

Peaks &  
Glaciers®  
2024

JOHN MITCHELL  
FINE PAINTINGS

EST 1931

# Peaks & Glaciers®

2024

## Exhibition Catalogue

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

John Mitchell Fine Paintings  
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This year's *Peaks & Glaciers* offers a strong selection of oil paintings, watercolours, drawings, and photographs of the Alps with perhaps more *plein air* pictures for sale than in recent years.

Indeed, our twenty-third annual exhibition of Alpine pictures follows on from our event at Cromwell Place last September which was all about a *plein air* painting expedition to the top of Mont Blanc. In the strictest *peintre alpiniste* tradition, *James Hart Dyke Mont Blanc: The Summit Paintings* was, among many other rewarding aspects, a tribute to the first artist to paint from a climber's perspective, Gabriel Loppé.

We were delighted with the reaction from the many visitors to South Kensington's Cromwell Place, both newcomers as well as established *Peaks & Glaciers* devotees, and the spacious venue allowed us to host several talks enlivened by the beautiful photographs taken by Pascal Tournaire during the climb. The exhibition also attracted interest from the press and various television channels. The overriding focus lay in what the participants experienced rather than the sheer facts and figures, apart from the temperature reading on the summit that night.

One of my main goals in recreating the scene from Leslie Stephen's famous account of a sunset on Mont Blanc, chapter XI in *The Playground of Europe*, was to try and imagine what it must have felt like to be the first people to witness the extraordinary shadow created by the summit at sunset and the sensation of trying to paint it. The feat of climbing the north face of Mont Blanc is much more challenging today than back in 1873 due to the shrinking glaciers and the ensuing dangers posed by crevasses. However, by following the same route step by step, we could fully immerse ourselves in a climb first done one hundred and fifty years beforehand and therein lay the beauty and ultimately the appeal of the project.

I was quoted in a press article relating to the exhibition as saying: *'The adventure will live with me forever. Watching James paint as the sun retreated, I felt the 150 years which separated Gabriel Loppé's Mont Blanc sunset and our own disappear.'* I stand by this observation and would simply add that the same mindset should be applied when contemplating many other climbs in the Alps and, in a wider context, spending time up there in general. Without appreciating the feelings and memories the mountains stirred amongst those earlier visitors, whether explorers, poets, painters or curious tourists, it is perhaps harder to appreciate the context in which many of the pictures featuring year on year in *Peaks & Glaciers* were made.

Another element which can be overlooked is just how empty these mountains and valleys were when compared to today. In my case and in justifying, for example, what I like about climbing mountains is the silence that awaits us. I firmly believe that away from the inferno of noise we spend so much time in nowadays, our emotions become much more receptive.

Borrowing from Leslie Stephen's observations in *Winter in the Alps*, there is clearly a connection with this stillness and our capacity to recall- and even dream about time in the mountains: *'The Alps in winter belong to dreamland...the very daylight has an unreal glow. The noisy summer life is suspended. A scarce audible hush seems to be whispered throughout the region.'*

Looking beyond the Alps and further into the year, 2024 marks one hundred years since Mallory and Irvine disappeared on the upper reaches of Mount Everest on the Second Expedition. We are excited to be involved with the centenary celebrations by co-hosting with the Alpine Club and the Heaton Cooper Studio | Art Gallery an exhibition of paintings and drawings by one of the key participants in that expedition, the doctor and mountaineer Howard Somervell (1890-1975) (see below).

