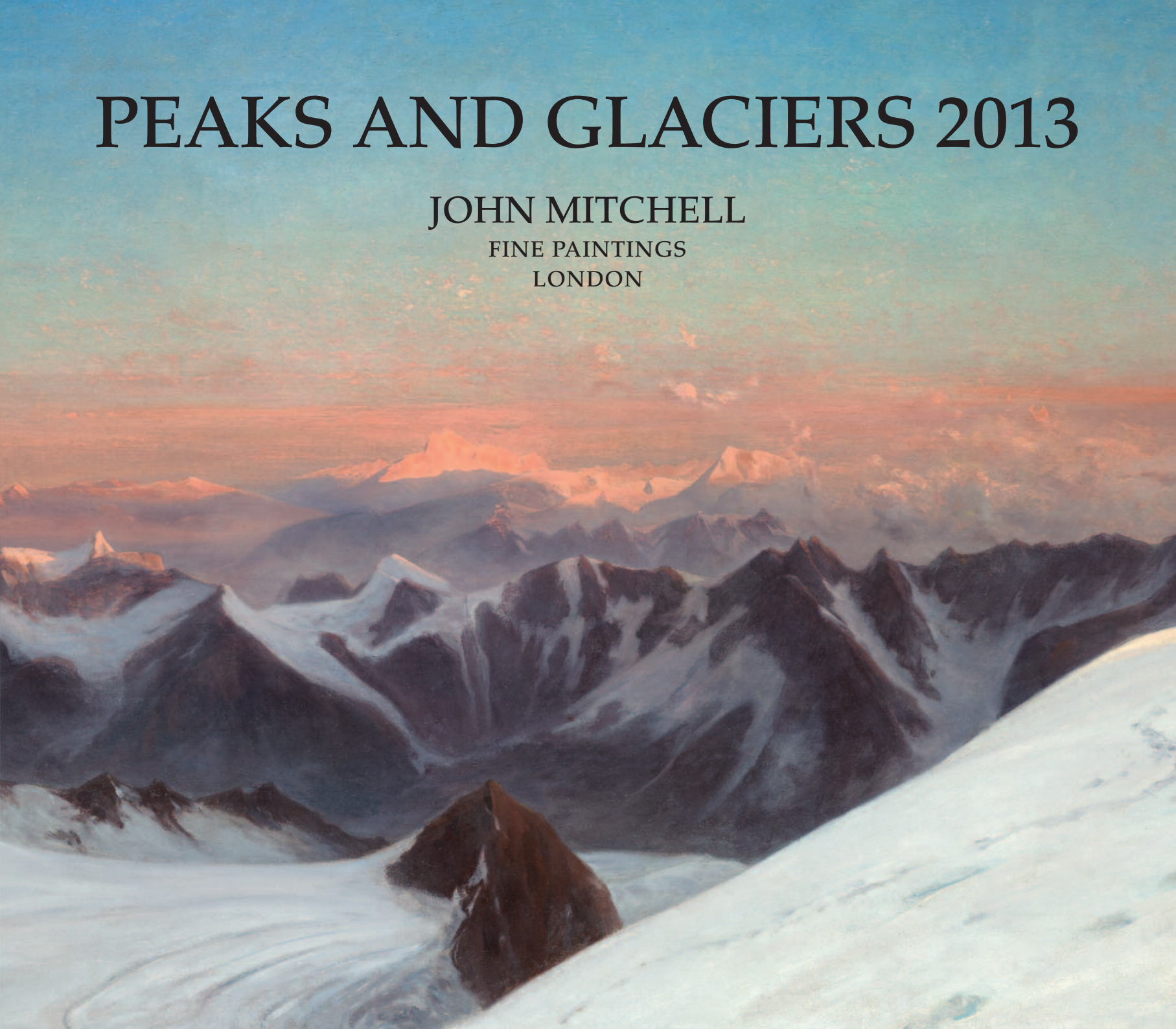


PEAKS AND GLACIERS 2013

JOHN MITCHELL

FINE PAINTINGS

LONDON



2013 marks the centenary of Gabriel Loppé's death in Paris. It is therefore a happy coincidence that, for the first time, we can offer for sale one of the large panoramas which he is known to have brought for exhibition here in London in the 1870s (see page 7). The more we research Loppé's life, his travels and his many paintings, the more we are intrigued by a story of innovation, determination and ceaseless activity. A comprehensive retrospective exhibition of his life's work is long overdue: the principal achievement would surely be to re-unite the huge four-metre canvases still in Chamonix with the best of his *plein-air* oil sketches and pioneering photographs.



