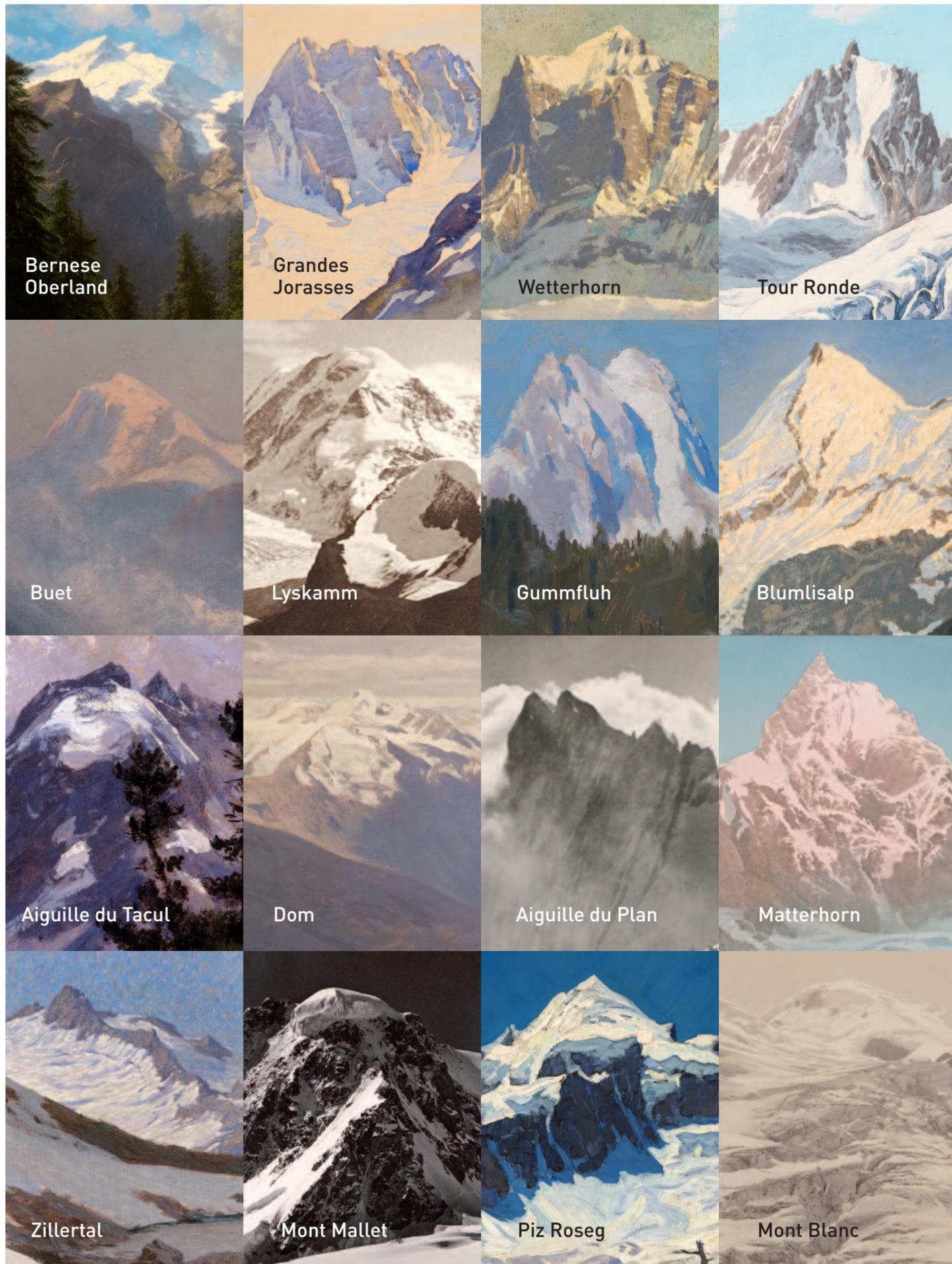


Peaks & Glaciers

2017

JOHN MITCHELL
FINE PAINTINGS

EST 1931



Peaks & Glaciers 2017

All paintings, drawings and photographs are for sale unless otherwise stated and are available for viewing from Monday to Friday by prior appointment at:

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Our sixteenth winter catalogue of Alpine paintings, drawings and vintage photography from the 1850s to the present day offers much topographical diversity but, as ever, opts for quality over any attempt to cover all the better known Alpine resorts and peaks. As a result there are some newcomers to these catalogues such as Arthur Croft, (page 32) Leopold Rothaug (page 30) Karl Prinz (page 28) and Arthur Gardner (page 37) whose work, nevertheless, is sufficiently accomplished to be shown alongside the formidable *peintres-alpinistes* such as Charles-Henri Contencin. There are no fewer than six Contencin pictures this year, and a first in my having found a free copy by him of a well-known Garbiel Loppé painting (page 21). No further proof is needed in linking together the 'Chamonix' triumvirate; Loppé, Contencin and Fourcy.

