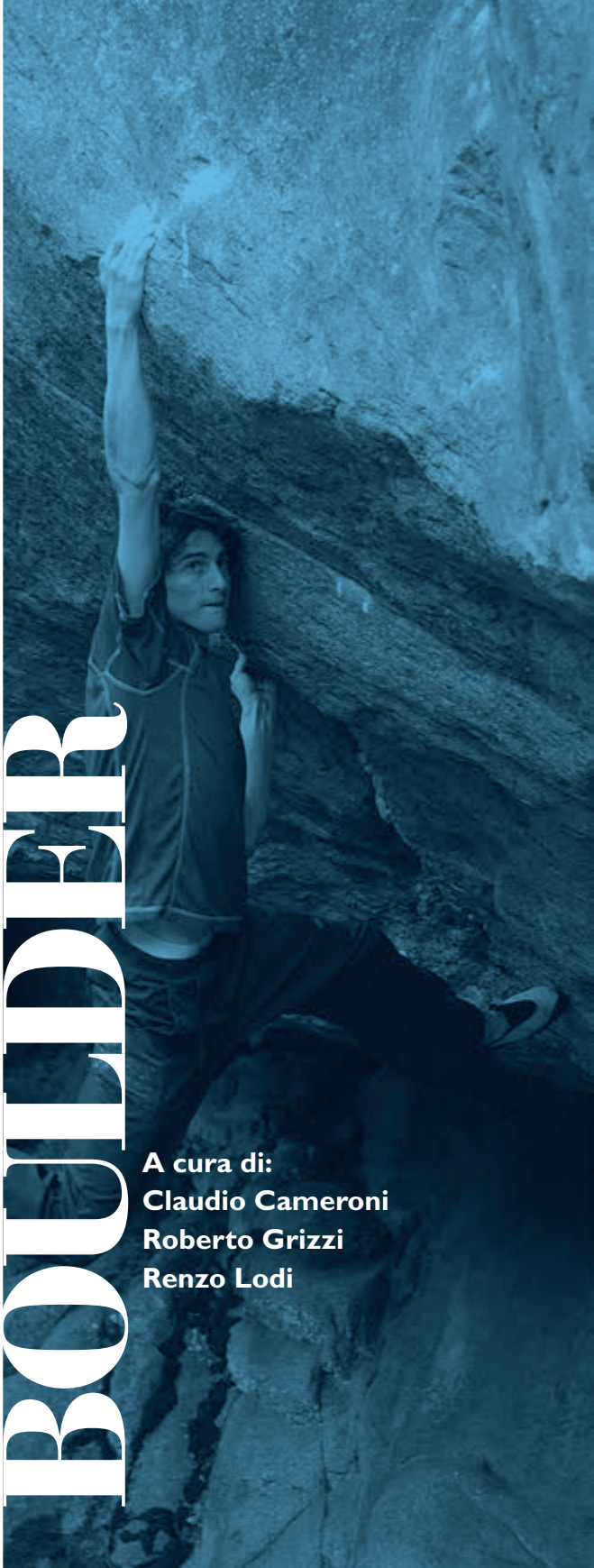


CHIRONICO BOULDER

A cura di:
Claudio Cameroni
Roberto Grizzi
Renzo Lodi





“Ticino”



📷 Sam Bié

Timeless Ticino. It was only 12 years ago I walked up to a waterfall that always intrigued me above Biasca, where the Ri della Froda falls from the Cima di Biasca down a gargantuan face. I remember the first time I came to Ticino, entering the valley from Gottardo, I was awe inspired by this water falling thousands of feet down a mountain, I had never seen anything like it. That would become a trend.

I found a trail and wandered upwards. I had never gone hiking for anything other than climbing, it had been years I pondered what this giant feature looked like from just below, if my imagination was correct, I needed to see it for myself in order to understand its size and majesty, and it had been four years I just drove by, it was time to get some perspective. Upon arrival, I was immediately surprised. The waterfall was different in shape and size, it seemed so much more real once I was standing at the base, the illusion of something unworldly shifted slowly into something that would become common to my reality. Giant features which had once seemed alien and awesome were now frequent to me, after spending years exploring all the valleys which wove Ticino's landscape into the place I loved.

I intended to write something about my experience that year for a blog, a form of writing lost to a technological hay-day. It was the first time I had ever lived an entire year in the region, based out of Bellinzona, with the intent to explore and develop the plethora of bouldering and routes, and pursue a vision I had generated throughout my spontaneous visits leading up to 2004.

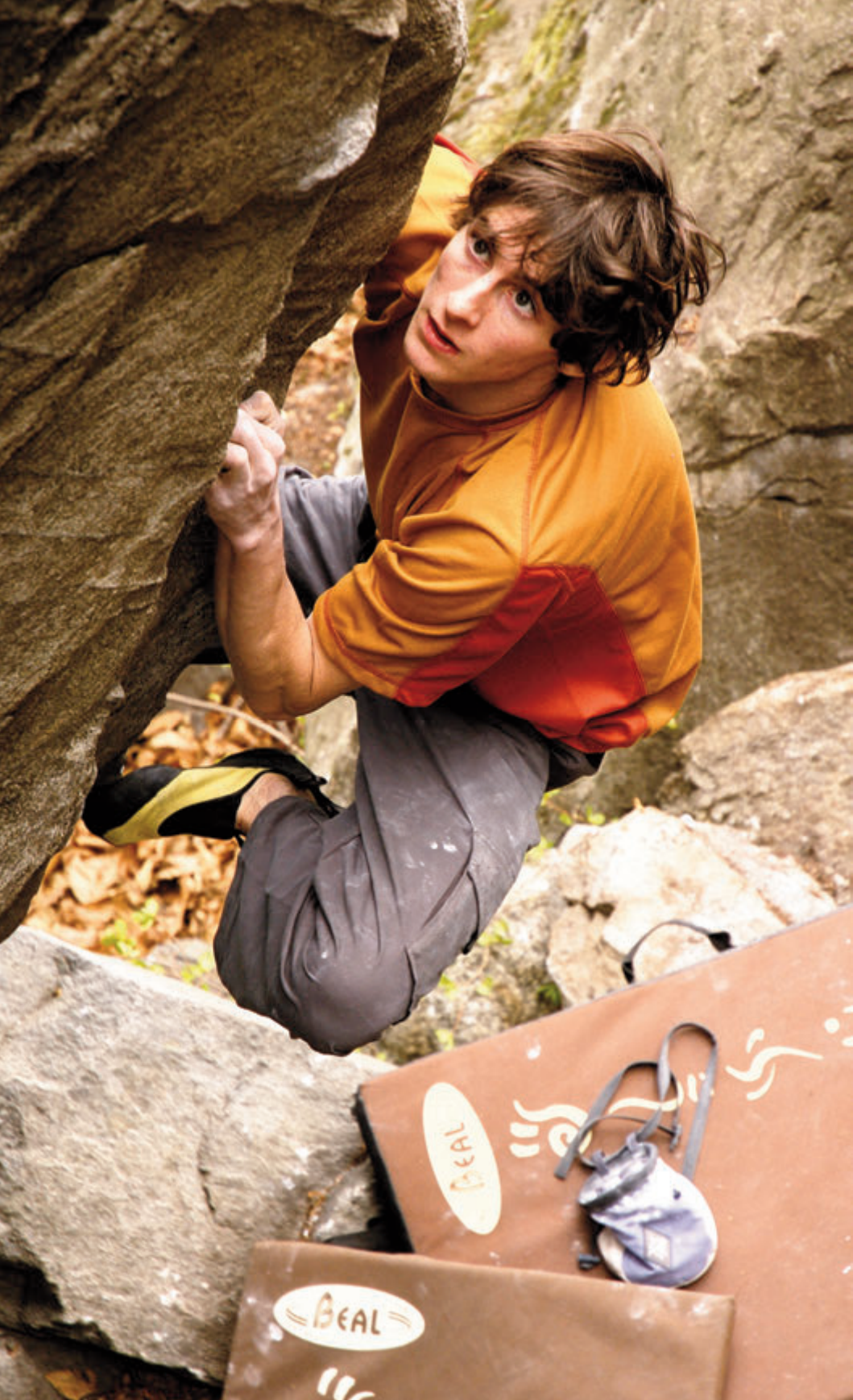
While under the waterfall, with my now ancient PC laptop, I embarked over and over on an opening; something I could place at the beginning of whatever fable I was intending to write, something that wasn't too sci-fi for whoever I thought my readers would be, something that would hook people, and transmit the awe I was experiencing amidst the daily discovery.

