

Book Review

Camera Man by Chuck Nicklin by Peter Rowlands

For those of us who are 'of a certain age' we may be struggling to keep up with the pace of technology but we have had the privilege of living and diving through the most eventful and productive period in maritime and imaging history and this book captures those heady days to perfection.

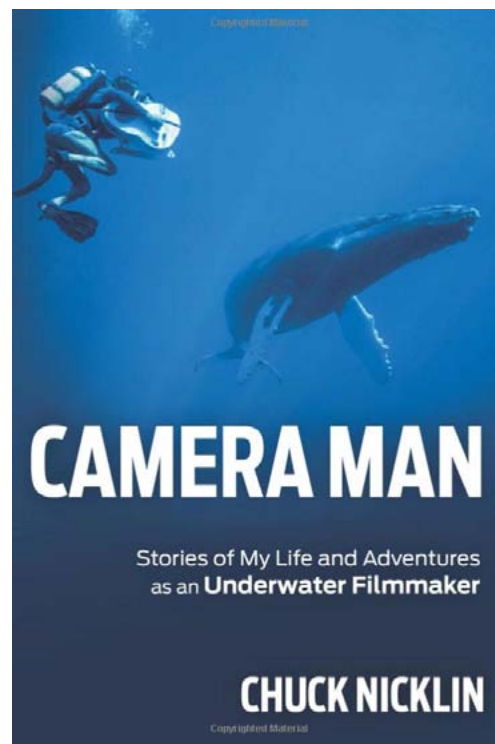
Starting out in the mid to late 50's Chuck grew up on the west coast of America in an era when most gear was home made and most sorties into the underwater world were still experimental. Until this time he had been running Chuck's Market, a small full-service grocery store but his organisational skill were spotted by a group of pioneer divers who wanted to open a dive shop. And so it was that he was able to combine his business and hobby skills running The Dive Locker.

Spearfishing was the main driving force back then but meeting and working with Ron Church, a legendary and much overlooked

underwater photographer of the time, would kindle his ambitions to go full time as an underwater photographer. Ron lent him his RolleiMarin housing and camera which gave the luxury of 12 shots per film!

Chuck's breakthrough came quite by accident when he was part of a group which came to the aid of a grey whale badly tangled in nets. They filmed the progress and Chuck climbed onto the back of the whale and had his picture taken. This caught the attention of the press and the picture was widely published. Next thing you know Bates Littlehales from National Geographic was on the phone asking for his help filming grey whales. Chuck had suddenly become a grey whale expert!

And that was really the start of a career which went stellar right up to James Bond films and a lasting partnership with the legendary Al Giddings culminating in Hollywood blockbusters such as the Deep and Abyss to name just two.

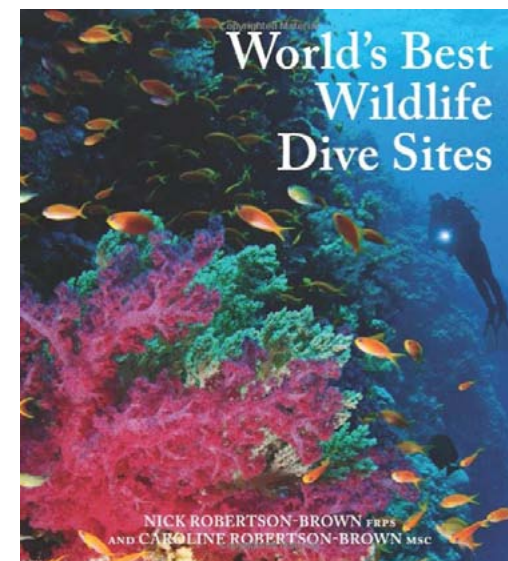


This is a great read and it captures the spirit of the time and the characters involved. Above all I get the impression that Chuck is a great guy and a good team player who worked hard to do the best, whatever it took.

He certainly did a good job with this book.

Peter Rowlands
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World's best wildlife dive sites



Join Nick and Caroline Robertson-Brown as they tour their favourite dive locations around the world.

This book is essentially a diver's wish-list for finding the very best underwater wildlife experiences, covering everything from the adrenaline-fuelled rush caused by big animals interacting in huge underwater scenes like the Sardine Run to the sheer fascination for the sometimes bizarre creatures that live in the micro habitats of Bali.

Their captivating words and beautiful images will provide all the inspiration you need to launch your next big diving adventure.

www.nhpub.co.uk

www.uwpmag.com

www.amazon.co.uk/Camera-Man-Adventures-Underwater-Filmmaker/dp/1517383129

Guidelines for contributors

The response to UwP has been nothing short of fantastic. We are looking for interesting, well illustrated articles about underwater photography. We are looking for work from existing names but would also like to discover some of the new talent out there and that could be you! UwP is the perfect publication for you to increase your profile in the underwater photography community.

The type of articles we're looking for fall into five main categories:

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

Subjects -, Anything from whale sharks to nudibranchs in full detail

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

**If you have an idea for an article,
contact me first before putting pen to paper.
E mail peter@uwpmag.com**

How to submit articles

To keep UwP simple and financially viable, we can only accept submissions by e mail and they need to be done in the following way:

1. The text should be saved as a TEXT file and attached to the e mail

2. Images must be attached to the e mail and they need to be 150dpi

Size - Maximum length 20cm i.e. horizontal pictures would be 20 cm wide and verticals would be 20cm high.

File type - Save your image as a JPG file and set the compression to "Medium" quality. This should result in images no larger than about 120k which can be transmitted quickly. If we want larger sizes we will contact you.

3. Captions - **Each and every image MUST have full photographic details** including camera, housing, lens, lighting, film, aperture, shutter speed and exposure mode. These must also be copied and pasted into the body of the e mail.

Parting Shot

Since none of you have submitted any Parting Shots for this issue, it falls on me to fill this space.

This shot was taken in the early 1980s in the waters around Plymouth, Devon, England.

I'd had this idea to backlight macro subjects with a variety of coloured filters over the second strobe (we called them flashguns in those days) with the main strobe providing front lighting. I attached a Cokin filter holder to the front of the backlighting strobe so that I could slot in and remove squares of coloured Perspex (alright Plexiglas if you must). This strobe was out on an extended articulated arm so that it could point back directly into the lens. Then the trick was to find a macro subject such as this white anemone on a clean edge where I could get the rig over the subject and get the shot.

Hilsea Point near Plymouth has particularly craggy terrain and after a while I found this suitable subject protruding from the top of a sharp rock formation with room behind and in front of it to lower the rig over it.

There are times when all the thought, planning and preparation come together and make the shoot simple and this was just such a time. This was in the days of totally manual exposures so I knew exactly what the right settings would be for this fixed setup. All I had to do was slide the first piece of coloured Perspex into the Cokin holder and gently lower the rig over the subject and then take the shot. The next step was to lift the rig out of the way, remove the filter and replace it with another coloured one.

The colours I had decided on were, this one, blue, which created a tropical background, a green one to simulate British waters and then I got carried



Pentax LX camera with a 50mm macro lens in a Hugyfot housing with a Subatec S100 front strobe and an Ikelite Substrobe 50 as a backlight with a Cokin filter holder. Kodak Ektachrome 64 film, home processed when I got back from work on Monday evening. 1/60th @ F22, full power on both strobes (who needs metadata!).

away and had a red one to simulate the Red Sea and a black one for the Black Sea!

PS. The linear line of brighter light behind the subject is the diffused light from the straight flash tube.

Happy days.

Peter Rowlands
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**Do you have a shot which has a story
within a story?
If so e mail it with up to 500 words
of text and yours could be the next
Parting Shot.**

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