

**Wildlife Photographer of the Year 2013**

November 29, 2013 to April 6, 2014

*On loan from the Natural History Museum, London*

Higher-res images available by contacting [sstackhouse@royalbcmuseum.bc.ca](mailto:sstackhouse@royalbcmuseum.bc.ca)

These images may only be used in conjunction with this exhibition at the Royal BC Museum.

**Harvest Gold**

Photo #100 © Etienne Francey (Switzerland) / Wildlife Photographer of the Year.

Category: Young Wildlife Photographer of the Year, 15-17 years old

Commended

Late one July evening, walking slowly along the edge of a wheat field near his village – Cousset, in Switzerland – looking for subjects to photograph, Etienne noticed ‘a little ball’ stuck to an ear of wheat. ‘To my surprise,’ says Etienne, ‘it was a harvest mouse, nibbling the grain.’ Etienne approached until he was a few metres away and managed to photograph the tiny mouse at various angles before it scuttled back down the wheat stalk. ‘The meeting was brief but extraordinary,’ he adds. ‘This was my favourite out of all the portraits,’ showing it eating, its prehensile tail helping it to balance.

Nikon D7000 + 300mmf4 lens; 1/4000 sec at f4.5 (-0.7e/v); ISO 400



### **Resurrection**

Photo #088 © Marsel van Oosten (The Netherlands) / Wildlife Photographer of the Year.

Category: Creative Visions

Commended

Deadvlei is a popular location for photography, but Marsel had an image in his mind that would be very different from all those taken before. The key ingredient was fog. Deadvlei, though, is in the Namibian Desert, where fog occurs only a handful of times a year, when an easterly wind blows in from the Atlantic. So it was many years before Marsel got his shot. Surrounded by some of the highest sand dunes in the world, Deadvlei is the white clay bed of an ancient lake. The acacia trees, which must have taken root when there was still moisture, some 900 years ago, are all dead, their sun-scorched wood preserved in the dry atmosphere. 'I had selected my perfect tree a few years ago,' says Marsel, 'and worked out my camera settings.' So then it was a matter of gambling when fog might roll in. On the day that early-morning fog was predicted, he arrived in the dark and set up ready to take the picture at dawn, as the light was just touching the dunes but before the sun made it all too bright. To illuminate the tree he set up a flashlight just behind the trunk – so the light would radiate from its arms in exactly the way he wanted – and then let the fog that rolled in do the rest.

Nikon D4 + 24-70mmf2.8 lens; 15 sec at f/8; ISO 400; Markins Q20 ballhead; Gitzo 3530 LS tripod; Surefire Invictus flashlight.

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