I would type for minutes, re-read, delete my paragraphs, restart, re-read, delete. For some strange reason it was impossible for me to convey a message, not only could I not come up with this introduction, a summation of what this place meant at that time in my life, I couldn't write anything else, directionless, with too many ideas and not enough relativity, I descended from the beautiful perch, down the ancient trail, and pondered on why I could not put any of this energy into words.

Now that it's 2017 I have a pretty good idea why things didn't work. I simply hadn't enough time to grasp what I wanted to express, the sensations existed, yet the necessary perspective did not. Only time would let me express these ideas, through its passage I could affirm my position, and only then would I have a fair perspective on the majesty of this place, and its role in the evolution of bouldering.

I was first introduced to these magical valleys by the Tresch brothers from Altdorf. They had been establishing all kinds of new problems at various spots, encouraging that I visit new places, even though I was obsessed with all of the legendary Fred Nicole boulder problems I had read about throughout high school and dreamed of trying. From the beginning, the experience was about interacting with what was already done, or found, and then exploring what was unknown. It was too alluring, fields and forest full of boulders, with no existing climbs; an overwhelming amount of stone, which needed to be sifted through and sorted.

It was life changing.



I had never been somewhere before that was so mind blowing; between the landscape and the valleys stacked with boulders and cliffs, it was past what I had ever imagined could exist. My perspective of a climbing area was altered; it was not just an area to develop, yet an infinite realm. A plan began to form in my mind, yet little did I know this plan would take a lifetime to execute.

I would need to come back many times in order to attack all projects which had only been observed or that I had found and cleaned; it would take many trips over many years, to observe the same things my mind attempted to compute. Everyday I climbed my vision of what was possible or climbable would evolve; boulders and cliffs which seemed futuristic the seasons before became the new goals, and lines which we hadn't even taken time to acknowledge became the most intriguing. The new vision which was being generated was not how to climb everything that we could see, it regarded how to find what hadn't been discovered, and see what did not exist.

Between Cresciano, and Chironico, it already seemed like a lifetime of development, but the Verzasca and Maggia Valleys made the equation more complicated. There were sub zones as well, boulders lingering by gas stations and highways, things we would climb in Colorado, sections of the valley before and after existing areas, not the most majestic settings Ticino could offer, but never ending projects, soaring in difficulties, boulders which are still to this day ahead of their time, unclimbed, and not fully understood.

The obvious gems that existed were the boulders which were relative to the generations at hand. People could see them as they were in plain sight, and they looked feasible, yet lurking just on either side of almost any given boulder, were the gems of the future, something to inspire and evolve the generations of climbers to come as time would bring them, something hidden by complicity and size, things we couldn't have seen at that time.

Recently, after spending many years far from Ticino, nine to be exact, developing and exploring other realms the earth offers for climbing, I delved back into the same valleys I learned to love and know like my backyard. I had this lingering insecurity that somehow I had abandoned a discovery, that I had found something so massive and motivating that subliminal I walked away from the challenge; abandoning an art I loved, a project I envisioned.

However these feelings dissipated very quickly. Upon returning to places like Val Bavona, Chironico, and Brione, I realized that nearly every single project I had cleaned or wanted to climb, was not completed, and part of history, yet still sat right where I had left them. Nature had reclaimed my trails, moss had regrown, chalk was long gone, yet the lines and ideas remained, only this time I saw solutions; answers to the questions I had at the time, an understanding of what I could not fully grasp at the height of the era.

It is humbling. The concept that we fear losing things to time, the irrational malady society breeds into our life that we must profit or consume as much as we can in the moment we have, prevents us from enjoying things and grasping the bigger picture.

I had this potential fear that I would not be a part of the history here, as I had chosen another path, that in an attempt to evolve and learn I would have somehow missed the window in time, and lost an opportunity in my life to make art, yet I was very wrong.

The size and scope of this region is almost universal, galactic if you will. There are so many climbs to open, they won't be seen until technology and humans advance their methods of approaching it all. In relation to the evolution of bouldering, this will be cornerstone for the future, a place to test yourself in the history of the culture, and a place to create realities which are yet to exist, to explore new potentials in difficulties and styles, for as long as we are here to do so.

I think of the Dreamtime boulder, perched on its hill, gently balanced on dirt, not on some rock pedestal, but on a formation that will evolve and change as the earth evolves itself. There are 4 sides to this boulder, and each generation I have seen in my time bordering has found a place to leave its mark. There are two more sides left, hopefully we can keep with our evolution, before nature changes the game for us on an entirely new scale. In a place like Ticino, where boulders can form overnight, by falling from the tops of mountains down to the bottoms of the valleys, where rain and rivers and snow shape and erode the rock to the phenomenal state we have learned to love and appreciate, rock climbing will always be born again in new forms.

This place is wild, and ever-changing, and humans are but a slight flicker in its history; its never ending staircases we can ascend, will all evolve, we just need to learn how to be a part of it while we are here, and remember it's not something for us necessarily, but something grandiose for each generation that will come, just as it was for ourselves.



Upon writing this for my dear friends Claudio and Giulano Cameroni, two climbers who helped me understand how perspective is realized in this majestic place, I gained insight and a form of clarity to what this place means not only for myself but for others, and finally gained the vantage point I needed to finish writing what I set out to that one day I hiked to the Waterfall in 2005.

In life it seems common that when one finds something precious, rare, or sacred, one assumes this thing cannot be perpetual or timeless, but will be momentary and will only happen once.

In exploration, once something has been discovered, it has become declared as found. The discovery of rarity or something precious is only relative to whom is finding it.

One can find something, and not know what they have found. It's easy to think of everything pertinent to oneself, but very difficult to see the future or place of whatever has been discovered for humans as a whole, on a scale of time which goes beyond what humans can imagine.

Inspiration is a part of the cycle we call life, and often empowers people with the urge to discover. In order to discover, we must explore. Exploration occurs with the intent of discovery, once we have a vision, an idea, it becomes a form of hope. Hope is a foundation in climbing. It's an aspiration that what we see can be somehow possible, maybe not for ourselves, but for someone someday, and it can transmit the energy one has felt at one point in space and time.

Our art can be timeless, just like Ticino, we just need to look towards the "stars" we have here on earth, in order to grasp what the stars may look like beyond.

Dave Graham





“Storia di Chironico boulder”.

L'area boulder di Chironico nasce in tempi antichissimi, in uno di quei giorni in cui è meglio che tu sia in qualsiasi posto del mondo, ma non lì.