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

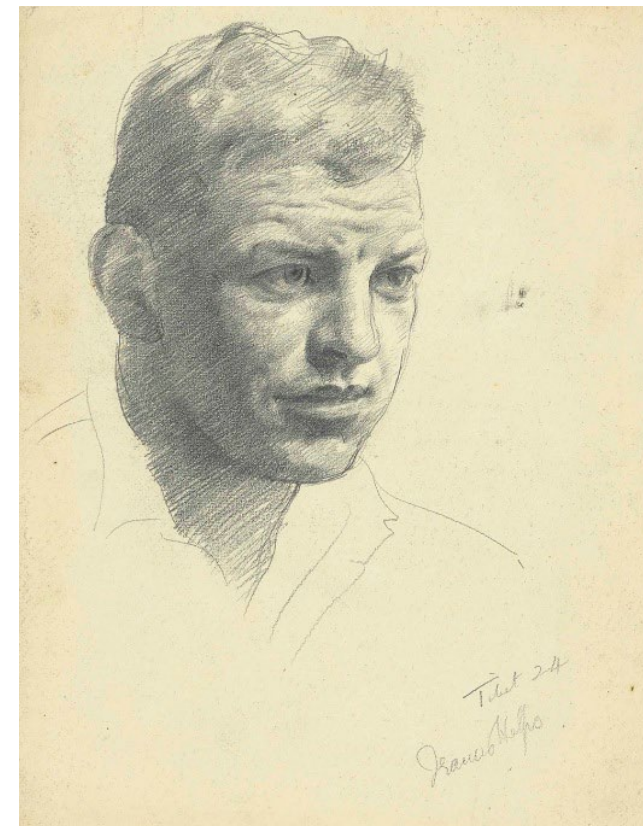
W.J. Mitchell

February 2024

**Francis Helps (1890-1972)**

*Two portrait studies of Howard Somervell, Tibet, 1924.*

pencil on paper 29.2 x 22.8cm. /  
25.4 x 35.6cm.  
signed and dated  
John Mitchell Fine Paintings





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**Wilhelm Friedrich Burger  
(1882-1964)**

*The Dom and Täschhorn,  
Valais, Switzerland.*

watercolour, 30.5 x 37.5 cm.  
signed

This striking watercolour was made from the Rothorn mountains up above Zermatt.

Although Burger cannot be categorized as a Symbolist in the strictest sense, his palette, his penchant for jagged outlines and his ethereal skies owe much to Ferdinand Hodler, the leading Swiss painter of the late nineteenth century.

Wilhelm, or Willy, Burger is nowadays better known as a graphic artist and his lithograph posters such as, *Jungfraubahn. Station Jungfrau: Joch 3457 m. Aletschgletscher*, 1914 and *St. Moritz*, 1912 remain more costly than his oil paintings. However, he was first and foremost a painter by training who apprenticed in Zurich before leaving for Philadelphia and New York in 1908. He returned to Switzerland in 1913 and set up a studio in Rüslikon on the west shore of Lake Zürich from where he would travel throughout the Alps, the Mediterranean and as far afield as Egypt for his commissions.

To the left is the summit of the majestic Dom, Switzerland's highest mountain entirely within its borders, flanked by the equally imposing Täschhorn. The grass on the slopes in the foreground has turned tawny coloured from a summer's worth of sunshine.





**Angelo Abrate (1900-1985)**

*Mont Blanc as seen from the Lago Chécrouit, Val d'Aosta, Italy.*

oil on panel, 34 x 44cm.

signed, inscribed on verso: *Vento di Ovest sul Monte Bianco (Colle Chécrouit)*

In 1942 the C.A.I. (Centro Alpinistico Italiano or the Italian Alpine Club) held a winter exhibition of Abrate's pictures. Reviews of the exhibition portrayed him as always having 'one hand on his ice-axe' and extolled his unusual ability to paint above 3,000 metres. Born in Turin, Abrate was, in fact, an acknowledged and accomplished climber before the C.A.I.'s exhibition. He had joined the club in 1923 as well as the French Alpine Club a few years later making his mark in several notable climbs in the Mont Blanc region. He is best known for his first ascent in July 1923 of the south-west ridge of the Aiguille de Leschaux (3370m) made with two fellow Piedmontese alpinists.

The first exhibitions of his pictures were held in Turin in the mid- 1920s and were successful enough to encourage Abrate to show his work in Paris several years later in 1936 and 1937. Reviews of his Paris exhibitions focussed on his aptitude for painting snow in sub-zero conditions.

In the same manner as Gabriel Loppé a generation before, Abrate would force his climbing companions to loiter around whilst taking advantage of what he deemed the ideal conditions to paint in, regardless of the altitude and temperature. Abrate kept his painting kit to the minimum by using a specially constructed aluminium paint box strapped to his thigh. Putting his feet inside his rucksack and propping the open box on his knees, he could make rapid sketches using a palette knife to block in colours. In 1954 the art critic Joseph Budin wrote in *Le Patriote* about Abrate capturing the essence of high-altitude scenes, in

particular his treatment of glaciers and crevasses: 'He sees the mountain as a climber would before looking at it from a painter's perspective and transmits his vision onto canvas with a masterly touch and finesse. In his studies, one feels the breeze and poetry from the summits, the purity of the air and the limpid light. His canvases diffuse a solemn silence.'

Before the outbreak of the Second World War, Abrate moved to Sallanches below Chamonix and built a studio from where he made countless painting trips into the Mont Blanc massif. At some point Abrate became a French citizen and subsequently divided his time between the Chamonix valley and the Val d'Aosta where his pictures were much sought after, especially in Courmayeur. He painted almost continuously until the late 1970s and exhibited his pictures in Paris, Lyon, Marseille, Turin, Milan, Bologna, Aosta and Zermatt.