It is no surprise that the early alpine tourists hankered after these photographs and paintings as souvenirs and sometimes as proof of their conquests whether big, modest or neither. Demand outstripped supply, particularly in the case of the early photographs which were so cumbersome and expensive to create, but, crucially, these mementoes of such wondrous landscapes allowed the viewers to supplant themselves and stand in the artist's footsteps.

WJ Mitchell



4 The story of early photographers and the Alps continues to captivate buyers and this year, to reflect the gallery's increasing involvement in this field of collecting, the prints have their own distinct section in the catalogue. A splendid exhibition about Gabriel Loppé's photographs is currently on view in Annecy's Musée du Chateau with a further exhibition dedicated to these camera-wielding pioneers due to open early this year in Lausanne (exhibition details will shortly go on our website's news section).

As this catalogue is being compiled, ski resorts across the Alps should now be open for business and yet webcams and weather reports reveal a decidedly autumnal look in many areas; tawny, muddied meadows look sullen in sharp contrast to the snowy mountains beyond and inevitably a changing climate is under discussion again. However, the warming phenomenon in the mountains is a year round issue as relevant in the summer as at this time of year. Climbing in the Alps in early September last year offered this author some remarkably empty huts, bivouacs and glaciers but also some decidedly unpleasant and overexposed ice and disturbing rockfalls as the permafrost, in parts, increasingly warms up and destabilizes ridges and faces.

Today, huge domains such as the Mont Blanc Massif and the Mer de Glace (page 39) are a kind of open-air museum showing the impact of Europe's so-called Little Ice Age which began at the end of the sixteenth century. It is sobering to think how many ice ages there must have been over tens of millennia; how cyclical all these cooling and warming periods are. 20,000 years ago there were glaciers extending and nudging as far as Geneva's current suburbs, but only a few thousand years back there were forests growing where the Mer de Glace terminal 'tongue' now reaches. In the current melting phase the Mer de Glace is losing an average of 35 metres per year and few people could reject which epoch we are now experiencing. The whole process may reverse, but not in our lifetimes.

Undeniably, the pictures and photographs illustrated in the catalogue offer irrevocable proof of these retreating glaciers and the changing faces of what were once small mountain hamlets and empty valleys. The end of the Little Ice Age occurred about the same time as these wild landscapes began to fascinate visitors, painters and photographers. The extensive documentation which followed on coincided with a sudden dramatic advance by the glaciers in the 1850s and today we hold up these pictures in stark comparisons. However, there is a perhaps happier and more lasting legacy and one which is at the essence of their appeal: the search for virtuosity. The further and higher painters and photographers went, the more extreme the dangers and obstacles became. Doing away with myths about dragons and dwarves prowling the higher reaches, the enlightened and fearless early geologists and scientists like Louis Agassiz and John Tyndall had

5 overcome enormous challenges to document and ultimately prove their theories about glaciers which blazed a trail for a subsequent generation of photographers and artists working *en plein air* who too set up camp on glaciers and cols. The sense of wonder and excitement, whether from a vertiginous view like Contencin (page 19) or an ethereal panorama, see Prinz (page 28) , is palpable in some of these pictures and prints, and whether they envisaged themselves as professional or amateur artists and craftsmen, the world of snow, rock and ice -the high mountain- was their shared muse.

G. Tairraz l's (page 42) marvellous photograph of climbers bridging crevasses on the way up to Mont Blanc is a poignant example of this sense of achievement, fun and innovation. The lead mountaineer at the front of the rope would have needed to hold his precarious stance, legs astride, for several minutes as Tairraz exposed the large format glass plate, allowing the light to work its magic on the fixed chemicals – in this instance a technique known as wet collodion. It is no surprise that the early alpine tourists hankered after these photographs and paintings as souvenirs and sometimes as proof of their conquests whether big, modest or neither. Demand outstripped supply, particularly in the case of the early photographs which were so cumbersome and expensive to create, but, crucially, these mementoes of such wondrous landscapes allowed the viewers to supplant themselves and stand in the artist's footsteps. On opening his Musée Loppé in Chamonix in 1870 as a commercial venture selling his own pictures, Gabriel Loppé grasped early on a ready clientele for his sketches and full-blown mountain panoramas. The *Société des Peintres de Montagne* in Paris allowed the likes of Jacques Fourcy, the elusive but talented Angelo Abrate and C-H Contencin to access a new market and in England, thirsty to document and record as many valleys, climbs and aspects as possible, the Alpine Club actively promoted exhibitions for artists and photographers. Going through this catalogue, the argument that the Alps' siren call lured and continues to draw visitors at any season seems as convincing as ever.