Circa undicimila anni fa, un'immane frana si stacca dalla montagna di fronte a Chironico, quella che per intenderci sta sul versante orografico sinistro.

Migliaia di tonnellate di roccia che precipitano e rotolano a valle, fino alla fine della loro corsa, proprio sul greto del fiume, e lo riempiono in un attimo.

10, 20, 50, 100 metri di sassi ammassati uno sopra l'altro finché non ce ne stanno più, e allora fanno l'unica cosa che possono fare, cominciano ad invadere il versante opposto della valle e vanno a depositarsi, in ordine sparso, sull'ampio altipiano di Chironico.

Intanto l'acqua cerca di crearsi un varco, ma è difficile fare defluire la normale portata del fiume. E allora s'accumula e si gonfia, fino a creare un lago, uno vero, lungo più di un chilometro e largo fino a cinquecento metri, per trenta di profondità.

Poi l'acqua ha saputo lavorare di costanza e pazienza e piano piano si è creata un varco. Poco alla volta scava e porta a valle, granello per granello, ciottolo per ciottolo, sasso per sasso. Fino ai giorni nostri, quando la valle appare ancora come tale. Restano i blocchi a Chironico, come un'enclave orfana e addormentata in un sonno eterno.



© Claudio Cameroni

Le prime visite all'area furono effettuate all'inizio degli anni '80 da parte di Richi Signer, il quale esplorò l'area principale scovando e risolvendo i primi problemi. In seguito l'area è stata dimenticata fino al 1995, anno in cui lo stesso Richi in compagnia di Andy Lusier torna a Chironico per firmare alcuni blocchi, importanti per livello e storia.

In seguito l'area ha conosciuto ampi sviluppi grazie alla magnifica opera di Michi e Ivan Tresch e dell'infaticabile Fred Nicole.

Gli interventi più recenti sono invece stati firmati da Ueli Gyga e Dave Graham.

Oggi **Chironico boulder** è conosciuto a livello mondiale e nella sua area si contano più di 2100 passaggi, suddivisi in 37 settori.

History of bouldering at Chironico.

The boulder area of Chironico was born in ancient times, on one of those days when it was better to be anywhere else in the world than here.

Eleven thousand years ago, a huge landslide comes off the hillside opposite Chironico: the left bank on the other side of the river. Thousands of tons of rock comes bouncing and rolling down the hillside until it reaches the gravel banks of the river; filling the river bed instantly: 10, 20, 50, 100 metres deep in rocks, piled one on top of the other, until the last have nowhere else to go, but scatter on the broad opposite slope, near what is now Chironico.

Meanwhile the water tries to find a way through. Unable to do so, the river swells and rises, until a lake is formed three kilometers long, five hundred meters wide and thirty meters deep.

Little by little, the water finds its way over and through and gradually carries everything down the valley, grain by grain, pebble by pebble, stone by stone. In our day, the valley is a valley once more, but the boulders of Chironico remain an enclave of abandoned orphans, fallen into an eternal sleep.

The first visits were in the early eighties by Richi Signer, who explored the main area and started to flush out and solve the first problems. The area was then "forgotten" until 1995 when Richi returned with Andy Lusier to put his signature on some of the important boulders. The area then saw a big development thanks to the almost endless efforts of Michi and Ivan Tresch, and of the indefatigable Fred Nicole. More recently, it's witnessed the signatures of Ueli Gyax and Dave Graham. Today, the **Chironico boulder** field is known throughout world and includes more than 2100 problems, divided into 37 sectors.

Geschichte des Chironico boulder.

Das Gebiet geht auf die Antike zurück, wo die zahlreichen wild verstreuten Felsblöcke noch nicht zum Verweilen einluden. Die Felsblöcke gehen auf einen Felssturz vor 11000 Jahren zurück. Tausende Tonnen von Gestein rollten damals ins Tal und füllten in einem Augenblick das Flussbett. Natürliche Erosion und Wassereinflüsse über die Jahrtausende führten zu und prägen die heutige einmalige Felsblockstruktur.

Richi Signer war der erste, welcher in den frühen 80er Jahren die interessanten Möglichkeiten von Chironico erkannte und die ersten Boulderprobleme erschloss. Danach geriet das Gebiet vorerst wieder in Vergessenheit. Erst 1995 kehrte dieser in Begleitung von Andy Lusier zurück um erneut einige zeitgeschichtliche Boulders zu eröffnen. Dies war der Start in eine Erschliessungstätigkeit: zuerst kamen Michi und Ivan Tresch sowie Frederic Nicole und zuletzt unter anderem Dave Graham und Ueli Gyax. Heute ist Chironico mit seinen mehr als 2100 Boulderproblemen Wert bekannt und umfasst insgesamt 37 verschiedene Sektoren.

Ambiente.

L'arrampicata si svolge su massi granitici (Gneis) di ottima qualità, che propongono una grande varietà di stili, passando dalle placche agli strapiombi senza dimenticare i muri a tacchette.

Lo stile d'arrampicata è generalmente tecnico, in diversi passaggi si richiede comunque una buona forza nelle dita.

Se da un lato la roccia molto ruvida favorisce una buona aderenza, dall'altro consuma rapidamente la pelle delle dita.

I periodi migliori per arrampicare a Chironico sono primavera e autunno.

Environment.

The climbing is on boulders of granitic gneiss of very high quality, which allow a wide variety of styles from slabs to overhangs, without forgetting walls and small edges.

The climbing is usually technical, but many problems also require a good amount of finger strength.

The roughness of the rock provides wonderful friction, but rapidly abrades the fingers.

The best time to climb in Chironico is spring and autumn.

Umgebung.

Geklettert wird an Granitfelsen (Gneis), welche von optimaler Qualität sind und sich für sehr viele Stile eignen, von der Platte zum Ueberhang, ohne dabei die Wandkletterei zu vergessen.

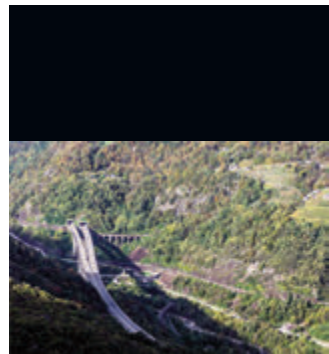
Der Kletterstil ist im allgemeinen technisch, in verschiedenen Passagen wird jedoch eine gute Fingerkraft verlangt.

Auf der einen Seite bietet der raue Fels eine gute Reibung, auf der anderen Seite ist die Abnützung der Fingerhaut sehr gross.

Die beste Jahreszeit zum Klettern sind Frühling und Herbst.



Come arrivare: accessi. How to get here: access. Wie man ankommt: Zugänge.



