



Phot. S. Matsukata.

COL DOLENT AND AIGUILLE DU TRIOLET

one, every year . . . for the sake of good bodily exercise and of mental delight.'<sup>3</sup>

The contemporary medal illustrated is of silver, 3 cm. in diameter, and bears on the obverse 'Conradus Gessnerus, M.D.'<sup>4</sup> with portrait bust in profile (1) in hat and costume of the period. On the reverse is a quartered coat-of-arms and crest, with the words 'Archiat. Prof. Phys. Tigurin' about the periphery, and 'Munific. Aug. 1562.' Although struck at Augsburg, the medal presumably commemorated his call to the chair of Natural History at Zürich in 1564.

The Gesner medal adds one more portrait to the few which preserve the likeness of one who was by far the greatest of the early mountaineers, an outdoor man in a day when the only proper place for a scientist was supposed to be the study; one, whom, if he could come to life again, any modern mountaineer would be glad to climb with.

J. MONROE THORINGTON.

#### THE ALPINE CLUB PHOTOGRAPHIC EXHIBITION, 1927.

THE annual exhibition of Alpine photographs was held at the Club Rooms from December 12 to December 31, 1927.

The number of exhibits was below the average, but, on the whole, the standard of technique was high. There was, however, a noticeable tendency among a certain portion of exhibitors to produce prints in which the scale of tones was too steep. Quite a number of prints just missed being really good for this reason. Harsh contrast is always easier to obtain than soft, and the secret of avoiding it forms a large part of what is known as 'good technique.' The prints in question would have been far more pleasing if they had been made on a grade of paper more capable of the true reproduction of the scale of tones of the negative.

One or two prints were marred by the presence of excessive grain. We are aware that some people like this, and call it texture—but, unless it is deliberately aimed at, when it becomes a debatable point, it is inexcusable.

Modern emulsions are so good and so uniform that, given an adequate exposure followed by soft development, a negative

<sup>3</sup> Cf. *Swiss Travel and Swiss Guide-Books*, W. A. B. Coolidge (Longmans, Green & Co., London, 1889), p. 12; and *The Early Mountaineers*, Francis Gribble (T. Fisher Unwin, London, 1899), p. 51ff.

<sup>4</sup> *Annals of Medical History*, viii. pp. 360-69; portrait of Gesner, iii. p. 133.

should result from which prints can be taken to a very high degree of enlargement before grain becomes obtrusive.

Mr Henry Speyer contributed two remarkably fine pictures. In 'Mont Blanc from above Sallanches'—although it seems that a contrasty paper has been used—the treatment has been so skilful that there is nothing harsh in the result; and although Mont Blanc stands out clearly against a very dark sky, it looks distant, even ethereal. The receding planes are well marked, and the heavy belt of trees in the middle foreground is well lit by sun and shows considerable detail. There is no trace of spottiness in this, nor in the foreground meadow, as might so easily have been the case with less clever handling. A very effective subject, well chosen and finely treated.

Even better is 'Evening Light on Monte Rosa from the Cima' by the same photographer. Mr. Speyer has been fortunate enough to catch a very fine effect, and has used his opportunity to the full. The lighting of the clouds is unusually interesting, and the whole composition is excellent. In spite of the lack of foreground the mountain seems to stand up, massive and rugged, from the gulf of the valley, giving an impression of immense depth below.

Mr. F. S. Smythe showed two very effective prints in 'Sunset from the Grüneckhorn' and 'The Dent d'Hérens.' The effect secured in the former is magnificent and although the photograph is dramatic it is not theatrical, as are so many taken straight into the light. Adequate exposure has given correct tone values; there is texture and detail in the snow—even in the darkest shadow. The sky, too, is well rendered. These qualities are repeated in 'The Dent d'Hérens,' which is made particularly impressive by the fact that the clouds and shoulder of the mountain are well lit up, while the main mass is in deep shadow.

A very attractive picture is 'The Wetterhorn, Schreckhorn, and Finsteraarhorn, from Bachsee,' exhibited by Mr. W. A. Wright. Faultless technique and artistry have made full use of a fine subject, and the treatment of the reflections in the water of cloud and mountains is restrained and delicate. There is atmosphere in this picture; a sense of distance and space.

'Pic Venizelos, Olympus,' by Boissonnas, exhibited by Mr. G. P. Baker, is most impressive. The composition is excellent and the use of a deep cleft of rock as foreground suggests both height and depth, while clouds floating around the peak give a sense of rugged wilderness.

In 'The Parpaner Weisshorn from the Hörnli Hut, Arosa,' Mr. L. M. E. Dent has rendered to perfection the beautiful effect of dappled sunlight which is sometimes seen on the flanks of snow mountains and on snow fields. We are bound to say that we consider that this picture would have been more pleasing had it been free from grain—but this characteristic is not obtrusive when viewed from a distance of two or three yards; and the picture is of ample size to allow this.

Dr. J. Monroe Thorington showed a number of pictures interesting chiefly from a topographical point of view, but we consider that his 'The Twins, and the Athabaska Gorge, Columbia Ice Field, 1923,' is among the best photographs in the Exhibition. Composition has been helped by the introduction of a shadow (apparently that of a man) to give balance. A clever touch, for the inclusion of the figure itself would have been crude. This picture has shape, simplicity and excellent tone values, and loses nothing by being in miniature.

We particularly liked 'Festal Day at the Chapel of the Hohe Steigen, Saas-Fee,' by Mr. Ralph Morrish. It is printed in warm sepia tones which give a fine rendering of the sunlight on the white walls of the chapel, and on the path. The procession has been taken at just the right point, and there is an air of solemnity about the whole picture. One can almost hear the church bell.

