in the couloir there we found a party coming down from the summit. We jodeled down to them in response.

The final peak stood beautifully and solemnly like an Italian dome. There was a short ridge between us. When we started for the last task of the day, I felt as if I were waiting for the 'finale' of a great symphony just to begin. The sound of falling ice crashed by the ice-axe was quite refreshing to the tired body. The final slope was not difficult at all. Soon we were on the snow. And then the very summit was under us. There we met with a party which came up by the N.W. arête. Thus the Wetterhorn was climbed from three sides on the same day. It was one o'clock in the afternoon. I sat on my rucksack. The stillness of mountain came back to me. The gleam of the Lake Lucerne was peaceful and the meadow of Grindelwald was as remote as a dream. I was called back to myself as Steuri asked me which route should we take to climb down. We saw dark clouds gathering over the mountains of Wallis. So we took the ordinary route for our descent. After a nice cup of tea at Steuri's restaurant, Hotel Wetterhorn, I was obliged to sit on a cab by his kindness, though I was reluctant. Steuri's son sat on the driver's seat and the cab rattled down the road. I was quite uneasy, for it was my first experience to pass through that road like a Thomas Cook sight-seer.

The Alpine Club Photographic Exhibition, 1929.

THE Exhibition held in December 1929 totalled some 200 photographs and much of the work attained a really high standard. An Exhibition of this nature is intended primarily for climbers and mountain-lovers, while probably some personal experience of mountaineering is essential for the fullest enjoyment of photographs of the glacier world and the high snowfields.

Curious to see how our Exhibition would appeal to the uninitiated, we invited a friend, a skilled photographer but no mountaineer, to go round the gallery with us. His comments were interesting and suggestive. Sub-alpine studies moved him often to admiration, and he displayed enthusiasm over many of the pictures taken from the middle zone of pasturage and footpath. But when we got him fairly above the snowline and among the unfamiliar scenery of the summits he

developed signs of uneasiness, a kind of photographic *mal de montagne*, and applied such epithets as 'jumbly' and 'restless' to the eternal hills. But in spite of artistic difficulties the summit panorama will always figure largely in our Exhibitions, firstly because its appeal to the average mountaineer is quite irresistible, and secondly because the summit is one of the few places on a mountain where the photographer is tolerated and even welcomed by his rope-fellows !

Geographically the Exhibition covered a wide field. The Himalayas, the Canadian Rockies, Norway, Albania, the Alps and our own British hills were all well represented, though the New Zealand Alps and the Pyrenees were notable absentees.

The high traditions of Himalayan photography were well upheld by Mr. Hugh Ruttledge, and his six pictures of the mountains of Western Tibet and the Kumaun Himalaya were a feature of the Exhibition. Each study was exceptional both in technique and in pictorial effect. His distant view of Trisul vignetted by a branching tree was a lovely piece of work, and especially we admired his picture of Kailas in which an impression of vast height and isolation was skilfully conveyed. The Canadian Rockies were represented by a series of views by Mr. L. S. Amery. The honour of having had a peak named after him prompted Mr. Amery, very properly, to make the first ascent of his *protégé*. These views were a product of the expedition, and they combined topographical interest with great artistic merit. We particularly admired his pictures of Mt. Castleguard and of the S. face of Mt. Bryce (reproduced in the JOURNAL). Dr. Finzi showed a number of Norwegian scenes, and bad climbing weather certainly yielded a fine harvest of photography. His pictures all displayed character and a pleasing enterprise in monochrome colouring. His studies of mountain and fjord were very beautiful, and he showed also a notable sunset effect taken on the Norang Fjord. Mr. Athole Murray also exhibited a fine series of Norwegian pictures ; his 'Sunrise on Slogen' was particularly good.

Mr. C. M. Sleeman took us right away from the beaten track with his views of the Northern Albanian mountains. We hope they are not so difficult to climb as they are to spell !

As was to be expected, the European Alps provided most of the exhibits, and the pictures ranged from the Dolomites to the Dauphiny. At the same time there seemed to be a tendency this year to revert to well-known centres. Many of the viewpoints would be familiar to members of the Club.

Mr. Arthur Gardner's 'Jungfrau from above Mürren' was

an example of a well-known subject treated with skill and charm. Perfect composition and a certain soft and luminous quality combined to make a very beautiful scene. A similar luminous quality was to be remarked in Mr. William Bellows' lovely little picture of the 'Gorner Glacier.'