Airolo
S. Gottardo
Faido

Chiggiogna



Gribbiasca



Lavorgo



Nivo

Anzonico

Chironico

Fiume Ticinnetto

Cavagnago

Giornico

Altirolo



Sobrio



Bodio







Fiume Ticino

Biasca
Bellinzona
Lugano














Biasca

-  Autostrada - Motorway - Autobahn
-  Strada Cantonale - Main road - Hauptstrasse
-  Ferrovia - Railway - Eisenbahn
-  Boulder Area



Simboli. Symbols. Symbole.

| | | | |
|--|---|--|---|
|  | Passaggio meritevole | A very good problem | Sehr lohnendes problem |
|  | Placca | Slab | Platte |
|  | Verticale | Vertical | Senkrecht |
|  | Strapiombo | Overhang | Überhang |
|  | Tetto | Roof | Dach |
|  | Appigli svasati (piatti) | Rounded holds | Abgerundete Griffe |
|  | Forza | Power moves | Anstrengende Züge |
|  | Dita | Fingery climbing | Kleingriffige Kletterei |
|  | Partenza seduto (PS) | Sit down start | Sitzstart |
|  | Allungo | Long reach | Weiter Zug |
|  | Traversa (T) | Traverse | Traverse |
|  | Passaggio esposto e/o caduta potenzialmente pericolosa | High finish; or with bad landings | Hoher Ausstieg; unangenehme Flüge möglich |
|  | Highball Molto pericoloso! | Highball Very dangerous! | Highball Sehr gefährlich |
|  | Punto di partenza | Start | Start |
|  | | | |
|  | Linea | Line | Linie |
| SX | Sinistra | Left | Links |
| DX | Destra | Right | Rechts |
|  | Foto | Photo | Photo |
|  | Minuti dal parcheggio ai primi blocchi | Minutes from parking to the first boulders | Minuten von Parkplatz bis ersten Felsblöcke |

Glossario. Glossary. Glossar.

| | | |
|--------------------------|---|-----------------------------------|
| Aderenza | Friction | Reibung |
| Appiglio rovescio | Undercling | Untergriff |
| Appiglio/Presa | Hold | Griff |
| Bidito | Two-fingered hold | Zweifingerloch |
| Buco | Hole | Loch |
| Bimano | Both hands on the same hold | Zwei Hände auf dem gleichen Griff |
| Diedro | Diedre (open-book) | Verschneidung |
| Difficile | Difficult/Hard | Schwer |
| Discesa | Descent | Abstieg |
| Facile | Easy | Leicht |
| Fessura | Crack | Riss |
| Fossa | Ditch start (below normal ground level) | Graben |
| Grotta | Cave | Grotte |
| In piedi | Standing | Stehend |
| Mano | Hand | Hand |
| Monomovimento | Single movement | Einzelbewegung |
| Orizzontale | Horizontal | Horizontal |
| Parata | Spot | Spotten |
| Partenza | Start | Start |
| Partenza seduti (PS) | Sitting start | Sitzstart |
| Partenza sdraiati | Lying down (supine) start | Liege Start |
| Passaggio | Problem | Problem |
| Piedi | Feet | Füße |
| Placca | Slab | Platte |
| Progetto | Project | Projekt |
| Ristabilimento | Mantel | Mantel |
| Salto da terra | Dynamic start from ground | Sprung von Boden |
| Sasso/Masso | Rock/boulder | Stein |
| Sentiero | Path | Weg |
| Senza/con | Without/with | Ohne/mit |
| Spigolo/Prua | Edge/Arête | Kante/Pfeiler |
| Strapiombo | Overhang | Überhang |
| Svasi/Piatti | Rounded holds | Runde Griffe |
| Tacchetta/lista/reglette | Edge | Leiste |
| Tetto | Roof | Dach |
| Traversa (T) | Traverse | Traverse |
| Uscita | Exit | Ausstieg |
| Variante | Variant | Variante |
| Verticale | Vertical | Senkrecht |

Chironico area boulder.