In 1975, Turin's Galleria Fogliato put on a retrospective exhibition of more than one hundred of his paintings entitled: *Cinquant'anni di pittura di Angelo Abrate* ('Fifty years of Angelo Abrate's paintings'). Apart from consolidating his reputation as one of the leading mountain painters of his generation, the opportunity to see such a body of work all together also proved to what extent Abrate was a mountaineer's painter, through and through.

In English, Abrate's inscription on the back of this panel reads as '*West wind on Mont Blanc*' as shown by the clouds and plumes of snow spilling off the summit and its east ridge on an otherwise bright and clear day.



**Angelo Abrate (1900-1985)**

*The Talèfre Glacier, Mont Blanc, Savoie, France.*

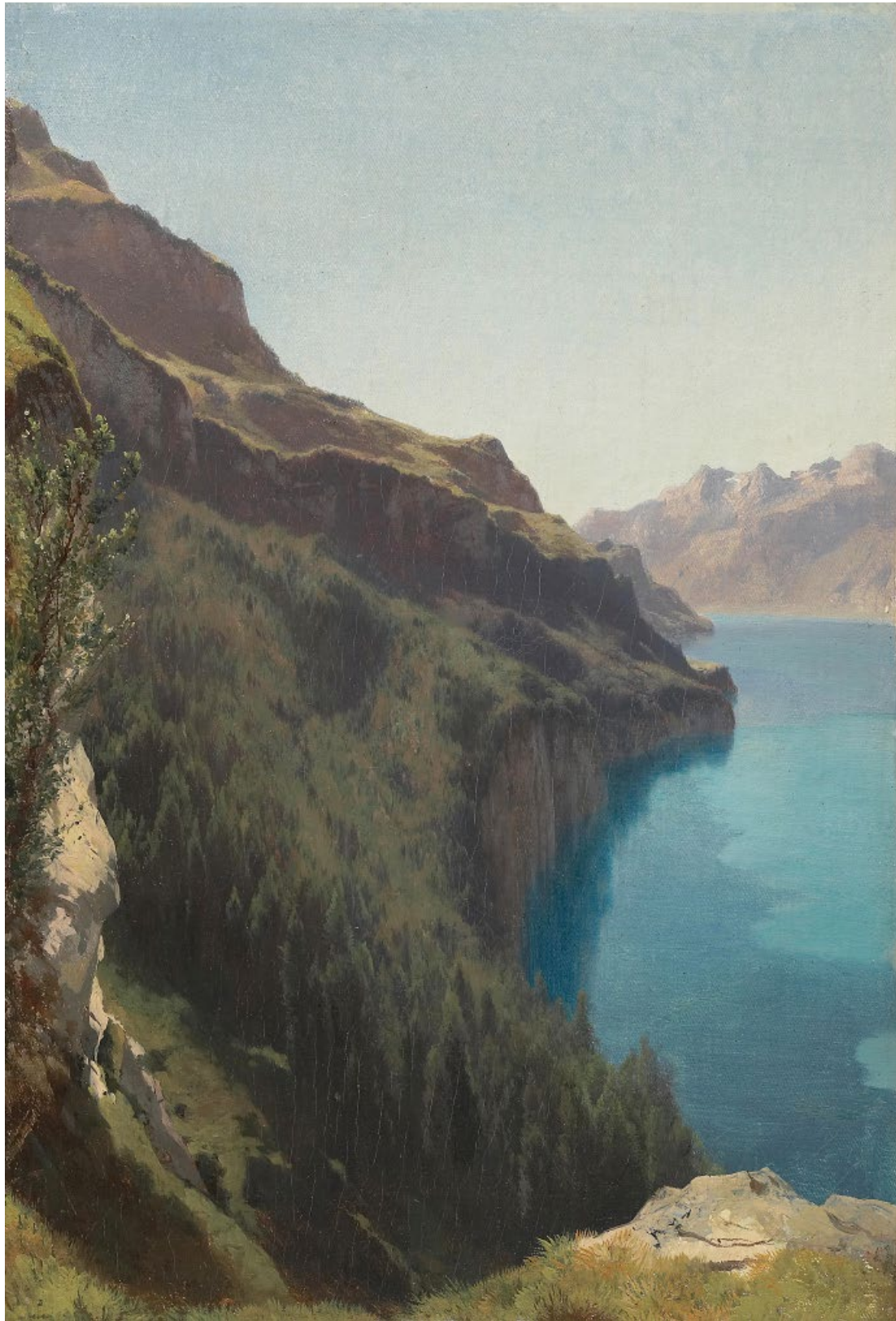
oil on panel, 34 x 44 cm.

signed, inscribed on verso: *sul ghiacciaio di Talèfre versante est (aig. de Leschaux, Eboulement, Talèfre) primavera 1943*



To get this view across the Talèfre Glacier on the eastern flank of the Mont Blanc massif, Abrate would have been up at about 2,800 metres. As well as noting the location, the painter's inscription on the back of the panel records the time of year as spring. The strong shadows from the peaks and the glare from the glaciers would suggest Abrate was working under a midday sun. Looking from left to right, one sees the Aiguille de Savoie with a thick cornice below the summit, the Aiguilles de Talèfre, de l'Eboulement and beginning of the north ridge of the Aiguille de Leschaux—a first ascent for him in 1923.