Please note that there are more paintings, drawings and photographs for sale that are not included in this catalogue but can be accessed via our new website under the section Alpine which is sub-divided into two sections: paintings and photographs.

WJ Mitchell
January 2017



Alexandre Calame (1810-1864)

A mountain torrent in the Bernese Oberland, Switzerland

oil on canvas

38½ x 50½in (98 x 128cm)

signed and dated 1860

inscribed on the stretcher by the artist:

*Vue prise dans l'Oberland Bernois – peint pour Monsieur
Vanderdonckt de Bruxelles*

Terminé en Juin 1860 Geneve 18 juin 1860

PROVENANCE

Painted for F. van der Donckt, Brussels.

Private collection, Germany.

LITERATURE

Rambert, *Catalogue de mes ouvrages*, 1884, p.557, no.398,

V. Anker, *Calame Vie et oeuvre* (1987), p.449, no.742

This hitherto unpublished mountainscape was a commission from the leading Brussels art dealers, the van der Donckt Brothers. As the most important Swiss landscape painter of the early nineteenth century Calame enjoyed an international success with collectors and agents for his work as far afield as Russia. He was the first artist to dedicate himself to depicting the Swiss Alps with topographical accuracy and from first-hand experience. In 1835 he went on his first study trip to the Bernese Oberland, famous for its spectacular mountains and valleys, and would spend nearly every summer in the Alps for the next twenty-five years, often journeying and working on his own. Ever aware of the transience and feeling of the moment, Calame's words from a letter to his wife offer a lasting interpretation of his landscapes: "Nothing elevates the soul as much as the contemplation of these snowy peaks...when, lost in their immense solitude, alone with God, one reflects on man's insignificance and folly."

The majority of his paintings and drawings were done before the 'Golden Age' of mountaineering which began in the mid-1850s. And yet it was only Calame's frail lungs that prevented him from working at a higher altitude; up beyond the ends of the glaciers and fulfilling his mission to become the first artist to faithfully sketch and paint from nature the high mountain passes, glaciers and summits. That accolade was to go to Gabriel Loppé, born fifteen years later than Calame in 1825.





Wilhelm Friedrich Burger (1882-1964)

The Grandes Jorasses seen from the Couvercle Hut, Chamonix, France

watercolour
11 x 15¼in (28 x 38.5cm)
signed

One of the leading graphic artists of his time, Wilhelm, or Willy, Burger is widely recognized today for his lithographed posters. Some of these placards now sell for more than his oils and watercolours! However, he was first and foremost a painter by training. He apprenticed in Zurich before leaving for Philadelphia and New York in 1908. After working there for several years, he returned to Zurich from where he would travel throughout the Swiss Alps, the Mediterranean and even Egypt for his commissions. This lofty panorama was painted in 1933 from the best known viewpoint of the monumental peak that straddles the French and Italian borders. Burger's watercolour skills come to the fore in his rendering of the shadows reaching down the rocks to the *Bergschrund* above the Glacier du Géant; the small blob of undiluted ultramarine blue in the composition's centre conjures the ice and late afternoon cold.

Charles-Henri Contencin (1898-1955)

The Wetterhorn in winter seen from near First, Grindelwald, Switzerland

oil on board
10¾ x 13¾in (27 x 35cm)
signed



This winter view of the Wetterhorn is without doubt one of Contencin's most successful compositions. The combination of a snowbound farmer's hut with sled tracks and a majestic Alpine summit were often all that Contencin needed in his mountainscapes. The log cabin puts the Wetterhorn's plunging north face into proportion but it also adds a sense of isolation up above the valley. A century later this view remains more or less the same to skiers and walkers.



Charles-Henri Contencin (1898-1955)

The Mont Blanc Massif seen from Megève, France

oil on board

9½ x 13¾in (24 x 35cm)

signed

Contencin's inventive motif of sled tracks in the foreground comes into its own in this superb wintry view looking towards Mont Blanc. The path ploughed through the heavy snow draws the viewpoint down and through to the darker, wooded valleys beyond and the pictorial space is then dominated by the Mont Blanc Massif in the background. The simple and bold handling of the wide, established snow in the foreground is the key to this composition's success.