Loppé's chalet in Chamonix.



Gabriel Loppé 1825-1913.

PEAKS AND GLACIERS 2013

On view 17th January to 1st March 2013

All paintings and drawings are for sale unless otherwise stated.

Catalogue compiled by W.J.Mitchell



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JOHANN GOTTFRIED STEFFAN (1815-1905)

Early morning in the Netstal with the Glärnisch in the background.

oil on paper laid on canvas, 14 1/8 x 18 in. (36 x 46 cm.) dated 1873 and signed on verso

Having moved to Munich in his youth Steffan became known as the 'German Calame' even though he was born in Zürich. He undertook many painting trips in the eastern part of Switzerland, in particular in Graubünden. This small canvas is a classic Steffan composition looking south towards the Glärnisch mountain chain near Glarus. The chalet under the trees in the middle ground is now a restaurant. Steffan pictures were much admired in the recent *Forests, Rocks and Torrents* exhibition at The National Gallery in London (2011).



ALEXANDRE CALAME (1810-1864)

Mountain Torrent Before a Storm (The Aare River, Haslital)

oil on canvas, 32 $\frac{3}{4}$ x 44 $\frac{1}{2}$ in. (83.5 x 113.5 cm.)

signed, inscribed and dated lower right: A. Calame. Genève. 1848.

Provenance: Galerie Neupert, 1936, Zurich (label verso); Dr. Lanthardt, 1968 (label verso); Private collection, Switzerland

This dramatic, unrecorded *Aare River, Haslital* is dated from 1848. There are two other large and later versions of this composition: one in the Wallraf-Richartz-Museum, Cologne (1850) and another in a private collection, New York (1850) which featured as the centrepiece in the recent *Forests, Rocks and Torrents* exhibition at The National Gallery in London (2011). Although this is one of Calame's most famous compositions the topography remains difficult to precisely catalogue. Calame is facing towards the Grimsel Pass looking from Innertkirchen or further southwest along the Aare river.



OTTO MÄHLY (1869-1953)

Morning in the Val d'Anniviers

oil on canvas, 39 ¼ x 33 in. (100 x 84 cm.) signed and dated 1904

Monte Besso (3660m) rises in front of the Zinal Glacier at the southern end of the Val d'Anniviers, Valais. A Basel artist, Mähly painted this view from high up above Grimentz on the western side of the valley. The river Navissence below flows into the Rhône at Sierre. The Obergabelhorn above Zermatt is just visible over Monte Besso's right ridge.



JANUS-ANDREAS LA COUR (1837-1909)

View of Kandersteg and the Blümisalp

oil on canvas, 17 ¼ x 29 ½ in. (44 x 75 cm.) signed and dated 13. Juni 1897

Lacour's soft treatment of light and contrast in his landscape paintings was a direct legacy of the 'Golden Age' in early nineteenth century Danish painting. Famous artists such as Købke and Rørbye excelled in their field and many of their followers exported the style as far south as Italy and Switzerland. Lacour was no exception and travelled widely in the Alps and in southern Italy. The painter's thin application of paint and glazes in this instance builds an ethereal vision of the Blümisalp seen from Kandersteg.



CHARLES-HENRI CONTENCIN (1898-1955)
L'Aiguille Verte and the Drus, Chamonix
oil on panel, 19 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in. (50 x 60 cm.) signed

If Contencin did indeed have preferred Alps that he painted and returned to for inspiration, the Aiguille Verte and the Drus were surely amongst his favourites. Seen here, most likely from Planpraz above Les Praz de Chamonix, the Verte rivals Mont Blanc to its west in majesty and still is one of the toughest 4,000 m climbs in the Alps.



GABRIEL LOPPÉ (1825 -1913)

Mont Blanc at Sunrise from the Breithorn

oil on canvas, 25 ½ x 38 in. (65 x 97 cm.) signed

Provenance: Purchased by Henry Smith Wright from the Conduit Street Gallery exhibition of Modern British & Foreign Pictures, May 1874. No.78 in the catalogue; Thence by descent.

"We have perfect faith in M. Loppé's striking picture of what few artists have seen, a *Sunrise from the Summit of Mont Blanc* with a fine gleam of light breaking through clouds that lie beneath the spectator's feet, though the mountain tops fill too much of the canvas to look as large as they should do. There is more space and great beauty of colour in the *Mont Blanc at Sunrise from the Breithorn*." **The Observer**, April 26, 1874.