**Alexandre Calame (1810-1864)**

*Morschach, Lake Lucerne, Switzerland.*

oil on canvas laid on cardboard, 38.4 x 26.4 cm.  
c. 1861

Provenance:

Zürich, Galerie Koller, 17 November 1994, lot 3064  
Asbjørn Lunde (1927-2017), New York.

Exhibited:

*Alpine Views: Alexandre Calame and the Swiss Landscape*, Williamstown, Clark Art Institute, 2006, no. 14, repr. p. 61;  
*Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjørn Lundes samling*, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, no. 16, repr. p. 86;  
*Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection*, London, National Gallery, 2011, no. 38, repr. p. 68

This enthralling oil sketch, formerly in the Asbjørn Lunde Collection in New York, was once thought to be painted in Seelisberg (**P.14**) but it has now been identified as a view seen from the opposite side of the lake above Morschach. Apart from a road which now runs beside the lake towards the famous Tellskapelle, this scene has changed remarkably little since Calame's time. Together with Seelisberg and Isenfluh above the Lauterbrunnen Valley, these were hallowed places for the artist and are justifiably some of the most beautiful spots in Switzerland. To have accessed this lofty viewpoint, Calame had to get very close to the edge of the cliffs. There is nothing between the birch sapling on the left of where Calame positioned his easel and the lake below.



**James Hart Dyke (b.1966)**

*The Matterhorn, Zermatt, Switzerland.*

oil on board, 57 x 80 cm.  
signed and dated 2024





**Charles-Henri Contencin (1898-1955)**

*The Jungfrau in summer, Bernese Oberland, Switzerland.*

oil on panel, 46 x 55 cm.  
signed

Contencin came from northern France and having survived the First World War when only 17 years old, he trained as an architect and draughtsman. From an early age he began to visit the Alps where he would paint and climb especially in the Savoie and Bernese Oberland. Initially he was employed by the French railways to commission works of art for their respective companies. Although he was technically an amateur artist, he became an active member of the Paris based *Société des Peintres de Montagne* and painted abundantly throughout his career. His paintings were frequently displayed in regional and national exhibitions. Towards the end of his life, he was the President of the *Société*.

Contencin made quite a few versions of this view of the Jungfrau from the Wengernalp in both summer and winter as the cog railway meant the area was accessible all year round. As was one of his favourite places to paint, it is arguably one of the finest aspects of the Jungfrau Massif. In this high summer landscape, Contencin used the small hay cabins in the foreground meadow to lend the composition some scale. The sense of the wide valley -the abyss- beyond the sparse trees is palpable.



**Charles-Henri Contencin (1898-1955)**

*Dawn on the Rochers de Fiz seen from Vaudagne Les Houches near Chamonix, France.*

oil on canvas, 46 x 65 cm.  
signed and inscribed on verso: *Lever de soleil sur les rochers de Fiz*

Looking due north from near Les Houches in the Chamonix valley, Contencin painted the first rays of sunshine saturating the Pointe de Platé which is on the western end of the peaks known as the Rochers de Fiz. The Prussian blue hues are strongest in the wooded lower slopes to the right of the composition which, with a double 'v' shape and a layer of mist, creates a sense of distance across the valley and the town of Servoz far below.



**Alexandre Calame (1810-1864)**

*The Vierwaldstättersee seen from Seelisberg, (Lake Luzern) Switzerland.*

oil on canvas, 32.7 x 33.1 cm.  
signed, circa 1861

## Provenance:

Fischer, Luzern, 17 June 2004, lot 1275  
Asbjørn Lunde (1927-2017), New York.

## Exhibited:

*Alpine Views: Alexandre Calame and the Swiss Landscape*, Williamstown, Clark Art Institute, 2006, no.13, repr. p. 61;  
*Den ville natur. Sveitisk og norsk romantikk. Malerier fra Asbjørn Lundes samling*, New York, Tromsø, Nordnorsk Kunstmuseum and Bergen Billedgalleri, 2007-8, no.15, repr. p. 85;  
*Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection* London, National Gallery, 2011, no. 39, repr., fig.15, p. 59.