P. von Thun (20th century Swiss school)

Kandersteg with the Blümlisalp range in the background, Bernese Oberland, Switzerland

oil on canvas

22 x 31in (56 x 79cm)

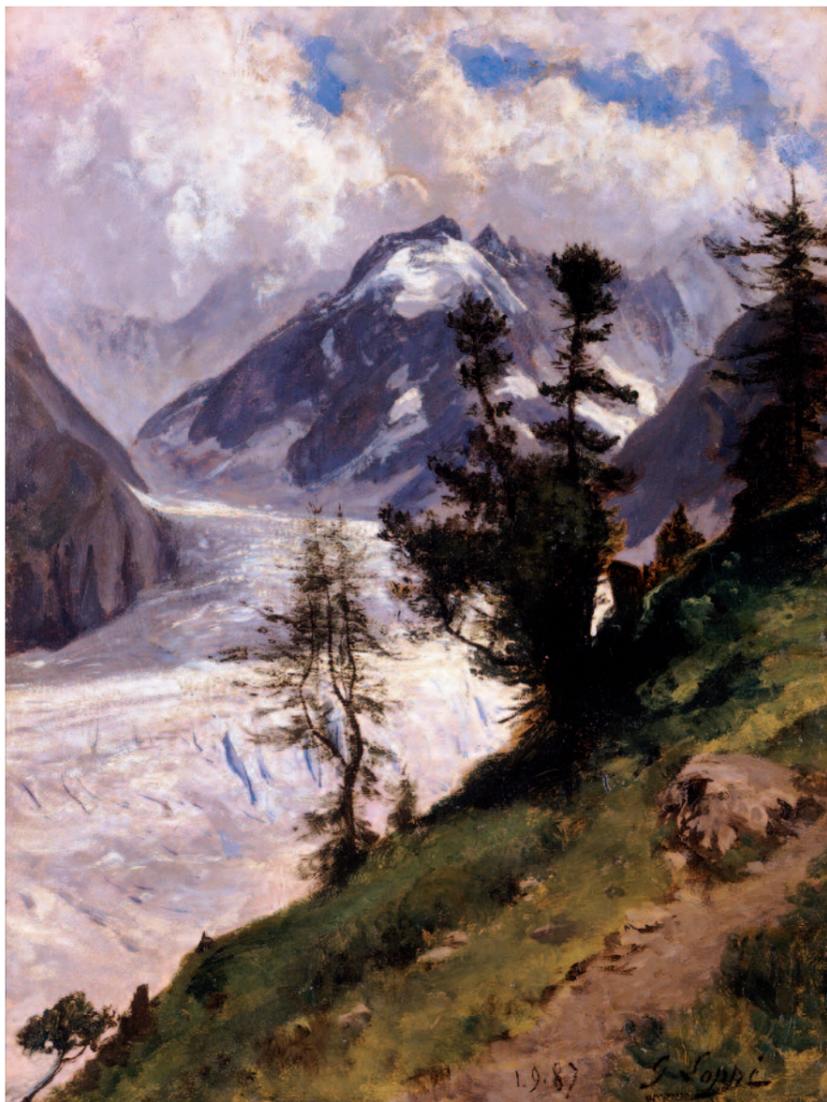
signed

Von Thun's *Les Dents du Midi seen from Leysin*, shown in last year's catalogue (see ill. below) was the first picture by him to feature in our annual *Peaks and Glaciers* exhibition. Although von Thun was born in Bern, it seems as if he spent most of his career in America. The Blümlisalp Alps rise up to the west of the Lauterbrunnen valley with Kandersteg lying in a valley that runs north to south. This late summer or early autumn day keeps the viewer in mind that Europe's alpine regions were settled and cultivated as farmland for centuries before the development of tourism in the Victorian era. Away from the better known resorts, many of these communities still rely heavily on farming.



FIGURE 1
Villars in winter with the Dents du Midi in the distance, Vaud, Switzerland





Gabriel Loppé (1825 -1913)

*The Mer de Glace and the Aiguille du Tacul
seen from above Montanvers, Chamonix*

oil on paper laid on canvas
15¾ x 11¾in (40 x 30cm)
signed and dated: 1/9/87

Throughout the latter half of his life Gabriel Loppé spent most of the year in Chamonix. He built his home and his own studio near the railway station. This oil study would have been painted in one sitting as recorded in Loppé's diary for 1st September 1887:

"At 1 o'clock in the morning the rain set in and by 4 o'clock was a big storm. We stayed at Montanvert. Weather bettering by the afternoon. I painted an oil sketch of the Mer de Glace with Arolla pines in the foreground."

Loppé first set foot on the Mer de Glace in 1849; by the time he painted this landscape, few people alive knew its crevasses and surrounding peaks better; nor had anybody else sketched and painted in the area as much as he had done. In the distance, shrouded in clouds, are the Grandes Jorasses where Loppé made a first ascent of Mont Mallet in 1871 with his closest friend, Leslie Stephen. In 1873, during another first ascent on the same mountain chain, Loppé and Stephen discovered two dozen swallows scattered on the snow, recently expired in the thin air: the aptly named Col des Hirondelles is at 3,496 metres.