JACQUES FOURCY (1906-1990)

Ayer, Val d'Anniviers, Valais

watercolour on paper, 22 ¼ x 30 ½ in. (56.5 x 76.5 cm.) signed and dated 13.7.1934, inscribed with location.

Fourcy, like E. T Compton, was as accomplished in watercolour painting as in oils. This large format sheet is a *tour de force* of colour and panorama. Ayer is a small hamlet situated between Chandolin and Zinal in the Val d'Anniviers. The backdrop from left to right includes the Schalihorn, Zinalrothorn, Wellenkuppe, Mt Besso and the Obergabelhorn. Many of these chalets remain in this beautiful valley which has changed little since Fourcy's time. (see page 4 for the view further along to the south).



GEORG MACCO (1863-1933)

The Mönch seen from the Jungfrauoch

oil on canvas, 31 ¼ x 44 ¾ in. (79.4 x 113.7 cm) signed and dated *Georg Macco. 1932*,

Georg Macco was a versatile landscapist from Aachen who is perhaps best known today for his large format, panoramic views of Spitzbergen painted on his voyage there in the 1920s. Some of Macco's alpine pictures nonetheless hang in regional German museums, particularly in Bavaria. This Jungfrauoch scene shows both of the Mönch's west and south-west (normal route) faces. The railway station at the 'roof of the world' had opened twenty years before.

FRANÇOIS-LOUIS FRANÇAIS
(1863-1933)

Le Mont Cervin, soleil couchant –
a study
oil on canvas, 24 x 60 in. (61 x
152.5 cm) signed lower right

Français's panorama was a preparatory oil sketch for his large *Le Mont Cervin, soleil couchant* which was bought by the French State at the 1878 Salon and now hangs in the musée Calvet in Avignon. The picture divided opinion amongst the Salon's art critics; many argued that the mountains and glaciers could never lend themselves to the picturesque where others saw the rhetoric of the sublime – especially against the contemporary context of the growing sport of Alpine mountaineering. Irrespective of its impact, the subject matter was quite a departure for both François-Louis Français and from the prevalent history and impressionist subjects. In 1995 the Avignon painting was included in the pioneering exhibition *Landscapes of France – Impressionism and its rivals* shown at London's Hayward Gallery and at the Museum of Fine Arts, Boston. The 1878 Salon jurors were evidently a forward thinking committee: Français received a Medal of Honour for his *Mont Cervin*.





CHARLES-HENRI CONTENCIN (1898-1955)

The Wetterhorn after a storm

oil on panel, 13 ¼ x 21 ¾ in. (33.5 x 55 cm.) signed

Farmers' summer huts feature in many of Contencin's compositions as pictorial devices and also reminders of the changing seasons. Seen from a stormy First above Grindelwald, in this composition the snowbound abode is offset in its isolation against the Wetterhorn's summits.



CHARLES-HENRI CONTENCIN (1898-1955)

The West face of the Matterhorn seen from the Stockji Glacier
oil on canvas, 29 x 39 in. (74 x 99 cm.) signed

The less familiar but equally impressive view of the west flank of the Matterhorn awaits skiers on their last day of the traditional *Haute Route* as they descend the Stockji Glacier which flows down onto the Zmutt Glacier above Zermatt. Pic Tyndall (4241m) is to the right of the summit on the Lion Ridge separated from the final stage by a huge cleft that defeated John Tyndall's Matterhorn attempt in July 1863.



CHARLES-HENRI CONTENCIN (1898-1955)

The Wetterhorn seen from Rosenloui in Winter
oil on canvas, 19 $\frac{3}{4}$ x 24 in. (50 x 61 cm.) signed

Few recognized artists who were lured to paint and draw in the Alps since the early 1800s failed to depict this famous site which is almost identical today. A paved road for bicycles now runs beside the Reichenbach river which flows down to the Schwarzwaldalp hamlet at the foot of the Wetterhorn. In Contencin's version the main peak of the Wetterhorn is shrouded in late afternoon cloud, emphasizing the mountain's sheer north face which plunges straight into Grindelwald. The Rosenloui glacier spills down from behind the Wellhorn to the left of the composition.



GABRIEL LOPPÉ (1825 -1913)

Winter in the Val de Thônes, Annecy

oil on panel, 15 x 20 in. (38 x 51 cm.) signed and dated: 17 mars 1861

In 1862 Loppé and his family moved from Annecy to Geneva in search of a wider audience and exhibition schedule for his landscapes. This atmospheric winter study still represents quite a youthful work by Loppé complete with a dog running ahead of its owners! The Val de Thônes lies to the east of the Lac d'Annecy under the Aravis mountains west of the Mont Blanc range.



