Detail and depth of field

One of the reasons photographers recommend a macro lens is to capture small details with shallow depth of field. Some offer alternatives like extension tubes or reverse rings that allow you to focus while being very close to your subject. This is, in fact, a nice look for flower photography, but if you're not ready to invest in new gear, there are other ways to get it.

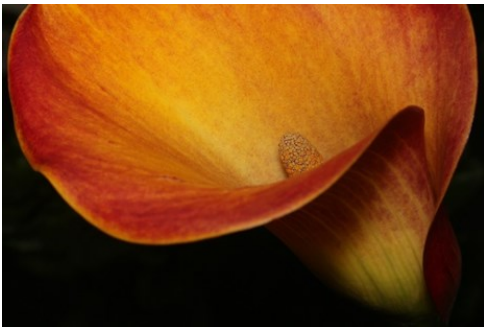
Focal Distance: 55mm, f/13, 1/400th, ISO 640

I shot this image using a 55mm lens with f/13, 1/400th shutter speed and 640 ISO. As you can see, I managed to get reasonably close, so never let the lack of equipment prevent you from practicing.

You can start by using a wide aperture and the longest focal distance you have to experiment from there. In order to make the best out of the equipment you have, check out the article [How to Control Depth of Field in Your Photography](#).

Draw inspiration from nature

Now that we've covered the macro effect, let's broaden the horizon and think big. There's much more to flower photography than just the details. Flowers come in all shapes and colours, so include all those natural elements and use them to your advantage.



Composition

There are many rules that you can use as guidelines to create interesting images. To learn more about them I recommend the article [How to Apply Compositional Theory to Still Life Photography](#).

In this photo below, I lowered my point of view so I could create three different segments following the rule of

thirds: flowers, trees, and the sky.

The Rule of Thirds and point of view help your composition.

Color contrast

Using color as a compositional element is very easy to do when photographing flowers. Because they are so vibrant, you'll always find one that stands out. You can put contrasting colour next to each other to make elements stand out while still being in harmony. You can start by isolating a subject against the background and work your way up to include more elements.

Tones or patterns

Another way to use color in your images is to use only one to dominate the image. It may sound easy and perhaps dull, but in reality, if you incorporate different tones of the same color or a pattern, it can become a subject in itself. Megan



Kennedy wrote a number of articles here on DPS called Master Colours Series covering the psychology and evolution of each color. Check them all out for inspiration!

The cultural aspect

Now that we've passed aesthetics and are into content let's say that flowers are much more than just pretty subjects. They speak their own language as we have given them all sorts of cultural meanings. The color, the season, and even the presentation change our perception. We use them in joyous celebrations and on the occasion of grief, passing through all other kinds of events. When you incorporate this matter on top of the visual aspect, things can become really interesting.



Still life

Defining the line between photography genres is always a tricky subject. Are all flower photography images a still life? No. Are all still life images flower photography? Also, no. But the two genres often intersect, so play within that field to stage your images. You can use different elements; adjust the lighting and even some post-production. To get you started here are some Simple Methods for Creating Better Still Life Images. Still life is great for flower photography



Conclusion

I'm not suggesting you shouldn't buy a macro lens or any other gear and accessories, especially if you are planning on becoming a professional. However, there's much versatility in flower photography so you can do without them.



How to Plan and Pull-Off a Toddler Photo Session

By: Mat Coker

Toddlers are filled with volatile emotions. They can be shy, moody, defiant, chaotic, unpredictable, and in need of bribes. So a toddler photo session can be a challenge.

But when you build a photo session just for toddlers, it's far less challenging and lots of fun. It is also the perfect opportunity to get creative.

Here's how to let your inner child create a toddler photo session that's fun for you and toddlers.



1. The big idea

The first step is to plan out the photo session. I think that a themed lifestyle or documentary session is perfect for toddlers.

The big question is, how do you come up with an idea or theme for the session?

Many photographers choose a theme themselves, such as princesses or pirates. The benefit of choosing your own theme is that you get to exercise your creative vision (designing the set, costumes, etc.) and let people choose to be part of it or not.

Of course, one downside is that it's a cookie-cutter approach that gives every child similar portraits.

If you want to choose something unique to the child, keep in mind that every toddler has something they love to do. Go with *that* as the theme for the session.

If they love dinosaurs, then find a way to make dinosaurs part of the session. If they love to play with big-rigs and diggers, then make those part of the session. Whatever it is they love, try to make it larger than life for the session.

When I found out that this little guy loved watching football with his Mom and Dad, I knew we had to visit an actual football field for his photo session.

Start with a small everyday experience and take it to the next level (I'd love to hear some of your ideas in the comments).

2. The toddler photo session

When it comes to pulling off the session, start by being prepared. This seems obvious, but many photographers come unprepared, and it can ruin a session.