Charles-Henri Contencin (1898-1955)

*The Ailefroide, Grande Sagne and Barre
des Ecrins, Dauphiné Alps, France*

oil on panel
13 x 16in (33 x 41cm)
signed

Looking across the Glacier Blanc, from left to right, the Ailefroide, Grande Sagne, Barres des Ecrins and Dôme de Neige make up the imposing Massif des Ecrins. Contencin divided his composition into two distinct areas of shadow and light to create this striking high-altitude scene.

By filling the foreground with a diagonal silhouette in deep, cold shade, the glacier appears even brighter and beyond the sea of snow and ice, the Ecrins tower across the horizon. Using a highly individual palette and knowledge of snow in any light, Contencin could create depth on any scale.

This author believes that the painter was often at his best in these small format pictures.



The Dauphiné and its mountains was an area that Contencin returned to many times during his painting and climbing career. The Barre des Ecrins (4102m) rear up in the western French Alps, the Dauphiné, and offer some spectacular climbing with a lighter footfall of visitors in the summer season. The Refuge Caron, better known as the Refuge des Ecrins, is perched in a spectacular setting, a precarious hundred metres above the Glacier Blanc at over 3,000 metres. With so much white paint required, Contencin used thick streams of impasto to delineate the ridges and crevasses caught in direct sunlight. The shadow cast by the wall of

the Ailefroide is brilliantly delineated in a uniform colour. Having survived the First World War when only 17 years old, Contencin trained as an architect and draughtsman and from an early age, he began to paint and climb in the Savoie and Bernese Oberland. Initially he was employed by the French railways where he ended up commissioning works of art for their respective companies. Although he was technically an amateur painter, he was an active member of the Paris based *Société des Peintres de Montagne* and his paintings were frequently displayed in regional and national exhibitions. Towards the end of his life he was the President of the *Société*.

Charles-Henri Contencin (1898-1955)

The Refuge Caron (or Ecrins) above the Glacier Blanc, Dauphiné Alps, France

oil on panel
19½ x 39¼in (49.5 x 100cm)
signed

Charles-Henri Contencin (1898-1955)*The church and village, Val d'Isère, France*

oil on board

8¾ x 10¾in (22 x 27cm)

signed



This early morning view was painted looking south over Val d'Isère's church and village towards le Charvet at the end of the valley. The Eglise de Saint-Bernard-de-Menthon remains the principal church in Val d'Isère and all the surrounding buildings are still standing. The village and its history in the Tarentaise Valley can be traced back to the early seventeenth century, three hundred years before the first ski lift, La Solaise, was in operation.

**Charles-Henri Contencin (1898-1955)***The Glacier du Géant, Chamonix, France*

oil on board

7¾ x 10¾in (18 x 27cm)



FIG •
Gabriel Loppé
Glacier du Géant

This oil study showing the junction of the Géant and Tacul glaciers, is a free copy after a Gabriel Loppé painting, dated August 1881 (see ill.) Loppé's *Glacier du Géant* now belongs to the Amis du Vieux Chamonix but was most likely on permanent display in the Musée Loppé when Contencin used to visit Chamonix. To our knowledge, this is the first Contencin after a Loppé or, indeed, any other artist has appeared to date. As an exercise in painting, Contencin's homage is most successful; no attempt is made to put in details but its liveliness comes from the broad impastoed brushstrokes. It is a rapid sketch but done, surely, in reverence to Contencin's mentor.



Fourcy learnt to paint by himself. He relied exclusively on a palette knife generously loaded with paint to recreate the *seracs*, glaciers and couloirs so familiar to him as a *peintre-alpiniste*. His unusual technique proved highly successful; it meant too he could create blank areas of smoothed over paint broken up by thick layers and whorls of impasto. On close inspection, and with fingertips, the paint surfaces ripple with eddies and lines and yet it took considerable skill to avoid over saturating the colour and tone. Fourcy's experience from a lifetime's climbing gave him, like Loppé in particular, an advantage in calculating the strength of shadows at altitude; his foregrounds tend to juxtapose the receding composition perfectly. In this instance, the spiky Aiguille d'Entrèves and the Tour Ronde far off to the right seem an appropriately long way away across the tumbling ice-fields.

As an engineer by training, Fourcy had a successful career working for the French railway network before enlisting in the army. Despite losing an eye in WWII in 1940 and spending five years in a Rhineland prisoner of war camp, he was the longest active member of the *Société des Peintres de Montagne*, exhibiting every year from 1925 to 1990. His work erred towards drama rather than atmosphere.

