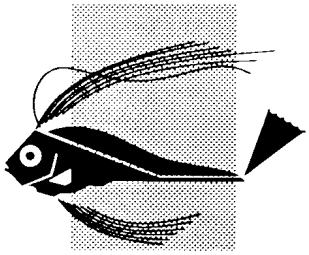

Norbert Wu

Wildlife Photographer

1065 Sinex Avenue
Pacific Grove, CA 93950
USA

Below are answers to frequently-asked questions by interviewers. Please read this document before submitting any questions to Norbert Wu's office.

How long have you been a photographer?
I took my first underwater photograph in 1983. I've been hooked ever since.

>**How did you get started?**
From my book *Splendors of the Seas*:

At the age of six I wanted to become a marine biologist. As a teenager growing up in Atlanta, I spent summers snorkeling in Florida waters and became fascinated with wildlife. When the time came to choose a college, I went to California. Like all naive teenagers in Georgia, I thought that California meant beaches, sun, and warm water. I was in for quite a shock during my first encounter with the bone-chilling waters of Monterey Bay.

Once in college, deluged with the advice of dorm mates, professors, and parents, I decided on a degree in electrical engineering rather than a major in my lifelong interest of marine biology. I kept up my diving, however, and explored the waters of Monterey Bay after investing in a wetsuit and basic diving gear. The electrical engineering degree was a pragmatic choice; the job situation seemed much better, and I always figured I could go back into marine biology. The situation seemed the same after four years, and so I obtained a master's degree in engineering and got my first steady job as a computer engineer in Silicon Valley. The job paid well, my boss was easygoing, and the work was routine and unstressful. Of course, I was bored. My thoughts kept wandering to tropical breezes and coral reefs. After nine months as a corporate player, I took an extremely low-paying job as a research diver with the Smithsonian Tropical Research Institute one one of the San Blas Islands of Panama.

This time I had been much more careful in my choice of dive sites. The island is about 100 square feet of sand, and the researchers lived in bamboo and plywood huts right above the water. Most importantly, the water is warm there, and I had all the time in the world to dive. Prior to this trip, I never had the slightest interest in photography. But before heading south, I bought as many books as I could find on the subject, as well as an underwater flash and Nikonos camera system with extension tubes and close-up attachment.

For the four months that I was out in the San Blas, I only shot about ten rolls of film. However, the photographs from those rolls have been published over and over again. Because I was diving the reefs every day, I knew their inhabitants intimately. I was able to return to photograph an octopus, a flamingo tongue (a snail with a spectacular shell), and a spotjaw blenny again and again over the course of my four-month stay. This in-depth look at marine life's habits and behaviors has become my specialty. Being able to spend weeks working on a project rather than a few hurried weekends has made a big difference in the quality and content of my photographs.

Underwater photography is different from photographing on land. Because of the limited visibility underwater, I am usually very close to my subjects, often no more than three feet away and sometimes even closer. As a diver, it is impossible to truly blend into the surroundings. The loud noise of your bubbles will always alert sea creatures to your presence. An underwater photographer must move slowly and in a non-threatening manner to get as close as possible to the subject without frightening it off. An understanding of a subject's behaviors and its reactions to your presence is essential.

After my San Blas experience, I took courses in marine biology and eventually spent two years as a doctoral student at Scripps Institution of Oceanography. Photography took up more and more of my time. I convinced my friend Spencer Yeh to spend two months with me, diving every day in the cold but astoundingly rich waters of Monterey Bay. I took my first course in ichthyology and was fortunate enough to be exposed to the encyclopedic knowledge of Dr. Richard Rosenblatt, the curator of the Marine Vertebrate Collection at Scripps. His course was filled with the details and observations of natural history that I had been looking for my whole life.

The field of marine biology is a tough one. {It's not as fun as it used to be, and there is little money available.} One fellow student at Scripps finally received his doctorate, after eight years of hard work. His job prospects are dim; every job he has applied for has had a minimum of 70 applicants, and as many as 200.