JANUS-ANDREAS LA COUR (1837-1909)
Approaching storm at Brunnen, Lake Luzern
oil on canvas, 14 ½ x 21 ¾ in. (37 x 55 cm.) signed and dated 1866



JOHANN GOTTFRIED STEFFAN (1815-1905)
Autumn: The Eiger, Mönch and Jungfrau seen from Sulzwald
oil on panel, 9 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in. (25 x 34cm.) signed



WORTHINGTON WHITTREDGE (1820-1910)

The Wellhorn and the Wetterhorn, Bernese Oberland

oil on board, 14 x 10 $\frac{3}{4}$ in. (35.5 x 27.4 cm.) signed and dated: 1857 Rome

The inscription is somewhat misleading! Whittredge's *Wetterhorn* painting is a first for a North American artist in our annual *Peaks and Glaciers* exhibitions and the cataloguing is indeed correct. The painter left Cincinnati in 1849 to spend a most productive decade in Europe, coinciding with the travels of his fellow countryman Albert Bierstadt. Both Bierstadt and Whittredge were familiar with Calame's work and repute and actively sought him out on his summer painting trip in Lake Luzern in 1854. It is interesting to see Whittredge's rich 'Hudson River' palette applied here in contrast to the prevailing bleaker views of the Wellhorn and Wetterhorn.



JOHANN MARTIN STEIGER (1829-1899)

Morteratschgletscher, Bernina

watercolour on paper, 5 x 7 ½ in. (13 x 19 cm.) signed and dated 1889



JOHANN MARTIN STEIGER (1829-1899)

Mt. Blanc

watercolour on paper, 8 $\frac{1}{4}$ x 10 $\frac{5}{8}$ in. (21 x 27 cm.) signed and dated 1869



GABRIEL LOPPÉ (1825 -1913)

Agordo and Monte Framont, Belluno, Eastern Dolomites
oil on panel, 11 ¾ x 15 ¾ in. (30 x 40 cm.) signed

Loppé climbed and painted in the Dolomites possibly combining that with several stays in Venice in the 1880s .

In this study in oils, he adjusted his palette accordingly to capture the pinks and greys of the eponymous stone. Interestingly, Loppé used the same less characteristic or non-Loppé like colours for his painting excursions in the southern Mediterranean, especially in his pictures of Sicily.



JOHANN MARTIN STEIGER (1829-1899)

Bernese Oberland: A panorama

watercolour on paper, 7 x 23 ¼ in. (18 x 59 cm.), signed.

Although he spent most of his life in government, trade and banking, Steiger was a talented amateur artist and a keen mountaineer. In the 1890s a selection of Steiger's illustrations were commissioned for a publication issued by the Swiss Post Office entitled *Die schweizerischen Alpenpässe und die Postkurse im Gebirge* ("Swiss Alpine Passes and Postal Routes in the Mountains"). The panoramas and detailed records in pencil and watercolour of the country's high alpine passes were widely reproduced as propaganda for the Post Office. This Bernese Oberland panorama was sketched from the summit of the Jungfrau with characteristic scientific attention and accuracy paid to the mountain topography.



JOHANN MARTIN STEIGER (1829-1899)
The Grand Combin, Valais
watercolour on paper, 11 x 12 in. (27.6 x 31 cm.), signed.



JOHANN MARTIN STEIGER (1829-1899)

The Zinal Range and the Dent Blanche seen from Les Diablons, Valais
watercolour on paper, 8 ½ x 11 in. (21 x 28 cm.) signed and dated 1874



ALEXANDRE CALAME (1810-1864) with figures and animals by EUGENE VERBOECKHOVEN (1790 -1881)
Goatherder in a forest
oil on paper laid on canvas, 15 x 20 ½ in. (38 x 52 cm.) signed by both artists



HENRY R. B. DONNE (1860 -1949)
Chalets in Engelberg, Bernese Oberland
watercolour on paper, 8 x 11 ½ in. (20 x 29 cm.), inscribed: *Engelberg June '19*

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We at PT ski are passionate about mountains and all things Alpine. We loved last year's exhibition and found it truly inspirational. We wish John Mitchell Fine Paintings every success with their Peaks and Glaciers 2013 exhibition.

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Pen study by Gabriel Loppé done for the buyer of *Mont Blanc at Sunrise from the Breithorn* in 1874. See page 7.

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