Jacques Fourcy (1906-1990)

Crevasses on the Glacier du Géant with the Tour Ronde in the distance, Chamonix, France
oil on panel, 22½ x 30½in (57 x 77cm)
signed



Hanns Herzing (1890 -1971)

Piz Roseg, Bernina Massif, Engadine, Switzerland

oil on canvas
39¾ x 28½in (100 x 75cm)
signed and dated 1930

Although not a *peintre-alpiniste* by definition the Dresden born Herzing specialized in mountain paintings and, in particular, those of the Engadine and Valais Alps. He also produced theatre backdrops as well as large landscapes for civic buildings, the most well-known being a colossal pair of mountain scenes in Dresden's Hauptbahnhof. He studied with Eugen Bracht whose influence is clear in this dramatic high-altitude scene but it was arguably Dresden's most famous painter, Caspar David Friedrich, whom he revered the most. In Herzing's interpretation of the Bernina glacier the gnarled trees that set off the composition undoubtedly derive from his admiration of Friedrich.



Humbert Heusser (20th century Swiss school)

The Wannenhorn seen from Ried, Belwald, Switzerland

oil on canvas
15 x 18½in (38 x 46cm)
signed

Gabriel Loppé (1825 - 1913)*Le Buet seen from the Glacier d'Argentière above Chamonix, France*

oil on canvas

23½ x 17¾in (60 x 45cm)

signed and dated 1876

The mid-1870s were some of Loppé's busiest years for painting, climbing and exhibitions of his pictures. His diaries from this period record countless trips that involved stays of a few days or more not only in existing mountain cabins but also in tents on the surrounding glaciers. These short expeditions were, nonetheless, first and foremost painting trips and it is worth remembering that since his first ascent of Mont Blanc in 1861, one of three that summer, Loppé never climbed without his artists' materials. Given his pre-eminence as a mountain painter and as an innovator of the *peintre-alpiniste* movement, it is difficult to select any single trademark as his finest. The tiny figures roped up, often in threes, are standard Loppé fare as are the gaping glaciers placed in the foreground but perhaps he was at his very best when painting the glassy turquoise depths of a huge crevasse.

Loppé was known to have studied early monochromatic photographs covering all kinds of seracs and fissures in the glaciers, but nobody could match the colours he used to depict ice. Even picture restorers today balk at having to replace any lost pigment in a 'Loppé' crevasse and the right formula for his blues, greens and white must have been his long-held secret.



Karl Ludwig Prinz (1875-1944)*The Zillertal Alps seen from Schwarzsee, Austria*

tempera on canvas

33 x 45¼in (86 x 115cm)

signed and dated 1902

The Zillertal Alps straddle the Austrian and Italian borders and are shown here painted from the Austrian Tyrolean side, looking south-east from the Schwarzsee. Prinz was a self-taught landscape painter who ended up being commissioned as a war artist in the First World War having produced large scale work for theatre backdrops in Munich, Hamburg and New York.

This is an unusual but beautifully executed painting in terms of medium and style: Prinz used tempera applied onto the canvas in a Divisionist technique. The paint – dried of its oils then substituted by egg yolk when working in tempera – was used quite sparingly here but many pigments configure on all the sections apart from the snowfields and glaciers. As a result light appears to radiate throughout the picture surface. By 1910, the Divisionist movement had already peaked in popularity but had developed from and alongside Pointillism. Aiming to maximize luminosity by dividing colours rather than mixing them, the technique seemed ideally suited to alpine scenery and its greatest exponent was perhaps the epitome of the mountain lover himself, Giovanni Segantini; of all the alpine painters in European art, Segantini's work is now by far the most valuable. It was the northern Italian landscapists who championed Divisionism the most and Prinz would have seen many of their exhibitions in Milan, Zurich and Vienna. In this Zillertal scene and other known alpine scenes by him, he displays a thorough and sophisticated interpretation of its method.





Leopold Rothaug (1868-1959)

The Valais Alps seen from the Eggishorn above the Aletsch Glacier, Switzerland.

oil on paper laid on board
13¼ x 22½in (34.5 x 57cm)
signed and dated 1928

This panoramic view was painted looking south from above the Aletsch Glacier towards the Mischabel peaks on the left with the Matterhorn and Weisshorn visible to the centre right. A mist is rising at the beginning of the Mattertal valley leading up to Zermatt. Directly behind the artist would be the equally classic panorama of the Jungfrau Massif at the northern end of the glacier and the Eggishorn is almost unrivalled for views from its summit. This Austrian artist exhibited his landscape paintings for over forty years in his native Vienna as well as in Munich. He also took part in the St. Louis International Exposition in 1904 and his pictures can be seen in Vienna's Belvedere Gallery. Rothaug also worked a lot in the Dolomites as well as throughout the Tyrol and mountainscapes cover about a third of his known output.