Nowadays, many marine biologists seem less concerned with natural history than their predecessors were. Scientists in the old days had many mysteries to solve. Where did eels go to spawn? Where did sea turtles spend the first two years of their life? What exactly were these strange life forms trawled up from the deep? Good science is no longer so simple. Most marine labs have turned to biochemistry and other laboratory-oriented research -- research areas that can yield quick results and are good candidates for research funding. Field biologists are few and far between, and their financial situations are often dire.

In some ways, natural history photographers have taken over the role filled by old-time naturalists/scientists looking to represent and explain the big picture. While a modern research scientist may be forced to spend months and years studying a very small issue, I have the luxury of presenting my work without the burden of proof he or she must bear. The fact that I catch something on film makes it valid, and sometimes valuable. The proof is in the picture. Whether it always occurs in the same place at the same time in the same manner is not really an issue.

Photography has become a way of life for me, a good excuse for seeing the world. At my best, I am both scientist and artist. The photographic possibilities underwater are truly endless, and discovering new life forms and learning about the interconnections between various species make my work a fascinating blend of science and art. A wonderful thing has come out of this blend of disciplines -- this book. I hope my words and pictures will serve as a guide to this wild and remote place. Many of these creatures will be new and unfamiliar. The animals and their habits are fascinating, and the colors and patterns of life continue to enthrall me, even after seventeen years of diving and ten years of underwater photography.

As your guide, I hope to bring the sea alive for you through my photographs, and show you what I have learned and discovered, so unscientifically, about marine life. Let me introduce you to this very special place, our last true wilderness.

What type of photographer are you/do you consider yourself? Is that the type of photographer you started out as?

I started out as an underwater photographer, and I remain an underwater specialist. I now do a great deal of travel and topside wildlife photography as well.

Where are you currently based?
I am based near Monterey, California.

What is your education background?
Norbert Wu's background includes degrees in electrical and mechanical engineering from Stanford University and doctoral studies at the Scripps Institution of Oceanography.

Do you travel a lot for your photography or are you in studio most often? Do you enjoy traveling for assignments?
I travel almost continuously for my photography, and have grown to fear and loath traveling.

What are some goals you have as a photographer?
To advance the awareness of the importance and the issues involving the marine environment to the general public.

What makes your work stand out from other photographers?
I bring a complete set of skills to my photographs, and am able to photograph a subject or locale topside, underwater, wide and closeup. I have a background in marine biology that serves me well in my underwater specialty.

What made you choose underwater photography as a specialty? What are the toughest challenges you face working in the water?
Quick answer: I've always loved diving and marine biology. I fell into underwater photography as a better alternative to marine biology research. It's been a great way to travel and see the world. Working underwater requires a ton of gear (sometimes literally) and limited time. The amount of gear that you have to set up and maintain is daunting. It can take me weeks to prepare for 40 minutes in the water. Maintaining all the gear takes a great deal of time. I am always looking for a good machinist to do custom work for me also. Seasickness.

Long answer: Here are excerpts from the first chapter from my large-format book, Splendors of the Seas which answers your questions above
Introduction:
Life as an Underwater Photographer
Most people are a bit disappointed when they first meet me. Instead of an athletic, macho, rum-soaked descendant of Blackbeard, they find instead a short, rotund, Asian man, hardly the sort of person most people envision doing battle with sharks and whales. However, other divers afflicted with the disease of dunking expensive cameras into salt water love talking to me. They figure that if a puny guy like me can make a living as an underwater photographer, anyone can do it. And they are absolutely right.

I use the same equipment and film as most serious amateurs, and my relatives do not include anyone with the surname of Cousteau or Trump. I have an extreme aversion to hard work and exercise, as well as an addiction to junk food. I hate boats. Once, for five weeks on a heaving, rolling, great steel hulk of a boat in stormy weather in the Northern Pacific, I stared at Samuel Johnson's adage taped above my bunk and saw the wisdom in his words: "A ship is like a prison with the possibility of being drowned." I do, however, have a great love of my subject matter and an intense desire to be underwater. I've been lucky enough to make a living doing the sort of things I dreamed about as a youngster. And yet, in a great dose of poetic justice, I get seasick.

Being underwater is the reward for the seasickness, the work, the long waits, the steaming in wetsuits in full tropical sun, the flooded cameras. Diving is like being in a big air-conditioned jungle. It's cool, comfortable, filled with life, and there are no mosquitoes. Diving is not inherently dangerous nor extremely physical. Diving safely depends as much on mental preparation as on physical conditions.