Petra Klinger

Giandollaro 6c+

Settore Boogalagga

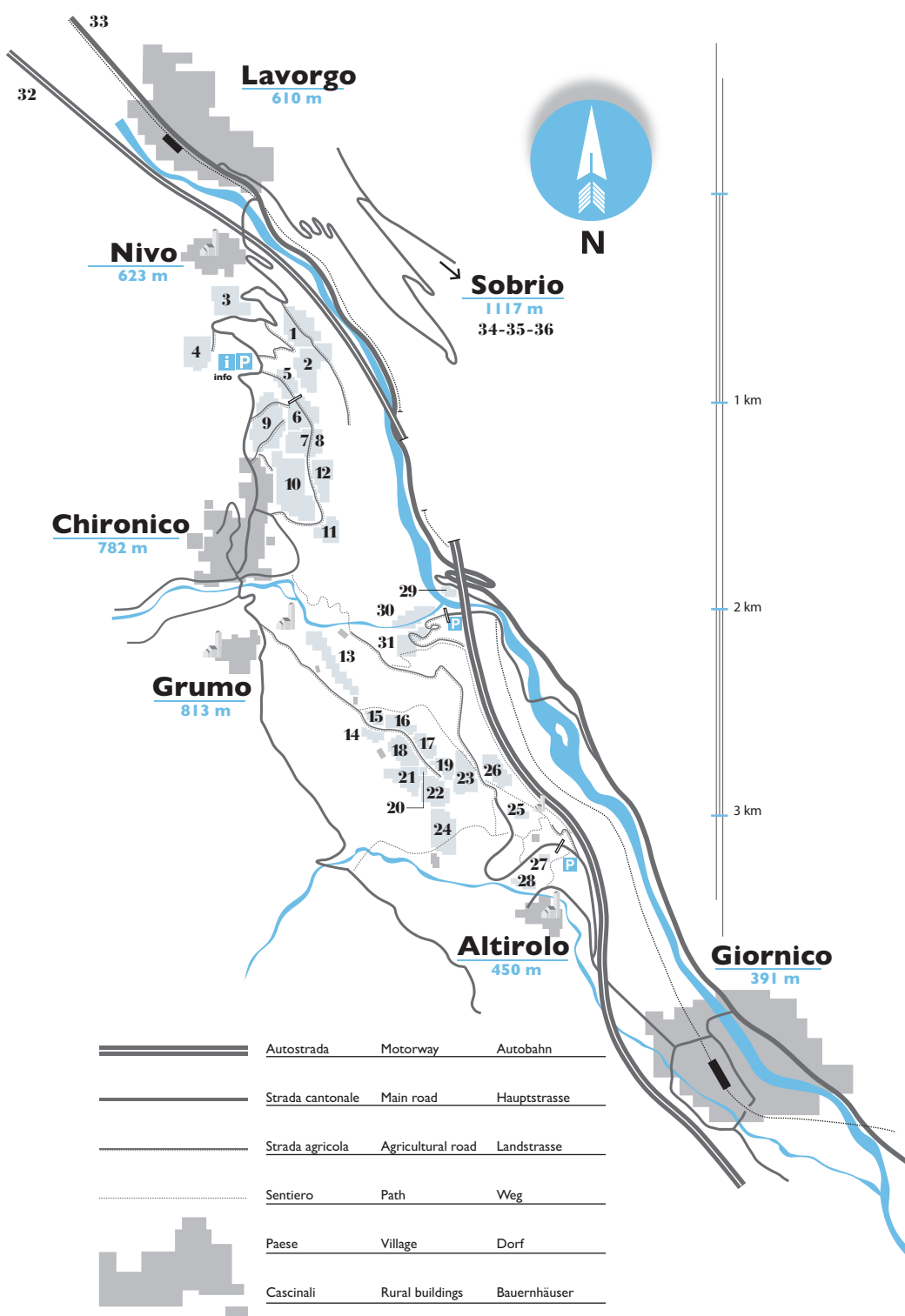
📷 Stefan Kuerzi



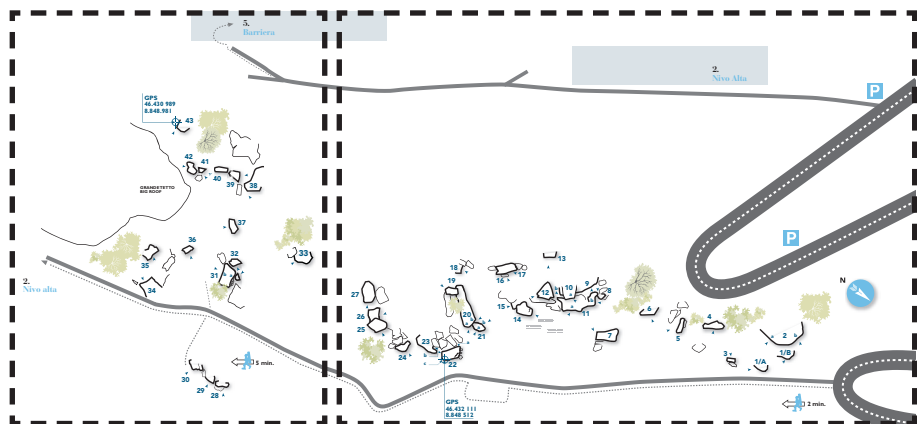


| | | |
|-----|-------------------|----------|
| 1. | Nivo bassa | Pag. 40 |
| 2. | Nivo alta | Pag. 66 |
| 3. | Doctor Med Dent | Pag. 76 |
| 4. | Teamwork | Pag. 79 |
| 5. | Barriera | Pag. 80 |
| 6. | Boogalagga | Pag. 86 |
| 7. | Deliverance | Pag. 108 |
| 8. | Matusalem | Pag. 126 |
| 9. | Frece gialle | Pag. 136 |
| 10. | Paese | Pag. 142 |
| 11. | Border line | Pag. 158 |
| 12. | Freak brothers | Pag. 164 |
| 13. | La soucoupe | Pag. 176 |
| 14. | Gnolla | Pag. 184 |
| 15. | New age | Pag. 186 |
| 16. | Les doigts verts | Pag. 198 |
| 17. | Rah Plats Plats | Pag. 204 |
| 18. | Serre moi fort | Pag. 220 |
| 19. | Centrale | Pag. 228 |
| 20. | Intercessor | Pag. 240 |
| 21. | Monolithe | Pag. 244 |
| 22. | Le mur du son | Pag. 250 |
| 23. | 101 | Pag. 256 |
| 24. | Altirolo alta | Pag. 264 |
| 25. | Altirolo chiesa | Pag. 276 |
| 26. | Prizeist Horse | Pag. 283 |
| 27. | Altirolo barriera | Pag. 284 |
| 28. | Anchor's punch | Pag. 288 |
| 29. | Fiume Ticino | Pag. 294 |
| 30. | Schattental fiume | Pag. 298 |
| 31. | Schattental | Pag. 314 |
| 32. | Gribbiasca | Pag. 328 |
| 33. | Lavorgo | Pag. 334 |
| 34. | Sobrio Falesia | Pag. 338 |
| 35. | Sobrio Ninja | Pag. 344 |
| 36. | Sobrio bassa | Pag. 356 |
| 37. | Bodio | Pag. 360 |