Arthur Severn (1842-1931)

The Château de Chillon, Lake Geneva

pencil and watercolour
heightened with bodycolour
13¼ x 20in (35 x 51cm)
signed and dated 1865

Arthur Severn came from an illustrious family of artists, at whose head was Joseph Severn, the portrait painter and intimate friend of John Keats, who accompanied the dying poet to Rome in 1820. At the age of twenty Arthur Severn received Whistler's encouragement and submitted a watercolour study to the Royal Academy's exhibition in 1863 (no. 789 *St. Paul's at Sunrise*). He then studied in Rome for two years and then in Paris for a year. Through friendship with George Richmond he became a regular visitor to the home of John Ruskin in south London, and there met his future wife, Ruskin's niece Joan Agnew, whom he married in 1871. In 1872 he travelled to Italy with Ruskin and Albert Goodwin, and in 1878 represented Ruskin during the infamous Whistler trial. When Ruskin moved to the Lake District, the

Severns went with him as part of his household, and Arthur Severn lived at Brantwood on Lake Coniston for the rest of his life. In 1906 a popular novelist, Marie Corelli, met Severn there and he illustrated one of her best-selling works. Her obsessive love for Arthur Severn was unrequited.

Severn has been described as 'essentially a water, sea and sky painter', and it was in this capacity which Marie Corelli sought – unsuccessfully – to champion him as 'the second Turner'. This is a particularly pleasing example of his work, and the romantic associations of the mediaeval castle of Chillon, situated at the eastern end of Lake Geneva, would not have been lost on Severn, who must have known Lord Byron's poem of fifty years earlier, *The Prisoner of Chillon*.



Arthur Croft (1828-1902)

The Matterhorn seen from the Stockji Glacier, Zermatt, Switzerland

watercolour

21¾ x 43½in (55 x 110cm)

signed and dated 1878

A late afternoon light is catching the upper half of the Matterhorn's west flank in this remarkably well-preserved Victorian watercolour. Of its four faces, this side of the peak, the Zmutt Ridge, is the least familiar to artists and photographers and the one that awaits skiers when completing the traditional *Haute Route*. Arthur Croft's view was taken from low down on the Stockji Glacier looking across the Tiefmatten Glacier to the Matterhorn. The distinctive, flat Pic Tyndall (4241m) is to the right of the summit on the Lion Ridge separated from the final pitches by a huge cleft that defeated John Tyndall's summit attempt in July 1863.

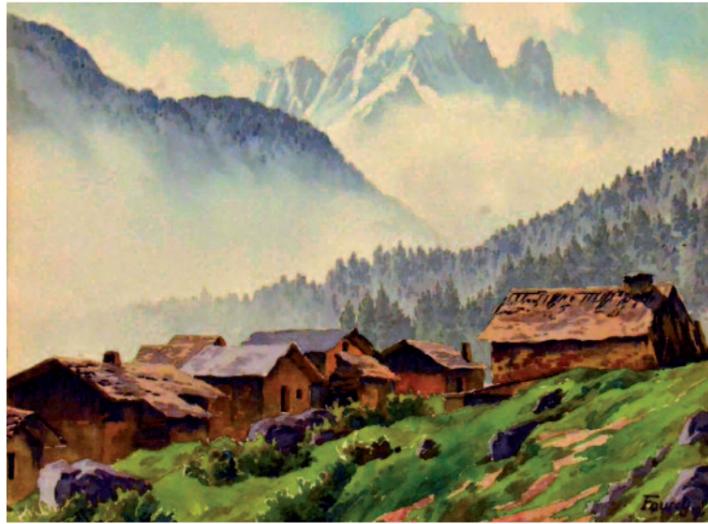
Croft exhibited 36 works at the Royal Academy from 1868 to 1893 and was made a member of the Alpine Club to include his paintings and drawings of the Alps in their annual exhibitions. The Alpine Club own three watercolours by him including a large panorama of the Zermatt Alps which is equally as impressive as this Matterhorn picture. [see ill. below]



Jacques Fourcy (1906-1990)

top to bottom
The Aiguille Verte seen from La Poya, Chamonix, France
The Aiguille du Midi, Chamonix, France
Mont Blanc, France

watercolour
 9½ x 12½in (24 x 32cm) 1958
 signed



These three watercolours, all the same dimensions, come from an album Fourcy produced in August and September 1958 when he divided his time between Chamonix and Zermatt. An arguably trickier medium to work in than oil paint, Fourcy displays his usual confident bright colouring and values in these watercolours. Despite the snowy summits, his summery palette somehow brings through the heat coming from the valley floor and surrounding meadows.