If you are prepared, then you won't have to think about it during the shoot. The less you have on your mind, the more room you have to be creative.

Gear

Pack the right gear and check twice that you've got it all.

- Spare camera
- Charged batteries
- Lights (if needed)
- Props (provided by you or the family)

A checklist of other things you need

Part of being prepared is being familiar with your camera and knowing what settings to use. I keep things as simple as possible with aperture mode and exposure compensation. I only use manual mode when I need it.

Even though props for the session should be prepared in advance, you should still allow room for spontaneity. Dressing up as a firefighter was not part of the plan, but it was the best part of the session.

Chaos

Generally, you'll need to embrace chaos as part of the toddler photo session. Toddlers are emotionally volatile, and the session may take many twists and turns. This is one of the reasons that I love lifestyle sessions. It



easily allows for pauses, breaks, and spontaneity.

Go with the flow and don't try to force anything. If you design the session for the toddler, then it should be fun. They should be happy, and it should be the perfect environment for them. Even a studio can be fun. Keep the parents informed, but don't feel the need to explain things to the toddler. You don't even need to tell the toddler it's a photo session. If it's a lifestyle or documentary session, just let them be themselves.

Creativity

Use many creative elements with your photography. Go for a variety of angles, close-ups, storytelling, wide angles, and beautiful light.



Part of your creativity is in choosing the environment and backgrounds for your session. I used a combination of background, composition, and moment for these two photos. The moment began with him confronting his opponent's mascot and ended with him making a run for it.

Beware of yourself

You've got to be able to handle any problems that arise and still get great photos.

Before a toddler photo session, I do some reflection. What could go wrong with this session? Has anything gone wrong in the past? What is the worst that could go wrong? But most importantly, how will I respond? I make this decision in advance so that I don't have to *think* in the moment. Do the thinking while things are calm, and you'll make better decisions.

Consider answering these questions in advance:

- What if the toddler is grumpy?
- Suppose the parents are overbearing?
- What if the kid throws mud at my camera or turns the firehose in my direction?

What if the toddler gets hurt?

As much as we all love nature, there are many harmful elements out there for toddlers. Keep parents close by and make sure they are comfortable with where their toddler is exploring.

3. The edit

When it comes to the edit, be ruthless in narrowing down your photos. Most photographers are happy if they keep 10% of their photos from a session. Some are satisfied with less. Don't be afraid to cut, cut, cut!

Your final selection of photos should have lots of variety to it.

- Close-ups
- Full scene
- Details

When it comes to touching up your photos, I recommend a simple edit with Lightroom or a similar program. How do you know what to do with a photo? Keep these two principals in mind. When it comes to editing you're either:

1. Putting the finishing touches on your photo (crop, exposure adjustments, etc.)
- Or you're trying to *fix* a photo that didn't turn out

The main things I did with this RAW photo is I cropped it and warmed it up with the temperature slider.

Generally, I would say if you need to do a heavy amount of fixing or editing of a photo, you should just leave it out of the final collection. If you constantly have to *fix* certain elements of your photos in editing, this is a good clue as to what you need to learn to improve your photography. Editing should be about finishing touches, with fixing as a last resort.



A perfect session for you and toddlers

Follow your nature as a creative person and the nature of the toddler you are photographing. Design everything for the toddler, and you'll have an amazingly creative toddler photo session that will leave everyone wanting more.



Black and White Photos

Black and white photography is one of the most intimidating genres out there, mostly because it's associated with lots of established names, as well as the "fine art photography" label.

But here's the thing:

Black and white photography isn't actually difficult. In fact, it's just like any other genre of photography: There are a few tips and tricks that, once you apply them to your shooting process, will instantly improve your black and white photos.

And that's what this article is all about. I'm going to share with you seven tips for stunning black and white photography. And you'll come away with the ability to take masterful black and white photos wherever you go.

Sound good?

Let's dive right in:

1. Shoot in high-contrast light for the most impactful photos

Here is the number one thing you need to remember about black and white photography:

It's all about the contrast.

In fact, if that's *all* you take away from this article then you'll have profited enormously, because contrast is the lifeblood of black and white photography.

Now, there are a number of ways to create contrast in your photos. And I'll explore these different techniques below.

So let's start at the very beginning:

With light.

If you can't make the light work for you, your black and white photos are just going to look like a muddy mess. Instead, you need to recognize the type of light you're working with, and you need to try to use that light to achieve as much contrast as possible.

The best light for black and white photography is (no surprise!) high-contrast light. More specifically, light on sunny days.

If you've explored other genres of photography, you'll know that light on sunny days is harsh, it's unpleasant, and it just doesn't look good.

Unless you're a black and white photographer.