But most people don't believe that. They view diving as it is often portrayed in Hollywood -- fighting off sharks, enemies, and sea monsters. The gear is heavy and bulky on land, but in the water you glide with weightless ease. Moving in any direction can be accomplished with easy, languid strokes of your fins, and often you are assisted by currents. It's the closest thing to flying. Being able to swim freely underwater gives a wonderful sense of freedom, a sense of peace. There is nothing more fulfilling than swimming effortlessly through a colorful coral reef and languidly hovering in crystal-clear waters.

Diving in different locations and conditions may entail different procedures. In currents or the open ocean, knowing how to navigate underwater using a compass and underwater landmarks is essential, as is an understanding of how easily a person can be lost in the open ocean. The best divers anticipate possible outcomes to different scenarios and proceed with an eye to possible emergency situations. Contrary to popular belief, nearly all dangers arise from a diver's inexperience or misjudgment of ocean conditions, rather than from animals like sharks.

The Mechanics of Underwater Photography

Underwater photography is a narrow specialty with an incredibly diverse range of subjects. In fact, the photographer of marine life has the opportunity to draw upon the largest living space on earth, a living space that is one thousand times larger than all terrestrial living spaces combined.

Before going underwater, the cameras, lenses, and film must be set up and sealed. I sometimes carry a Nikonos with wide-angle lens as well as a housed camera with macro lens together on one dive. I'm limited to one roll of film for each camera, and if a subject doesn't fit within the capabilities of one of those systems, then I am out of luck. If I am diving in a strong current, I will be limited to carrying only one camera.

Though I have taken my camera as deep as 240 feet, I get much more time underwater if I stay in shallower waters, sixty feet deep or less. At sixty feet I can generally stay in the water for an hour or so at a time. As an underwater photographer, I must pay particular attention to currents, bottom time, and remaining air supply. My dive computer, which calculates these guidelines, is essential for allowing me to concentrate on photography. A quick glance at the computer gives me my time remaining and keeps me from getting into trouble with decompression or air supply. I may dive alone in the course of my work, but I only do so in conditions where diving solo does not present unreasonable risks.

Why I Became a Naturalist

At the age of six I wanted to become a marine biologist. As a teenager growing up in Atlanta, I spent summers snorkeling in Florida waters and became fascinated with wildlife. When the time came to choose a college, I went to California. Like all naive teenagers in Georgia, I thought that California meant beaches, sun, and *warm water*. I was in for quite a shock during my first encounter with the bone-chilling waters of Monterey Bay.

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You have some incredible images of penguins, seals, and all kinds of sea creatures...is there an animal that you especially enjoy shooting and interacting with?

In 1994, I photographed cheetahs for three weeks in Kenya. I didn't return until 1997, but when I first saw another cheetah in Kenya again, I realized how much I had missed seeing them. They are truly magnificent animals, each with its own personality, and they are in terrible danger of disappearing from the earth due to human events dating back to the 1800s.

Emperor penguins, of course, are another favorite.

You've shot all over the world and in so many diverse places. Do you have a favorite place, or one that's most memorable?

This is a difficult question, because I like to visit places for many reasons. For instance, Costa Rica has great rainforest life, Kenya is fabulous for its wildlife, and I like many different places for diving.

One of my favorite places to dive is a place called the Revillagigedos Islands, 300 miles south of Cabo San Lucas. Below is some text that I've written about this place. I hope that you can edit and rewrite it to fit your needs.

This photograph was taken in a very special place, and it is of a very special animal, the huge Pacific manta ray. The place is "Boiler Rock" off the tiny, uninhabited volcanic island of San Benedicto, 300 miles south of Cabo San Lucas in the Revillegigado Islands archipelago. Boiler Rock is a seamount, an undersea mountain that rises up from the ocean bottom to within 20 feet of the surface. Seamounts are undersea pinnacles that serve as gathering places for marine life, attracting the ocean's largest and most exciting animals. I have had my most memorable dives around these magical places -- in the Galapagos Islands; the Revillegigado Islands, off Baja Mexico; Cocos Island, Costa Rica; and Sipadan Island, Borneo. They are famous for their concentrations of sailfish, marlin, hammerhead sharks, tuna, and manta rays. Seamounts form in areas of volcanic action, where the ocean floor abruptly rises to the surface. These volcanic "hotspots" can be close to the coast or hundreds of miles offshore.