List of problems from 5 to 9a Pag. 361

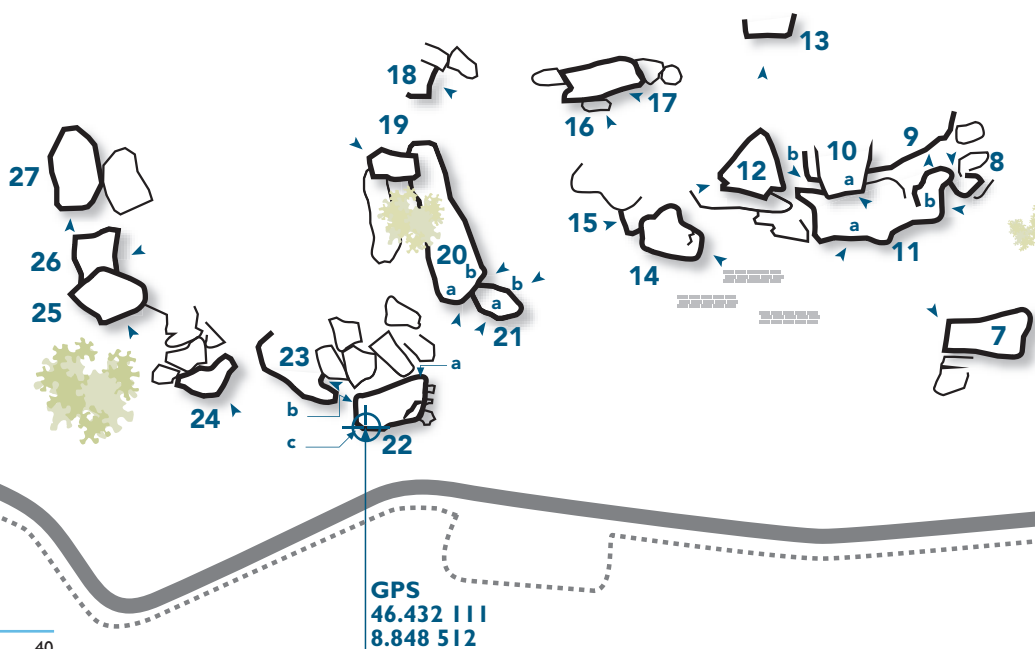


1 Nivo bassa.



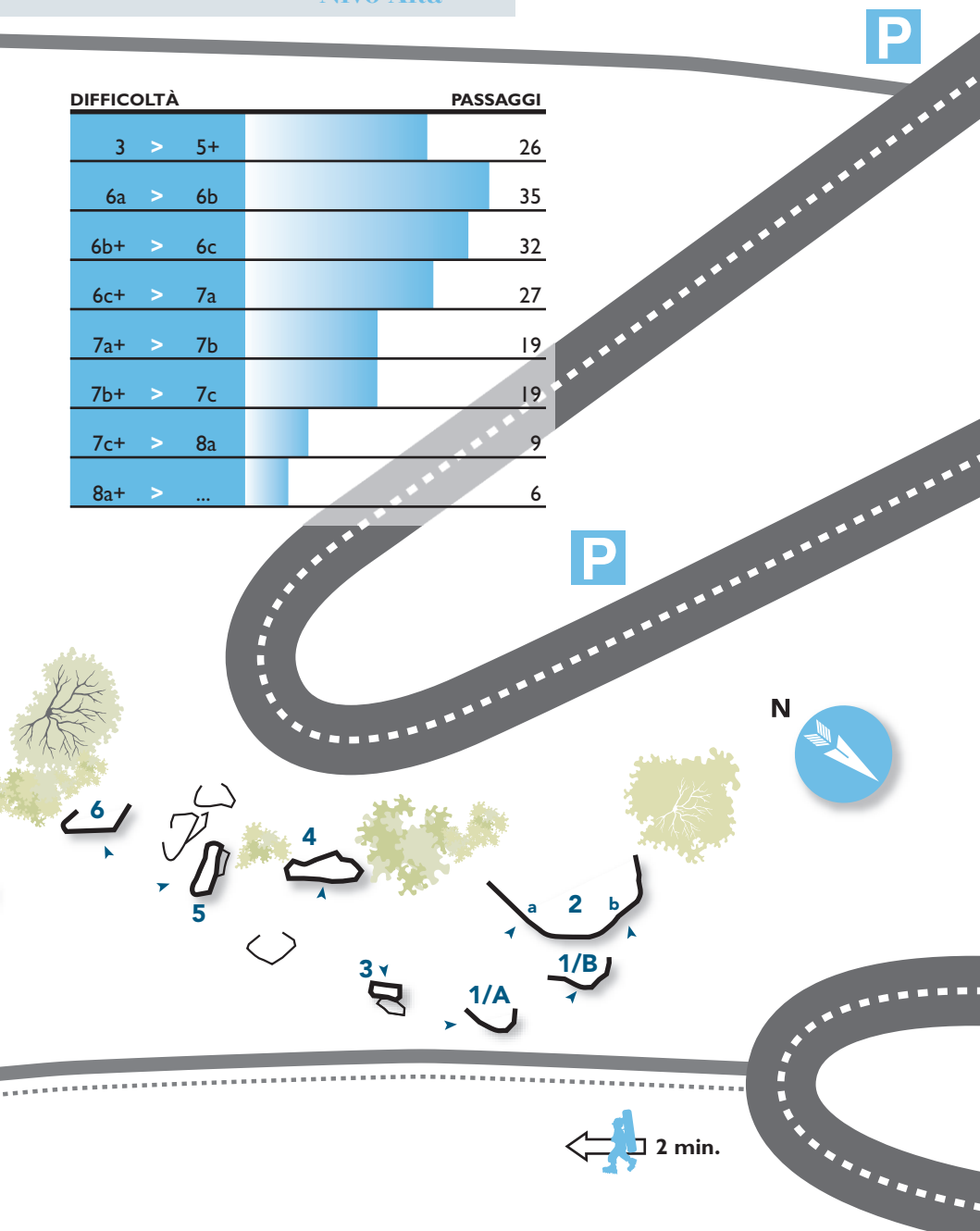
43 ← ... 28

27 ← ... 1



2.
Nivo Alta

| DIFFICOLTÀ | | PASSAGGI |
|------------|-------|----------|
| 3 | > 5+ | 26 |
| 6a | > 6b | 35 |
| 6b+ | > 6c | 32 |
| 6c+ | > 7a | 27 |
| 7a+ | > 7b | 19 |
| 7b+ | > 7c | 19 |
| 7c+ | > 8a | 9 |
| 8a+ | > ... | 6 |

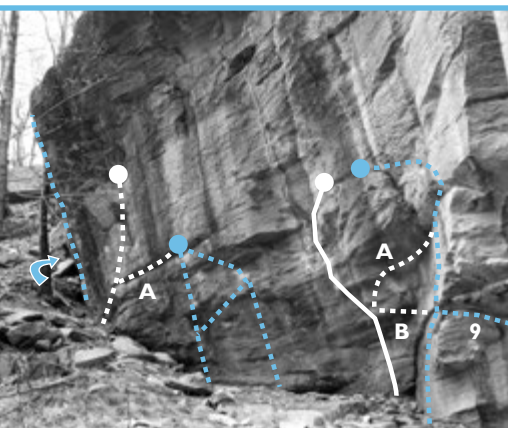


Masso 1/A



1

Masso 2a



1 2 3 4-5 6 7 8 9

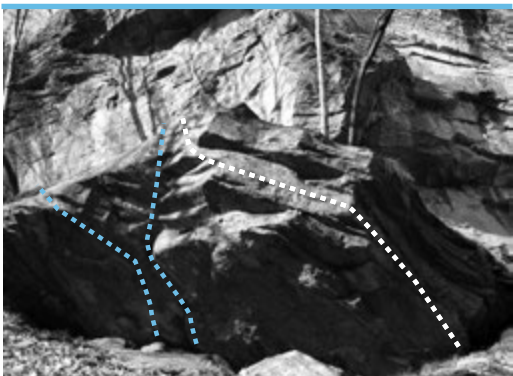
| | | |
|----|-------------------|------------------------|
| 1 | ... | 6c+ |
| 2 | Silbernes Tablett | 7b+ |
| 3 | Vademecum | 5 |
| 4 | Hopper | 6c+ |
| 4A | Hopper extention | 7a Uscita come n. 3 |

1 Un inverno nell'inferno

7a+/7b



Masso 1/B

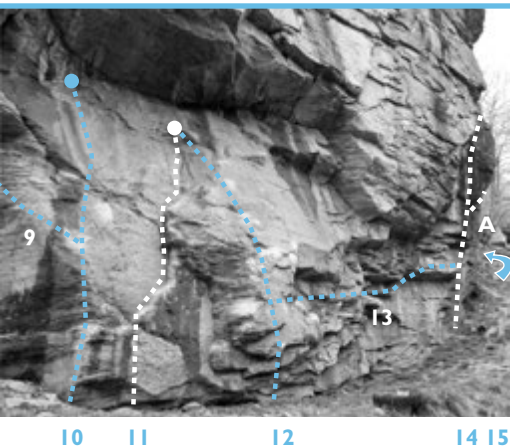


1 2 3

| | | |
|---|------------|-----|
| 1 | ... | 6a+ |
| 2 | Kingo | 6b+ |
| 3 | Al Caprone | 5+ |

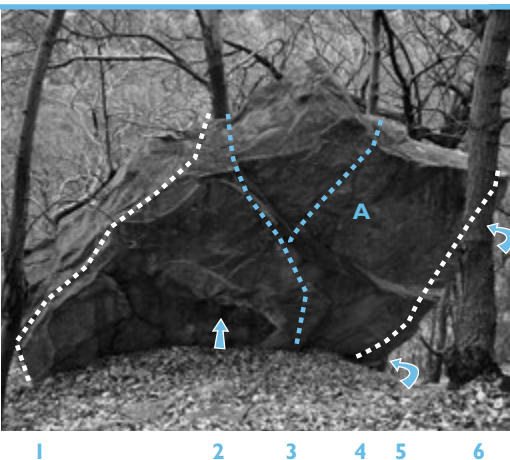
| | | | |
|----|-----------------|-----|---|
| 5 | Swinger club | 7a+ | Uscita come n. 4 |
| 6 | Swinger party | 7c | Uscita come n. 3 |
| 7 | Senza denti | 7b+ | |
| 7A | Senza pelle | 6c+ | Top come n. 8 |
| 8 | Triade | 6c | |
| 9 | Triade extended | 6c+ | Partenza come n. 10 Uscita come n. 8 |
| 9B | Senza power | 7c | Partenza come n. 10 Uscita come n. 7 |








Masso 2b



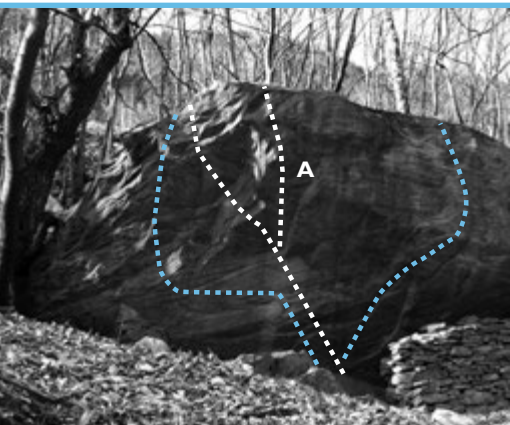
| | | |
|-----|---|--|
| 10 | Mosquito rap | 6a+ |
| |  | |
| 11 | ... | 5 |
| |  | |
| 12 | Aussteigen | 6b |
| |  | |
| 13 | Tutte palle | 6c |
| |  | |
| | | Partenza come n. 14 |
| 14 | The Sharma project | 7a |
| |  | |
| 14A | Figlio dei due soli | 7b |
| |  | |
| | | Partenza come n. 14 Uscita come n. 15 |
| 15 | Secondo sole | 7a |
| |  | |