Because bright, sunny light enhances dark tones and creates intense light tones. This looks amazing in black and white photos, and it'll really take your black and white images to the next level.

If you want to do some shooting but end up with softer golden tones from later in the afternoon or early in the morning, you can try using heavy backlighting to create additional contrast.

2. Find contrast-heavy tones and put them together

You already know about the importance of contrast in black and white photography. And you know about the

importance of using contrast-heavy light.

But even once you've got the best light, you still have to make sure that the tones of your photo lend themselves to the overall black and white look.

Now, the best black and white tones are very dark and very light. For instance, a great black and white might include a white sky and a dark house, or a bright character standing in front of a black building.

So when you're out and about, look for tones that contrast. Try not to think in terms of colours, because the colours will just distract you. Instead, think about the relative brightness of tones.

And look for blacks and whites that go together.

Once you've found them, however, you're going to need to follow a piece of compositional advice:

3. Simplify your black and white photos as much as possible

All photography, for the most part, benefits from a simple composition.

However, black and white images benefit from a simple composition the most. This is because black and white photography is meant to be simple. It has no complex colors.

No chaotic color-contrasts.

Instead, it's just...black and white.

So whenever you go to take your black and white shots, stop and think. Consider whether there are ways to simplify the shot.

Could you remove something distracting in the background? Could you use a wide aperture to make the background blur more? Could you change your angle so as to create a more non-distracting option!

Do anything you can to make your shot simple.

Simpler is better, all else being equal.

4. Try to capture raw emotion for compelling black and white pho-



tography

Here's one of the great things about black and white photography:

It's a genre that loves to capture emotion.

The smile of a person on the street. The laugh of a person crossing the road. The frown of a sad child.

These are all very photographable moments, moments that you shouldn't miss out on. And black and white is the perfect way to record it.

In fact, I recommend you try to capture emotion with black and white photography. The somber look of a high-contrast black and white will take emotion and make it even more powerful in a photo. It might even give you a three-dimensional effect.



5. Use minimalism to make your compositions stand out

What is minimalism?

Minimalism is a compositional technique that emphasizes intense simplicity. And not the simplicity as I explained above, but a true, deep simplicity – one that's built into the composition.

Let me explain:

Minimalism uses lots of white space to draw attention to your main subject. White space is just empty space in a photo. (It doesn't have to be white – it can just easily be gray or black, as long as there's nothing going on in that part of the image).



This is a minimalistic photo:

Minimalistic photography uses the weight of negative space to emphasize your subject. So you don't have to be afraid of photos that are extremely minimalistic. And they're pretty easy to pull off.

To create minimalist black and white photos, I recommend you find a background that's smooth and pure, such as a white sky. Then place your main subject small in the frame, along one of the rule of thirds power points (or even just above or below the power point).

If all goes according to plan, then you should have a beautiful minimalistic photo! Don't be afraid to play with the placement of your subject.

6. Shoot against the sky to achieve a silhouetted look

In the previous tip, I mentioned that a white sky makes for a nice minimalistic background.

And it's true. A bright white sky can be used in a black and white photo to emphasize a darker subject, which is exactly what you want to do! When the sky's especially bright, you might even produce a partial silhouette, where the main subject has no detail but stands out against a white background.

So here's how it works:

Find the main subject. It can be any color, but darker tones work best.

Then get down low, so that the main subject is framed by the sky. If you're shooting on a cloudy day, you'll have plenty of bright light behind your subject (even if it doesn't seem like it). If you're shooting on a sunny day, a bright part of a blue sky should do the trick.

Experiment with different possible angles, while making sure



that your main subject doesn't overlap with anything around it or behind it.

Then experiment with different exposures. Take a few shots that are drastically underexposed, a few shots that are nicely exposed for the subject, and a few shots that are overexposed.

Eventually, you'll find a technique you'll like!

7. Shoot in colour, then use post-processing to convert your photos



I've been talking all about capturing amazing black and white photos in-camera.

But a big part of the black and white photography process is the post-processing. After all, this is where you should be converting your color images to black and white shots! When you first open your photos in an editing program, they may look bland. They might even look a little bad.

But don't worry. Because here's what you do:

First, you drop the saturation all the way down, until it's completely gone. This should give you a photo that's full of grays.

Then you lift the contrast so that contrast shines through, and makes the photo pop off the page. I also recommend boosting the

Whites and lowering the shadows. This will add further contrast to the photo. It also ensures a greater tonal range overall, which looks quite good!

Conclusion

If you're looking to create stunning black and white photography, then you've come to the right place. You hopefully now know all about black and white photography. All that's left.....is to get out and start doing some shooting of your own. Amazing photos await!





Universal MPU-105 Quick Release L Plate Bracket For Canon Nikon Sony DSLR Camera



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