## Literature :

V. Anker, *Calame Vie et oeuvre* (1987), p.437, no.670

This fine study in oils comes from the studio sale of the artist's works held a year after Calame's death in Paris's Hôtel Drouot. The sale was conducted over two days and included 650 lots, mostly oil studies with two hundred or so drawings. It bears repeating that Calame never sold his sketches in his lifetime but the sheer quantity put up for sale in the Drouot reveals to what extent he was devoted to working *en plein air*. This is one of many known compositions by Calame painted near the cliffs at Seelisberg. The three peaks dominating the skyline are, from the left, the Gitschen, then Brunnistock and the snow-capped Urirotstock which is visible from many vantage points on the pristine 'Lake of the Four Cantons', (Vierwaldstättersee). Calame regarded this region as the spiritual and historical centre of his native land and from preparatory views such as this, he made more formal commissions. A few large format *Urirotstock* paintings now hang in Swiss museums such as the Kunstmuseum in Basel and Winterthur.







**Angelo Abrate (1900-1985)**  
*The Lac de Goillet and the  
 Matterhorn, Val d'Aosta, Italy.*  
 oil on panel, 34 x 44cm.  
 signed

Abrate captures the sense of breeze and light falling in and out of shadow in this souvenir from the Lac de Goillet. In a masterful portrayal of a late spring day, the lake is smoothly rendered, and the water seems relatively calm. However, the fluffy clouds and squiggly lines across the snout of the glacier, all suggest a rapidly executed painting. Whilst the foreground and smaller mountain beyond the lake are in shadow, the Matterhorn catches the midday sun which intensifies its majestic profile. Using the orange priming to its full effect, Abrate's high mountain sky also conveys a period of stable and high-pressure weather.



**Angelo Abrate (1900-1985)**  
*Zermatt in winter by Winkelmatten, Valais,  
 Switzerland.*  
 oil on canvas, 34 x 41 cm.  
 signed

An unusual Zermatt scene as it looks away from the village to the north and back down the valley, Abrate painted it from where the Winkelmatten bridge crosses the Vispa river. Today, the river has concrete embankments where it flows through the town which has considerably narrowed its meander and width. The mountain flanks far off on the right-hand side are the lower slopes of the Mischabel range which divide the Zermatt and Saas Fee valleys.



**Plinio Colombi (1873-1951)**

*The Silvretta Glacier seen from Selfranga, Klosters, Graubunden, Switzerland.*

oil on canvas, 76 x 100 cm.  
signed and dated 1918

Colombi came from a Swiss Italian family in Bellinzona and having studied architecture in Winterthur, decorative art in Paris and Bern, he had become an independent painter by 1900. Thanks to his apprenticeship as a designer and poster artist Colombi could turn his hand to engraving, lithography and woodcuts as well as oils and watercolours with equal aplomb. He began painting snow scenes in these early years when living near Lake Thun in the Bernese Oberland from where he made frequent forays into Graubunden and the Engadine.

Colombi was not a *peintre-alpiniste* but was particularly adept at painting wintry forests, wide snowbound meadows and usually worked with a bright palette. His work in oils erred more towards a lithographic look than his watercolours which were more subtle.

Looking at the dates of many of his Klosters pictures, it is most likely that he lived there in the second decade of the 20th century.

Among the many accolades Klosters receives, it is often stated how unspoilt or relatively unchanged the surrounding villages are. Indeed, the two farmer's sheds seen in this panoramic composition are still there today and, in fact, come the summer, the eighth hole of Selfranga's golf course runs right beside the cabin in the immediate foreground.







**Gabriel Loppé (1825-1913)**

*Ringgenberg on Lake Brienz  
seen from Interlaken in winter,  
Bernese Oberland, Switzerland.*

oil on canvas, 48 x 75 cm.  
signed

Loppé first encountered the *haute-montagne* when at a summer painting school in Meiringen in 1846, over thirty years before he painted this wintry scene by the banks of the Aare River where it empties into the nearby Lake Brienz. In January 1877 Leslie Stephen and Loppé met in Bern for their first winter trip to the Bernese Oberland. They headed for the Lauterbrunnen Valley and afterwards to Meiringen where they visited the 'King of the mountain guides' Melchior Anderegg who was not only Leslie Stephen's favourite guide but also one of Loppé's preferred travelling companions too. For over two weeks, with Melchior Anderegg in tow for the harder passages, Loppé and Stephen roamed the secluded valleys, passes and glaciers of the Oberland, getting as far south as Grimsel. Loppé discovered the charms of Interlaken and Meiringen and re-acquainted himself with Grindelwald, a village which became a firm favourite like Zermatt and Chamonix for years to come.

The journey was deemed such a success that for the next twenty-five years, hardly a January or February passed when Loppé did not revisit that part of the Bernese Oberland with his family and friends, often retracing those same itineraries from that initial voyage.