**Florentin Charnaux (1832-1883)**

The Glacier des Bossons and Mont Blanc, Chamonix, France

collodion print, circa 1870s
 7¼ x 10in (18.4 x 25.7cm)

The Charnaux brothers were some of the earliest practitioners of mountain photography and as contemporaries of the Bisson brothers, they operated from a studio established in Geneva in 1860. This impeccably well-preserved collodion print was taken at the base of the Bossons Glacier on the way up to Mont Blanc. Three separate roped parties of climbers can be seen at various stages in their ascents. From a practical point of view, Charnaux would have used mules and porters to carry the heavy glass plates, camera and other tools as far as the ice-fields.



Georges Tairraz II (1900-1975)

Two climbers traversing the Aiguille du Midi and Aiguille du Plan, Chamonix, France

silver gelatin print, 1932

15¼ x 11½in (38 x 29cm)

This is one of Tairraz's best known and reproduced photographs. Two valleys away, the Grandes Jorasses seem to mirror the spiky tower the climbers will shortly have to turn during their traverse. The massive cornice they are standing on defies gravity but best of all is Tairraz's viewpoint; the photographer was separated from his companions by an airy gulf and the mist in the foregrounds gives the composition even more drama.

Arthur Gardner (1882-1940)

The Lyskamm, Zermatt

silver gelatin print, 1927

6¼ x 8¼in (16 x 21cm)



In the preface for his 1927 book, *The Art and Sport of Alpine Photography* Arthur Gardner wrote: 'To look at the hills with the eye of a photographer is the next best thing to studying them with the eye of a painter. We cannot all learn to draw, but we can most of us learn to use our eyes more and more, and the camera may help us to do so.'

This is an original photograph taken for the publication. Although the book contains a considerable amount of technical detail, it was written principally for the amateur practitioner. With great panoramas on offer but also plenty of changeable weather conditions too, Zermatt and its surroundings features frequently in Gardner's book.

**Georges Tairraz I (1868-1924)**

The Mer de Glace with the Aiguille du Tacul, Chamonix, France – a panorama

silver gelatin print
 7½ x 26¾in (19 x 68cm)
 signed

**Georges Tairraz I (1868-1924)**

Above the Glacier du Géant by the Grand Charmoz, Chamonix, France – a panorama

silver gelatin print
 7½ x 26¾in (19 x 68cm)

For over four generations the Tairraz family were mountain guides and photographers based in Chamonix. In 1857, on a trip to the dentist in Geneva, Joseph Tairraz (1827-1902) bought an early Daguerrotype camera. He began taking portraits of family members and tourists in Chamonix and, accompanied by Gabriel Loppé, four years later, in 1861, he took one of the earliest known stereoscopic photographs of Mont Blanc. Subsequent sons and grandsons, namely Georges I, Georges II and Pierre who only died in 2000, continued the tradition as well as making mountaineering films. Today, original Tairraz photographs, including reprints from the old negatives and plates, are the most published and sought after of all the early Chamonix views.

Pierre Tairraz (1933-2000)

Alpinists on the Glacier des Périades with Mont Mallet in the background, Chamonix, France

silver gelatin print, stamped on verso

15¼ x 11in (38.5 x 28cm)

Mont Mallet (3989 m) forms part of the Rochefort Ridge which runs from the Aiguille du Géant along to the base of the Grandes Jorasses. It was first climbed by Gabriel Loppé, Frederick Wallroth and Leslie Stephen in 1871. Coming from such a distinguished dynasty of photographers, Pierre Tairraz upheld his family name by making mountain and exploration documentaries all over the world – including the first film of climbers ascending the Tour Eiffel. This stunning photograph bears all the hallmarks of the Tairraz 'eye' for thrill and beauty revealing a veritable artist behind the camera as well as the soul of a mountaineer.





Georges Tairraz I (1868-1924)

Climbers ascending Mont Blanc via the Grands Mulets Glacier, Chamonix, France

silver gelatin print
19 x 22½in (48 x 57.5cm)



Georges Tairraz I (1868-1924)

The Mer de Glace, Chamonix, France

silver gelatin print
19 x 22½in (48 x 57.5cm)



James Hart Dyke (b.1965)
Above Gstaad, Switzerland
 acrylic on panel
 12 x 15¾in (31 x 40cm)
 signed and dated 2016



James Hart Dyke (b.1965)
Gummfluh, Gstaad, Switzerland
 acrylic on panel
 9 x 15¾in (23 x 40cm)
 signed and dated 2016



James Hart Dyke (b.1965)
Wildhorn and Spitzhorn, Gstaad, Switzerland
 acrylic on panel
 12 x 15¾in (31 x 40cm)
 signed and dated 2016

**James Hart Dyke (b.1965)***Wildhorn and Spitzhorn, Gstaad, Switzerland – a panorama*

oil on canvas
39 ¾ x 51 in (100 x 130cm)
signed and dated 2016

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