Pacific manta rays are a type of fish, closely related to sharks and stingrays, that swim through the world's tropical oceans, feeding on plankton. Because of their horns and strange appearance (the name "manta" is Spanish for "blanket"), manta rays used to be feared by fishermen and native islanders, who called them the devilfish. Divers, however, have discovered that these huge animals are actually very docile and gentle. The manta rays which used to be seen in the Sea of Cortez were famous for allowing divers to ride on their backs. Peter Benchley wrote about the magical relationship between these mantas and humans in *The Girl from the Sea of Cortez*. However, fishermen have decimated the population of mantas in the Sea of Cortez, and mantas are no longer seen at the La Paz seamounts. The Revillegigado Island chain, due to their remoteness from the mainland, is now the best place to encounter these gentle creatures.

These are the largest and friendliest mantas in the world, stretching 16 feet from wingtip to wingtip. They are docile plankton feeders, yet the strength in their massive wings is enormous. There is no doubt that these mantas enjoy the company of humans. Divers regularly ride upon the backs of these gentle giants for an hour at a time. The manta rays circle an undersea pinnacle regularly, allowing divers to hitch rides and then dropping them off half an hour later after a grand underwater tour! It's now considered politically incorrect to "ride" the mantas, but here are the facts: if you approach these huge animals with respect, they will allow you to ride them. "With respect" means approaching them gently, slowly, and not grabbing them. To hold on, divers don't grab the animals. Instead, they place their hands flat upon the animal's back, and gently grip the very rough skin with the palm of their hand. That is enough of a grip to hold onto the animal as it glides through the water. Sometimes one can hitch a ride by holding onto a large remora, or sharksucker, that is attached to the manta's back!

The manta rays of the Revillagigedos Islands have so far been untouched by fishermen's nets, due to the remoteness of these islands. However, two years ago, a Mexican fishing boat was videotaped taking several of these large creatures in their nets. A foundation called Sea Watch is striving to make these islands a national marine preserve. The Mexican government is listening, and these islands are in the process of being protected. I just received an email yesterday (5-22-00) that several gillnet boats had ransacked the islands again. The news greatly saddens me.

The photographs also show some natural history behaviors. The mantas come to a seamount to be cleaned of parasites by bright orange clarion angelfish. As the mantas

swoop past the seamount, the angelfish come out from their shelter, dancing about and flashing their bright orange bodies as if signalling. The mantas may pause in mid-water and allow the angelfish to go all about their bodies, picking off parasites. Most of the mantas also host two large remoras, or sharksuckers, three-foot-long, hideous fish which latch onto the manta's body with plates on their heads. The remoras' bodies stream with copepod parasites. Sometimes the remoras latch so tightly upon the manta that they leave clear scratches, impressions of their plates on the manta's body.

I will always remember my experiences there, and hope to return as my work on other projects allows, but I am worried about what I might see. As I left on my first trip, four manta rays appeared out of the blue in formation and tipped their wings at me as if in a salute, their sad, watery eyes imploring me to remember and protect this magical place, these magical beings.

Recently, you've been focused on Antarctica. What makes that world under the ice so compelling to you? When can we look forward to seeing your documentary for PBS?

For answers to most of your questions, check out the Diving Under Antarctic Ice website:

http://scilib.ucsd.edu/sio/nsf/diving/index.html

It's a great resource put together by Peter Brueggeman of Scripps Institution of Oceanography; also a member of Norb's Antarctic team. He tried to answer every sort of question that has been asked about the expeditions. The locations dived are detailed there.

I first visited Antarctica in 1997, sponsored by an Artists and Writers Grant from the National Science Foundation, which maintains several scientific bases in Antarctica. I was based out of McMurdo Station, which is as far south as you can go and still have ocean. This is deep Antarctica. There are only two species of penguins there, and only one seal that lives there year-round, the Weddell seal. I fell in love with the place. When you first get there, at the beginning of the Antarctic spring, the water is clearer than anywhere in the world. It can reach 1000 feet of visibility. In comparison, A clear day in the tropics is 200 feet at best. It's the last really untouched place on earth, and that is what has drawn me back. I also seem to be very well adapted to the cold, with a nice layer of blubber. I generally move slowly, and that is a real bonus in cold water, where moving too fast can get you in trouble.