Mr. Alfred Holmes showed an interesting series of pictures, including a study of guides. His views of the 'Blümlisalphorn' and the 'Grandes Jorasses' also appealed to us and showed all his usual mastery of technique.

By a happy inspiration Mr. Ralph S. Morrish showed a delightful portrait of the late Frau Imfeld of Zermatt, who with genial hospitality has welcomed so many weary climbers. In a different style Mr. Morrish's other exhibits were equally good, and in his 'Breithorn' the panel-shaped print and the sweep of glacier gave a clever impression of height. 'The Tour Noir from Val Ferret Chapel' was an attractive composition by Mr. R. A. Morrish.

It is a far cry from the Alps to Dover Cliffs, but Mr. Henry Speyer bridged the gap with an ingenious title, and we felt grateful to him for 'Mummery's Playground.' His other pictures, 'Early Morning on the Lysjoch' and 'The Matterhorn from Mont Durand,' reached the highest standard. In the former a party is seen plodding up a snow-slope, delicately illumined in the dawning light, a scene redolent of happy memories.

Mr. F. S. Smythe showed a view of the summit of the Aiguille Verte taken in winter by Herr H. Hoerlin, a remarkable picture, and one of the gems of the Exhibition. The delicate fluting of the steep, uncompromising snow-slope was beautifully rendered, and the footprints on the summit ridge gave just a touch of human interest. Mr. Smythe also showed work of his own, three fine cloud effects and a magnificent view of the Pétéret Ridge.

The high Alpine views of Mr. T. Howard Somervell were notable for their strength and boldness, an impression perhaps emphasized by the colour in which they were printed. His 'Pic sans Nom from Les Écrins' gave a remarkable effect of savage grandeur.

In a very different style were the flower and child studies of Mr. H. S. Bullock and his delightfully humorous portrait of 'The Innkeeper of Haudères.'

The pictures of Mr. James E. Dawson showed good technique, and Mr. J. C. Gait's views of the Argentière district displayed a fine finish and sound composition, though we thought that

his skies might with advantage have been printed a trifle darker. Mr. H. E. E. Howson's exhibits were remarkable both for variety and intrinsic merit. His 'Snowdon' was one of the most effective pictures in the show.

We greatly admired also Miss L. M. Davidson's Dolomite views, Mr. Pilkington's 'Meije,' Mr. Wynyard-Wright's 'Rimpfischhorn,' a beautiful cloud effect by Mr. G. A. Lister, two clever studies by Mr. Philip H. Pilditch, Mr. K. C. P. Struve's 'Mittelhorn,' Mr. Benson Lawford's 'Church on the Hill,' and Dr. E. H. Stevens's very artistic 'Sunset from the Grands Mulets.' Good work was shown by Mrs. E. K. Neve and Madame Morin, while Miss McAndrew's 'Piz Palü' was particularly happy with its effect of dazzling sunlight.

Mr. H. R. Williams in 'Monte Rosa' showed how beautiful in quality and texture a series of snow-slopes can be, and Miss Nicholl's fine picture entitled 'Peace' was worthy of the highest praise. In addition to a series of figure studies Miss Tiarks gave us an exquisite scene of the 'Pointe de Chaussy' in winter, and to Miss H. F. M. King and Mr. G. H. Lancaster we were indebted for collections of prints skilfully coloured by hand.

We cannot close without a particular notice of Mr. Robert M. Adam's six wonderful pictures of the Western Highlands which were quite an outstanding feature. 'Reflections, Loch Torridon' was a magnificent piece of work, as also was 'Loch Shiel,' and 'Coire na Poite, Bheinn Bhan,' a glorious rock-buttress which would stir the pulse of any climber. The quality of Mr. Adam's work is apparent when it is remembered that these British hills had to meet the challenge of mountains four or five times their height. In a somewhat different style the studies of Welsh hills by Mr. Eagleton were of remarkable beauty, and in addition to other good work Mr. Hugh Gardner showed three scenes taken in Arran. His 'Cir Mhor' with its clever lighting was a most artistic production.

There were many other notable exhibits of equal merit, but space precludes us from particularizing more fully. To the exhibitors themselves, and to Mr. Sydney Spencer who organized the Exhibition, the heartiest thanks of the Club are due. Mr. Spencer's self-imposed task was no light one, and to his unfailing judgment and sympathetic arrangement of the pictures must be attributed much of the success of the Exhibition.