Masso 3



| | | | |
|----|----------------|---|-----|
| 1 | Ada |  | 3 |
| 2 | Duda |  | 6a |
| 3 | Salvia |  | 5 |
| 3A | Malva |  | 5+ |
| | | Partenza come n. 3 poi allungo a dx | |
| 4 | Spider catcher |  | 6b+ |
| | | Spigolo strapiombante | |
| 5 | Xilobis |  | 6a+ |
| | | Partenza come n. 4 poi uscita a dx su piatti | |
| 6 | ... |  | 3 |
| | | Fessura | |

Masso 4

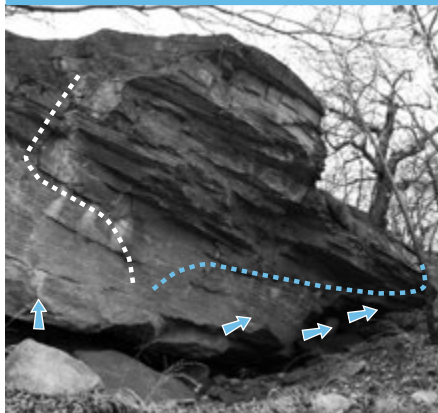


| | | | |
|----|-------------------|---|-----|
| 1 | L'anguria |  | 6c+ |
| 2 | Fengshui masters |  | 7a |
| 2A | Ragazzo profumato |  | 7a+ |
| | | Al rovescio poi diritti | |
| 3 | Doctor wall |  | 6c+ |

Nivo bassa

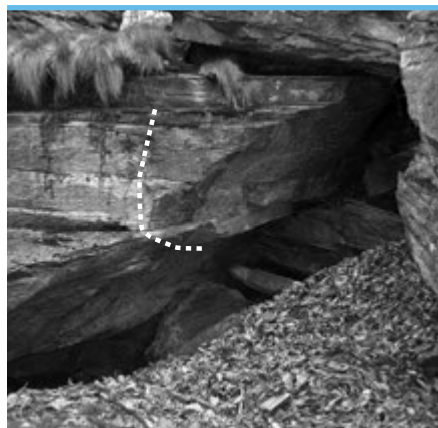
1

Masso 11a



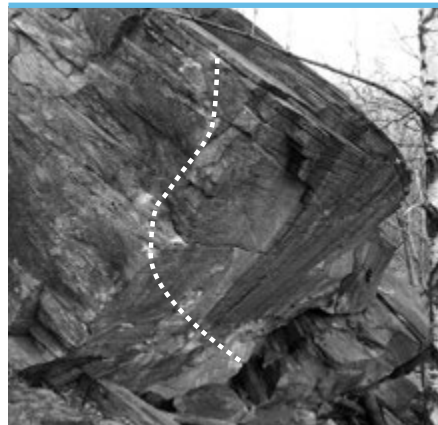
1 23 4 5 6

Masso 11b









7

Masso 12



1

- | | | |
|---|---|---|
| 1 | Life goes on | 8b |
| |  | 1 ^a Giuliano Cameroni In piedi - Apogeo - 7b |
| 2 | Happy new year | 7b |
| |  | Hard |
| 3 | Project | ... |
| | | Partenza come n. 2 Uscita come n. 5 |
| 4 | Transporter | 8b |
| |  | 1 ^a Markus Windisch Partenza bimano da grosso appiglio basso |
| 5 | The scent of snow | 8a |
| |  | Partenza originale |
| 6 | The scent of shit | 7c |
| |  | Partenza da grosso appiglio con schiena appoggiata contro masso laterale |
| 7 | Tutti i diritti riservati | 6c |
| |  | |

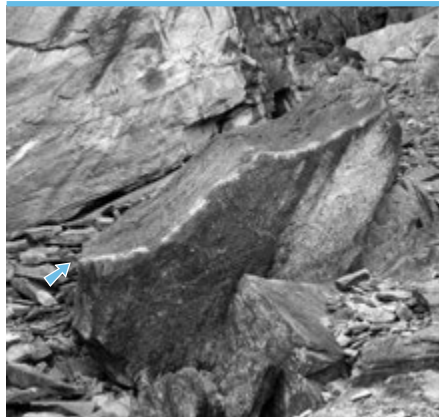


Arjan De Kock

The crack line 8b

📷 Stefan Kuerzi

Masso 36



1

1 Tony problem

6c+/7a



1 Boiada

6b+

Partenza due mani nella fessura



2 Brutta bestia

7b+

Partenza due mani nella fessura



Masso 37



1 2

Masso 38



1

2

3

1 Premium

6b



2 Torstein boulder

7c+

Partenza dal masso



3 Le trio infernale

8a+

1ª Samuel Ometz



Masso 39



1 2 3 4

1 Pomping boulder

6c+

Con spigolo a dx



2 Ping Pong boulder

7b+



3 ...