NSF was wise enough to realize that I needed to bring a team of assistants to really do a good job with underwater photography there, and so the resulting photographs were stunning -- not so much because I am a great photographer, but more because I had the support of two and three assistants underwater, carrying tripods, cameras, and underwater flash units for me.

The resulting photographs have proven to be very popular. *National Geographic* magazine published my story entitled "Under Antarctic Ice" in their February 1999 issue. My photographs and text were subsequently published in *National Geographic*'s international editions in Australia, Greece, Israel, Italy, Japan, Poland, and Spain. German *GEO* and Paris' *Le Figaro* published the story in April and May. The story has since been published in several other

magazines, including *BBC Wildlife* (England), *Terre Sauvage* (France), *Grasduinen* (the Netherlands), *Amateur Photographer* (Britain), and *GEO Russia*.

Based on the success of my first season, I was approved to return to McMurdo Station for the 1999-2001 seasons to work towards (among other goals) the filming of a high-definition (HDTV) documentary on Antarctica's underwater world, to be aired on PBS *Nature* in fall 2001. This project is well on its way to completion. I have just finished three weeks of editing the footage at Thirteen/WNET's postproduction facilities in New York, and I hope to have a short (5 minute) demo reel and an assembled edit (a very rough cut of the program to date) to show to NSF by the end of June.

The documentary for PBS aired in 2003 on the Nature series. This was a *Nature* (PBS) program. *Nature* is US television's premier natural history venue.

Under Antarctic Ice is proving itself to be a landmark production which showcases the new HDTV technology. Because this film has been shot in high-definition video (HDTV), the shelf life of this program will be far longer than other documentaries. The American television industry is implementing high-definition broadcasting, and films shot in a quality sufficient for this standard will not look dated when broadcast in the years ahead. The film is already seen as a ground-breaking effort because of the technology and the subject matter, and will therefore be seen and reviewed in more venues than the initial PBS broadcast. The HDTV technology opens up a great many other avenues for use of imagery such as film festivals, natural history museums, and theaters.

What is HDTV?

High definition television (HDTV) is a tremendously exciting and enabling technology. For the first time, video images can rival 35mm film images -- which are the standard for high-budget Hollywood motion-picture productions. HDTV video cameras and their tapes involve much less effort and expense than 35mm film cameras and film stock, which opens up tremendous possibilities for filming in difficult environments like Antarctica underwater. In two years, high definition television will be an established standard in the US. The new high-definition camcorders are not much larger than traditional broadcast (Betacam) video cameras. The difference in resolution and quality, however, is tremendous. As an example, George Lucas shot two scenes in the recent *Star Wars: The Phantom Menace* film using these HDTV cameras. He included these scenes in the final film to see if anyone could tell the difference between scenes shot with these new video cameras as opposed to the traditional 35mm film technology. He was so impressed with the results that he is shooting the next Star Wars episode with high-definition Sony camcorders. *Nature* has committed hundreds of thousands of dollars worth of gear and postproduction facilities toward this project. They are planning this to be their first HDTV program in the upcoming digital TV era, and as such, it will be a showpiece program which is likely to see broadcast in numerous venues including standard television, high definition television, natural history museums, and theaters.

In a recent press release, Nature had this to say about the project: "Norb came to us with his fascinating idea to shoot under the ice and detail a virtually unseen place," says Fred Kaufman, executive producer of Nature. "Considering the unique qualities of this habitat, we readily agreed, but added that he shoot it in HD so we can truly experience the otherworldliness of Antarctica."