With great skill Loppé captures here the deep and set-in cold amidst the shrubbery and reedy shallows beside the river. Two boats can be made out far off in the middle of the Brienzensee.



**Charles-Henri Contencin  
(1898-1955)**

*The Wetterhorn in winter, Grindelwald, Bernese Oberland, Switzerland.*

oil on canvas, 54.5 x 73 cm.  
signed





**Gabriel Loppé (1825-1913)**

*The Gsteig bei Gstaad Valley at Feutersoey, Bernese Oberland, Switzerland.*

oil on paper laid on canvas, 28.5 x 40 cm.  
signed

A superb *plein-air* study for a larger painting now in a private collection in England, this oil sketch is both topographically sound and compelling in the way in which Loppé rendered a crisp winter's day. With no recent snowfall it appears as if the Gsteig valley has been under a spell of high- pressure weather. Looking up from the hamlet of Feutersoey, to the south of Gstaad, the peaks from left to right are the Arpelistock above the Sanetsch Pass, the Sanetschhorn and the Mittaghorn. The mountain to the far right of the chain with a distinctive spur at its summit is the Schlauchhorn.

Despite their inaccessibility at that time of year, the peace and beauty of the sparsely populated Bernese Oberland valleys appealed to Loppé and hardly a winter passed over the next twenty years when he did not plan a painting trip there. Nonetheless, Loppé's oil studies and finished paintings from this region remain hard to source.



**Angelo Abrate (1900-1985)**

*The Rocher du Couvercle and the Couvercle Hut above Chamonix, Savoie, France.*

oil on panel, 34 x 44 cm.  
signed, inscribed on verso: *Quando non si compiono scalate (Il Rifugio Couvercle)*  
Agosto 1938

Exhibited:  
*Mostra personale di Bozzetti Alpini dell'alpinista accademico Pittore Angelo Abrate*  
CAI Milano (Centro Alpinistico Italiano) Milan. 20th November -5th December 1942, no. 48

Abrate's inscription on the back of his panel translates as: 'When there is no climbing'. It conjures an image of the painter waiting out a cloudy or inclement day but at the same time, happily working away with a paint box on his knees as was his preferred painting method. Like his forebear, Gabriel Loppé, the brief statement reveals the duality of his life in the mountains as half painter and half climber.

When seen from the Couvercle Hut the enormous bowl of the Glacier du Géant lives up to its name in size and scale. In this instance most of Mont Blanc is covered in cloud but Abrate created here a superb impression of one of the best panoramas in the Alps.

At just under 2,700 metres the location takes a decent glacier traverse and some exposed sets of ladders to get to, and thus the view rewards the more dedicated walker and climber. The first refuge -shown here- was built on the original bivouac site under the *Rocher du Couvercle*, the obelisk-like rock overhanging it. In 1932, a new refuge was built seventy metres away on a promontory overlooking the Mer de Glace and the Tacul and Talèfre glaciers.





**Charles-Henri Contencin (1898-1955)**

*The Fletschhorn and Lagginhorn above Saas-Fee, Valais, Switzerland.*

oil on panel, 38 x 55 cm.

signed

The exact location of this lofty farmstead, almost hewn into the side of the valley, has not yet been determined. However, given the height of the Fletschhorn and the Lagginhorn seen far across the Saas-Fee valley, both hovering around the 4,000-metre mark, it must have been a remote setting for Contencin to have painted in. Aside from the striking composition, this picture offers a snapshot of Alpine life one hundred years ago. Stacked up on a rock platform and with stone 'feet' at each corner to prevent rats and mice from accessing it, the grain or hay store on the right were prevalent in the Valais region. And many of them are still in use today. Looking closely at the chalet to its left, with its green shutters, one can see a window box with flowers.

The viewpoint looks northeast and away from the Mischabel peaks which were behind where the painter sat. Looking from the left, the Jegihorn, Fletschhorn and Lagginhorn run into the chain of mountains dominated by the Weissmies to the right and not seen. The depiction of such a dramatic ambience combined with the feeling of life carrying on around makes for an outstanding picture.





**Angelo Abrate (1900-1985)**

*The Val Ferret in winter,  
Courmayeur, Italy.*

oil on panel, 44 x 34 cm.  
signed, inscribed on verso:  
gennaio 1942

This beautiful Courmayeur winterscape demonstrates how well Abrate could paint snow. It is a cold, muffled January day and yet the tiny ripples in the river lower left animate the scene. There is no sign of any fresh snow on the ground but the sky, laden with heavy violet clouds, would suggest more is on its way. The tall larch on the left and the birch to the right work as *coulisses* either side of this gully. In depicting what was effectively his 'backyard' here, further up from the valley from the hamlet of Verrand, Abrate revealed a more lyrical side to his work. Although designated a *peintre-alpiniste*, he was in full *artiste-peintre* mode in this instance and there is an almost Nordic feel to this picture, reminiscent of those by the great Finnish painter of snow, Akseli Gallen-Kallela.