6a+



4 Tripping

6b+



Masso 40

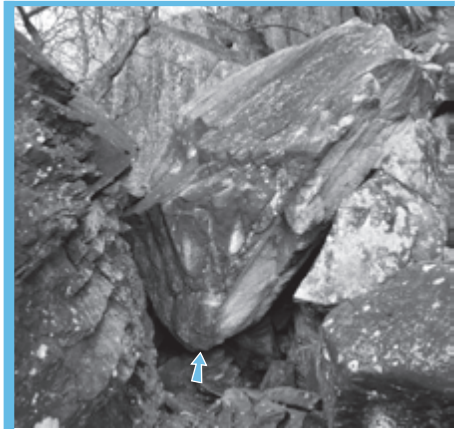


1

- 1 ... 6b



Masso 41

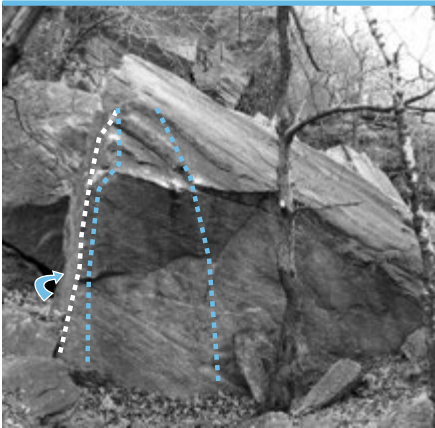


1

- 1 Noremac 6b



Masso 42



1 2 3 4

- 1 ... 3+



- 2 Zona comfort 6b



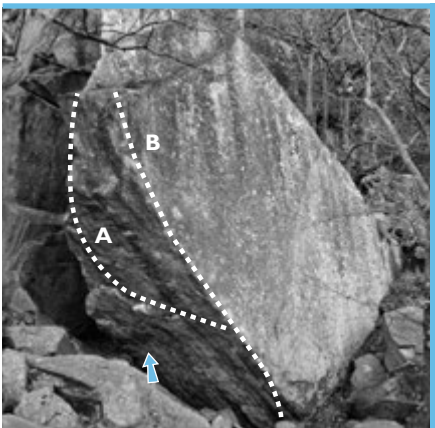
- 3 Te l'ho messo di nascosto 6b



- 4 Josephine 6c



Masso 43



1 2

- 1 First life 7b



- 2A Second life 8a+



1ª Ueli Gigax

- 2B After life 8a+



1ª Elias Arriagadak





Shawn Raboutou

Alphane 9a

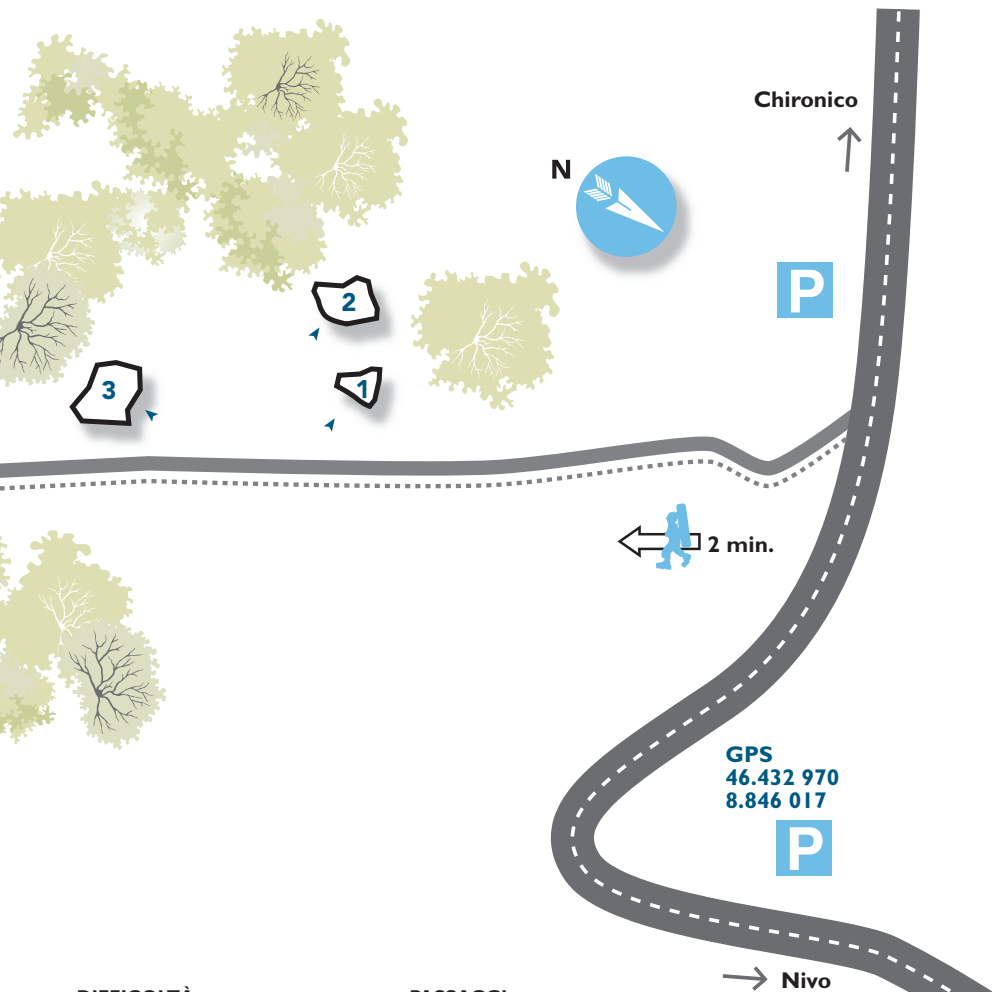
📷 Ben Neilson

2 Nivo alta.



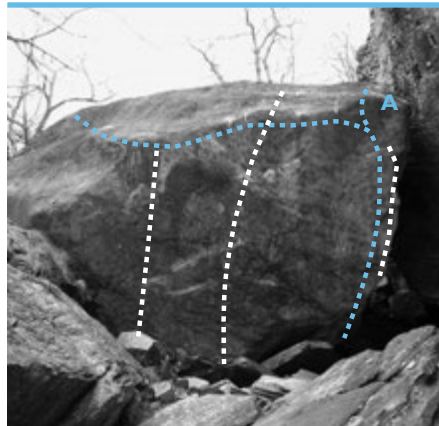
Diego Cameroni
El talisman 6b+
Patricio Munari





| DIFFICOLTÀ | PASSAGGI |
|------------|----------|
| 3 > 5+ | 4 |
| 6a > 6b | 12 |
| 6b+ > 6c | 14 |
| 6c+ > 7a | 7 |
| 7a+ > 7b | 11 |
| 7b+ > 7c | 6 |
| 7c+ > 8a | 3 |
| 8a+ > ... | 3 |

Masso 17



1 2 3 4

| | | |
|----|-------------------------|-------------|
| 1 | Peter Pan | 6c |
| | | Uscita a sx |
| 2 | Me sò ingrippato | 6b |
| | | |
| 3 | Fact chekers | 7a+ |
| | | |
| 3A | Bimbo bambo | 6a |
| | | |
| 4 | Bimbo bomba | 6b+ |
| | | |

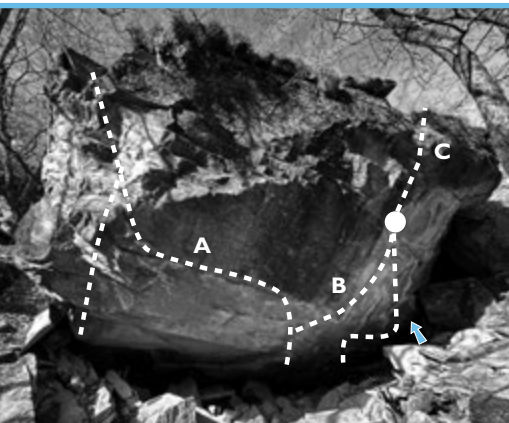
Masso 18



1 2

| | | |
|---|---------------------|--------|
| 1 | Parum certus | 6a |
| | | PS 6a+ |
| 2 | Precarius | 7a+ |
| | | |

Masso 19



1 2 3 4




| | | |
|----|-------------------------------|---|
| 1 | Speck | 7c+ |
| | | |
| 2A | Alphane | 9a |
| | | 1 ^a Shawn Raboutou First 9a in Switzerland! Crouch start |
| 2b | Project | ... |
| 3 | Bella luna | 8b |
| | | 1 ^a Chris Webb Parsons |
| 3C | Trip to the moon | 8b+ |
| | | 1 ^a Matty Hong |
| 4 | The alphane moon | 8a |
| | | 1 ^a Dave Graham |
| 4C | Short trip to the moon | 8a+ |
| | | |

Masso 20

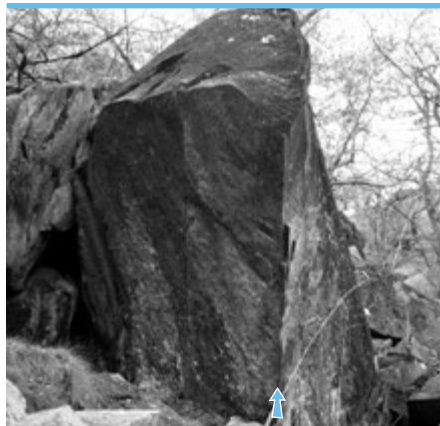


1

2 3

| | | |
|---|---|-----|
| 1 | Al Cafone | 6b+ |
| |  | |
| 2 | Lukaku | 6c+ |
| |  | |
| 3 | Lunicu | 7a+ |
| |  | |


Masso 21



1

| | | |
|---|---|-----|
| 1 | 2° pilastro | 6a+ |
| |  | |



Aidan Roberts
Alphane 9a
 Sam Pratt

©

I diritti di traduzione,
di riproduzione
e di adattamento,
totale o parziale,
con qualsiasi mezzo
sono riservati
per tutti i paesi.

A cura di

Claudio Cameroni
Roberto Grizzi
Renzo Lodi

Grafica

Studiografica Grizzi
Gordevio - Svizzera

Stampa

Fontana Print
Lugano - Svizzera

1^a edizione - 2006

2^a edizione aggiornata - 2009

3^a edizione aggiornata - 2017

4^a edizione aggiornata - 2023

Foto di copertina

Dave Graham

From dirt grows the flowers 8c

Settore Schattental

📷 Sam Bié