From a writer from a magazine:
> I'm just wondering who is seen in the attached jpg and what they're doing?
> The orcas have come to the end of the lead - are these guys doing
> research or are they just taking photos?
>
> I note in the notes Norb gave XXX about this story that there seems
> some doubt as to
> whether the giant Antarctic cod is the chief prey of orcas as they head
> up these leads? Here's how it reads:
>
> "It is thought that orcas take advantage of opening leads in the ice to
> dive under the ice edge to hunt. Their principal prey may be the giant
> Antarctic cod. . .which may use the ice edge as shelter."
>
> Can we say anything more definitive as to why they'd be churning petal
> to the medal up a lead if it weren't for the cod? Just need something to
> peg the story on that isn't quite so iffy.

Let me say something about the lack of respect for what I do that this statement shows. No scientist had known about this event before or studied it before I filmed it. I heard about it through helicopter pilots who said that they often saw orcas in leads like this, and that they had even played catch with snowballs with some orcas. After I documented this on film, a few scientists started asking me trying to find out how I got these shots etc so they could do a "study."

So, in answer to this writer's questions:
No, they are "just taking photos," the losers. They are not doing anything as important as research.

Actually, it's a fairly definitive theory among most science types that the orcas are going after the Antarctic cod. However, so few scientists have actually observed this that no papers have been written on this situation. So it must not be happening since a scientist has not written it up.

Please don't ask me if I was someplace for research, or if I was "just taking photographs." Let's just agree that being a photographer can be just as important as being a researcher, that photographs can be as powerful as research in stimulating interest about a place, people, or species; and that photography can be as important a career as research.

Aside from the HDTV documentary, do you have any big plans for future projects?
I've recently been selected as a Pew Fellow in Marine Conservation, a grant which will allow me to pursue a marine conservation-related project for the next three years. I plan to document the state of coral reefs, fisheries, and "conservation hotspots" for magazine articles, websites, and a book.

What awards have you won?

Please see separate email for complete photo resume.

He was awarded National Science Foundation (NSF) Artists and Writers Grants to document wildlife and research in Antarctica in 1997, 1999, and 2000. In 2000, he was awarded the Antarctica Service Medal of the United States of America "for his contributions to exploration and science in the U.S. Antarctic Program." In 1999, he was awarded a Pew Marine Conservation Fellowship, the world's only prize dedicated to marine conservation. He is documenting, in stills and high-definition video, the world's most unique and threatened underwater habitats for this grant until the end of 2003.

Awards and Recognition :
Major Awards and Grants:
o Pew Fellows in Marine Conservation Grant, 1999-2003. One of 11 "Ocean Champions" selected for a $150,000 grant to pursue a project in marine conservation issues.
o Antarctica Service Medal of the United States of America, March 2000. Awarded each year to those who contributed significantly to exploration and science in the U.S. Antarctic Program.
o Recipient, 1997, 1999, and 2000 Artists and Writers Grant, Office of Polar Programs, National Science Foundation.
Contests:
o Antibes Underwater Festival, 2001: Grand Prize, color slides (PLONGEUR D'OR, PRIX PAPUA NEW GUINEA). Best Underwater-themed website (PRIX DU SITE WEB SOUS-MARIN) for http://scilib.ucsd.edu/sio/nsf.
o 2001 SATW Bill Muster Photo Showcase: Gold Award (First Place): Natural Scenics Category ("Crevasse") and Animal Category ("Pod of Orcas"); Silver Award (Second Place): Natural Scenics Category ("Icebreaker"), Special Award: Animals Category ("Tunicates, Indonesia).
o 2001 BG Wildlife Photographer of the Year Competition. Winner, The Underwater World category (hammerhead sharks). Runner-Up of Animal Behaviour: Birds category (penguins underwater).
o Florida Magazine Association's Charlie Award (first place) for Best Use of Photography in the Consumer 50,000+ category for Under Antarctic Ice, in SportDiver.
o Award of Excellence (Pictures of the Year 2000 competition hosted by the University of Missouri) in the General Division: Science / Natural History Picture Story category for Penguins story.
o Pictures of the Year 2000 (penguin shots), World Press Photo Competition 2000, SATW 2000, Hasselblad's 9th Austrian Super Circuit (Color Slide category) 2000, WWF's 1999 competition in Mexico, 2000 AGFA Wildlife Awards.
o Dallas Press Club Katie award for the year's best feature, Yellowstone in Winter, 1999.
o Pictures of the Year, Award of Excellence, Science and Natural History Picture Story, 1999.
o World Press Photo Contest, Third Place, Nature and the Environment Stories, 1999.
o Society of American Travel Writers/Bill Muster 2000 PhotoShowcase, Gold Awards in Action, Animals, and Natural Scenic Category.
o Golden Visa nominee, for "Under Antarctic Ice," Visa Pour L'image,