**Gabriel Loppé (1825-1913)**

*Moonrise over the River Arve and Geneva,  
Switzerland.*

oil on panel, 32 x 47 cm.  
signed

Loppé's wintry twilight scene depicts Geneva seen from across the Arve river. Just to the right of the snowy Salève mountain in the distance are the cathedral's distinctive towers. Poking up between the two smoke stacks one can make out the Môle of *Frankenstein* fame. This *pochade*, as Loppé referred to these spontaneous sketches in oils, is a reminder that Geneva was home to the Loppé family for over twenty-five years and the city where he first made a name for himself as a painter.





**Angelo Abrate (1900-1985)**

*Mont Blanc as seen from the Lago Chécrouit, Val d'Aosta, Italy.*

oil on panel, 34 x 44cm. 1935  
signed, inscribed and dated on verso:  
*Il laghetto del Chécrouit alla fine  
del'inverno (Marzo 1935)*

Winter is over in this similar composition to the one by Abrate on (P.6). The Chécrouit lake is in fact more of a large pond and situated at over 2,000 metres near the Colle Chécrouit directly opposite the south face of Mont Blanc. Today, it is easily accessible by a telecabine lift from Courmayeur and its view to the north, across the wooded Val Veny is spectacular. Seen from this side, Mont Blanc's Brouillard and Innominata glaciers and ridges give the enormous mountain a Himalayan character.



**Charles-Henri Contencin (1898-1955)**

*The Wetterhorn in winter, Grindelwald, Bernese Oberland, Switzerland.*

oil on canvas, 46 x 55 cm.  
signed

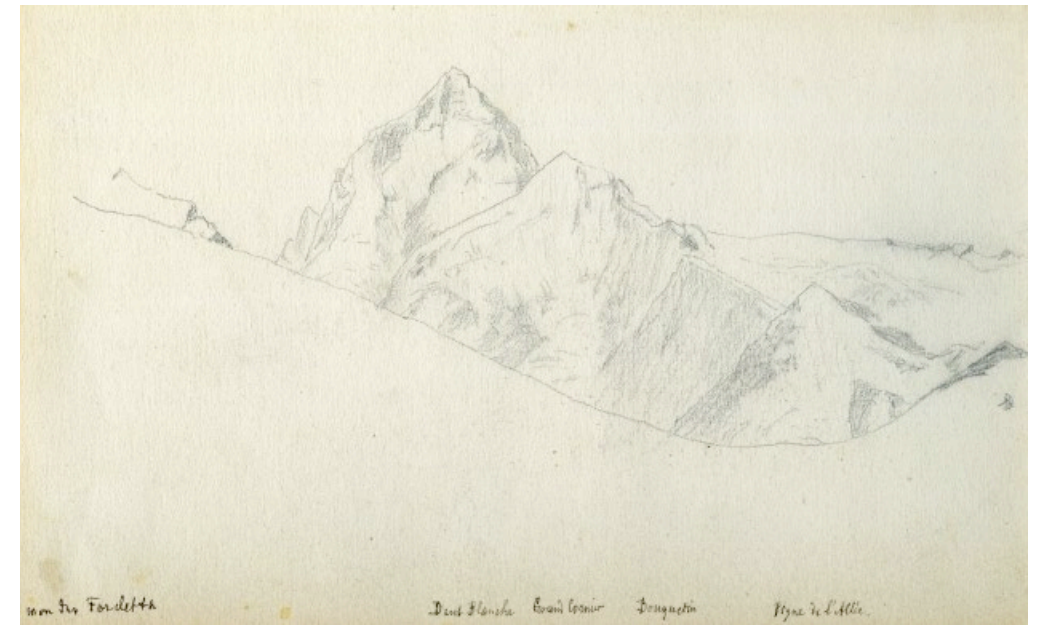
Contencin's snowbound vision of the Wetterhorn is without doubt one of his most successful compositions (P.21). He chose his viewpoint from just below the hamlet of First, high up on the south side of the Grindelwald valley and, to its right, it still provides one of the great panoramas of the Alps, namely: the Eiger, Monch and Jungfrau triumvirate.

Cut off from the valley by a heavy fog, the tiered and soaring Wetterhorn seems to be even more dominant. With a thorough understanding of his palette, in this instance, Contencin animated the fog with flashes of magenta and umber to prevent it becoming too leaden and his sky too boasts areas of yellow ochre and silver to offset the mass of snow and rock. Despite the cold atmosphere, such use of colour means that his paintings never become too hard nor unconvincing.