'The King and the Pawn,' by Mr. Morrish, is a fine representation of the Matterhorn and has the additional attraction of a well-chosen title. Excellent, too, is 'The Bridge over the Visp, leading to Saastal' also printed in sepia.

'The Shrouded Matterhorn,' by Mr. F. N. Ellis, is a clever reproduction of what we imagine must have been a very fleeting opportunity, and quite apart from its excellent technique it succeeds in presenting a familiar subject in an unconventional light. In this connexion Mr. S. L. Pearce's 'Matterhorn from the Riffelhorn' is noteworthy. We admire the skill which obtained such true tone values and the discrimination which selected so effective a view point.

An interesting group of photographs was shown by the Rev. A. E. Murray. These photographs, taken in Iceland, are up to the high standard of excellence one would expect from this experienced photographer. Two of them, however, were in our opinion outstanding, namely, 'Gothafoss, North Iceland' (reproduced in the *JOURNAL*) and 'Blafells Jökull from Hvitarnvatn, Iceland.' The former has all the good



Phot. E. S. Herbert.

ICE-CLIFF ON THE AIGUILLE D'ARGENTIÈRE.

qualities that distinguish the best photographs of waterfalls—always a difficult subject—and the latter is a beautifully composed picture—perfect in its scale of tones—giving a great sense of distance. This, in our opinion, is as good a photograph as any in the exhibition.

Miss Ulrica R. Dolling's two contributions 'Piz Bernina and Piz Roseg' and 'The Bernina Range' are proof that harsh contrast is not necessary to convey a sense of sunshine. Technically excellent, these pictures are delightfully soft and full of light. The same remarks apply to Mr. J. Osborne Walker's 'Monte Rosa and Lyskamm' which also has the advantage of some beautiful light clouds—which serve to throw the mountains well back into the distance. We liked Mr. Walker's 'Bertol Path' for its sound technique and the pleasant story it has to tell. Mr. Arthur Gardner showed amongst others: 'Evening in the Lötschental' and 'The Matterhorn'—both of which will be familiar to readers of his interesting book on mountain photography. The treatment of the former is particularly fine, and the warm sepia tones suit the subject admirably. The lighting is perfectly rendered, and it would be difficult to find a better piece of composition. Mr. Gardner's 'Matterhorn' is more conventional but it is worthy of mention if only for its sound technique. We did not care for his photograph of 'The Ober Gabelhorn from Mountet.'

Mr. Matsukata showed three good pictures in 'Grande Ruine,' 'La Meije' and 'Triolet and Col Dolent' (the latter reproduced in the *JOURNAL*), but we think they would have been more effective if the negatives had received softer development or, alternatively, if a softer grade of paper had been selected. Miss L. Marion Davidson sent in four attractive pictures of the Dolomite district. There is always a great deal of personality in this photographer's work. Her subjects are well chosen and treated with originality. Our preference lies with 'Sasso Lungo, Sella and Piz Pordoi' and 'Cimone della Pala, San Martino di Castrozza'; though 'The Langkofel in Sunset' also deserves special mention.

There were many other pictures we should like to commend: The excellent telephoto of 'Mont Blanc from the Tour Noir,' by Sir William Lister; 'An Ice Cliff on the Aiguille d'Argentière' (reproduced in the *JOURNAL*), and 'The Ober Gabelhorn from the Trifhorn,' by Mr. E. S. Herbert; 'Grandes Jorasses from the Couvercle' and 'Afternoon, Rieder Furka'; 'Glacier du Géant and Mont Blanc,' by Miss H. F. Margaret

King; 'Lyskamm, Monte Rosa, from Pollux,' by Mr. J. C. Gait; 'Aiguille du Roc au Grépon,' by Miss Nea E. Barnard; 'Mischabelhörner,' by Mr. Julian A. Osler; 'The Bietschhorn,' by Mr. Philip H. Pilditch; 'The Summit of the Gross Schreckhorn,' by Mr. E. Montague Jackson; 'Matterhorn from Schwarzsee Path,' by Miss M. Neve; 'The mist climbed slowly putting out the stars,' by Mr. H. S. Bullock.

Mr. H. R. Williams's photograph 'On the Aiguille du Chardonnet' (reproduced in the JOURNAL) was one of the best figure studies we can remember.

The skilful arrangement of the Exhibits was, as usual, carried out by Mr. Sydney Spencer.

It is a remarkable fact that in almost every Club there is found a member who is willing to devote considerable time and attention to its service, but we venture to think that the Alpine Club is unusually fortunate in this respect.

## IN MEMORIAM.

ELIOT HOWARD.

(1842-1927.)

By the death of Eliot Howard at the age of 85, the Club loses one of its rapidly vanishing band of survivors of the pioneering '60's. He was elected in 1867, but his career as an active climber was prematurely cut short by a shooting accident by which he lost an eye, and he was thereafter so much troubled by inability to focus properly, especially going downhill, that he had to give up serious expeditions. The youngest son of Robert Howard of Tottenham, he was one of that remarkable circle of men of Quaker origin or connections who did so much to found the traditions of the Club. Kinship, circumstances, and personal charm brought him into more or less intimate association with a number of eminent men of the time such as Sir Edward Fry, Sir Edmund Gosse, Dr. Hodgkin, Sir Alfred Waterhouse, Sir E. B. Tylor among the non-climbers, and F. F. Tuckett, the Mathews, John Ball, Douglas Freshfield, the Buxton cousins, J. H. Fox and others who early became prominent members of the Club. Some of these connections were due to his friendship and subsequent marriage with Charlotte Fox Tuckett, sister of the great 'F. F. T.' and also of the brilliant Elizabeth Tuckett, in whose 'Zigzagging among Dolomites' he figured as 'E. H.'

Most of his climbing was done with Tuckett in the Eastern Alps, and he wrote an account of their earliest ascent of the Terglou