World Festival of Photojournalism, Perpignan, France, September 1999.
o British Gas Wildlife Photographer of the Year, 1999, Runner Up in Urban and Garden Wildlife Division.
o Photographer of the Year, 1999, Bronze Portfolio, Society of American Travel Writers.
o Nature of America project: chosen as one of America's top 32 nature photographers to document the nature of America, 1997.
o Recipient of the 1996 John Burroughs Association 1996 Certificate of Commendation.
o Nominated for PEN Center USA West Literary Award in children's literature and Golden Kite Award from Society of Children's Book Writers, 1992.
o BBC Wildlife Photographer of the Year, second place, "The Underwater World" category, 1994 .
o BBC Wildlife Photographer of the Year, highly commended, "The Underwater World" and "Composition and Form" categories, 1993 .
o BBC Wildlife Photographer of the Year, highly commended, "The Underwater World" and "Composition and Form" categories, 1992 .
o First place, underwater division, Nikon Photo Contest International, 1987.

Where has your work been published?

Norbert Wu is an independent photographer and filmmaker who specializes in marine issues. He has photographed in nearly every conceivable locale, ranging from the freezing waters of the Arctic and Antarctic to the coral reefs and jungles of the tropics. His writing and photography have appeared in thousands of books, films, and magazines, including feature articles in Audubon, GEO, International Wildlife, Le Figaro, National Geographic, Omni, and the covers of GEO, Natural History, Time, and Terre Sauvage. He is the author and photographer of fifteen books on wildlife and photography, the originator and photographer for several children's book series on the oceans, and his photographic library of marine and topside wildlife is one of the most comprehensive in the world.

Books:
Norbert is the author and photographer of fifteen books on wildlife and photography, and the originator of two children's books series on marine life and the oceans.
o Under Antarctic Ice, a large format book on the underwater world of Antarctica, University of California Press, due fall 2003.
o Diving Around the World, a large format book on the world most unique and threatened underwater locales, Hugh Levin Associates, due fall 2003.
o The Ocean Is.., a children's book on underwater Antarctica, Henry Holt, spring 2003.
o Antarctic Ice, a children's book on underwater Antarctica, Henry Holt, spring 2003.
o Octopuses, concept and photographs by Norbert Wu, written by Dr. Leighton Taylor, Lerner Books, 2002. Third in a series of six forthcoming books on marine life for young children.
o Dolphins, concept and photographs by Norbert Wu, written by Dr. Leighton Taylor, Lerner Books, 2000. Second in a series of six

forthcoming books on marine life for young children.
o Scholastic Encyclopedia of Animals, Scholastic Reference, 2001.
o Life in the Sea, series of six books on the world's oceans, concept and photographs by Norbert Wu, written by Dr. Leighton Taylor, Lerner Books, 1999. (The Pacific Ocean, The Red Sea, The Caribbean Sea, The Indian Ocean, The Mediterranean,
o Jellyfish, concept and photographs by Norbert Wu, written by Dr. Leighton Taylor, Lerner Books, 1998. First in a series of six forthcoming books on marine life for young children. Selected for the 1999 edition of Bank Street College of Education's Best Children's Books of the Year list.
o Selling Nature Photographs, Stackpole Books, 1997.
o Creeps from the Deep, Chronicle Books, 1997 (photographs by Norbert Wu, written by Dr. Leighton Taylor,).
o A City Under the Sea, Atheneum MacMillan, 1996. Recipient of the 1996 John Burroughs Association 1996 Certificate of Commendation.
o Splendors of the Seas, Hugh Levin Associates, 1994.
o How to Photograph Underwater, Stackpole Books, 1994.
o Fish Faces, Henry Holt, 1993.
o Beneath the Waves, Chronicle Books, 1992. Nominated for PEN Center USA West Literary Award in children's literature and Golden Kite Award from Society of Children's Book Writers.
o Life in the Oceans, Little, Brown, 1991.