**Johann Martin Steiger (1829-1899)**  
*Rhonegletscher.*  
 watercolour and white gouache on card  
 31 x 51 cm.



**Johann Martin Steiger (1829-1899)**  
*Dent Blanche and the Grand Cornier.*  
 pencil on paper  
 13 x 21 cm  
 inscribed



**Johann Martin Steiger (1829-1899)**  
*Blüemlisalp.*  
 watercolour  
 27 x 19.5 cm.





**Gabriel Loppé (1825-1913)**

*A Forest scene near Bern, Switzerland.*

oil on card, 60 x 45 cm.  
signed and dated: 30.12.78

For Loppé and many of his contemporaries, Bern was the *rendez-vous* point, the gateway for trips into the Bernese Oberland both summer and winter. The painter's diaries record correspondence with both his friends and guides, especially Melchior Anderegg, arranging dates to meet in Bern often at the railway station. From his earliest days in the mountains and his friendship with Beresford Walker, the Liverpoolian who first introduced him to climbing, Loppé retained strong ties with a few families in Bern. He therefore knew both the city and its surroundings well and would spend up to a week at a time there either side of an excursion.

Loppé would have painted this sort of oil study, in this case a graceful memory of trees under the snow, purely for pleasure and he had the advantage of not having to rely on clear weather when inside a forest. Exhibited in German as *Waldinneres* or *Intérieur de forêt* in French, pictures of forest interiors had become a sub-genre of landscape in their own right around the time Loppé took up painting. Painters such as Loppé's teacher, Alexandre Calame and his contemporary, Johann Gottfried Steffan were fascinated by these scenes from a technical point of view, capturing the filtered light and dimly lit backgrounds but equally, as late Romantics, seeing them as repositories of folklore and mystery as well as shelter from the elements.



**Auguste Leroux (1871-1954)**

*Lac d'Annecy, France.*

oil on panel, 15 x 23 cm.  
signed





**Traugott Schiess (1834-1869)**

*A mountain path near Zermatt, Switzerland.*

pencil, wash and chalks on paper, 30 x 23 cm.  
inscribed: *Zermatt 1861*

**Traugott Schiess (1834-1869)**

*The Matterhorn, Zermatt, Switzerland.*

pencil, wash and chalks on toned paper, 23 x 30 cm.  
inscribed and dated: *Matterhorn in Zermatt 1861*



**Traugott Schiess (1834-1869)**

*A River Crossing, Monte Rosa, Switzerland.*

pencil, wash and chalks on paper, 23 x 30 cm.  
inscribed: *Monte Rosa 1861*







**Thomas Crauwels**

*The Valais Alps (1).*

60 x 180 / 70 x 210 / 100 x 300

### **Thomas Crauwels (b.1983)**

Since our first exhibition of Thomas's Alpine photography in 2017, his work has been exhibited in over fifty locations throughout Europe, ranging from museums to the most prestigious hotels and even in some of the highest mountain huts in the Alps.

As a craftsman making a living from photographing *The Playground of Europe*, Thomas can be considered the consummate *photographe-alpiniste*.

Having established himself a decade ago as a professional photographer and accomplished mountaineer, **Thomas Crauwels** abandoned his day-long hiking trips to head further up into the mountains, replete with a bivouac bag and supplies.

In the last seven years, Thomas has added an impressive fifty-five summits in the Alps to his list of exploits. These remarkable 'mammoth' photographs bear witness to countless days spent above 3000

metres and a thorough technical training combined with great reverence for the earliest practitioners of Alpine photography.

Thomas frequently relies on helicopters when the conditions make it too dangerous to climb but, perhaps ironically, he feels that is exactly when the mountains are at their most alluring.

One of his stated objectives is, as follows:  
*I hope you will have as much pleasure in dreaming in front of these photos as I had in looking for the perfect moment, the right moment.*

Each Thomas Crauwels photograph is a limited edition and sold with a certificate of authenticity on the verso.

The photographs are printed on Fine Art Paper and are available in the dimensions given in **centimetres** below each caption.





**Thomas Crauwels**  
*The Valais Alps (2).*  
 60 x 180 / 70 x 210 / 100 x 300



**Thomas Crauwels**  
*Besso, Obergabelhorn and Matterhorn above the Val d'Anniviers.*  
 60 x 90 / 80 x 120 / 100 x 150





**Thomas Crauwels**

*First snows on the Obergabelhorn and the Zinalrothorn*

60 x 90 / 80 x 120 / 100 x 150



**Thomas Crauwels**

*The Weisshorn: North Ridge.*

60 x 90 / 80 x 120 / 100 x 150



**Thomas Crauwels**

*North Faces: Obergabelhorn and Matterhorn.*

60 x 90 / 80 x 120 / 100 x 150

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