

A DOCUMENTARY BY GRACE T.S.P

# THE BRIDE OF MONT BLANC



Press Kit

'THE BRIDE OF MONT BLANC' DIRECTED AND FILMED BY GRACE T.S.P FEATURING ELISE WORTLEY  
PRODUCED BY AMY WARREN EXECUTIVE PRODUCERS ELISE WORTLEY & EVA ZU BECK  
EDITED BY LESLEY POSSO ORIGINAL SCORE BY HOLLIE BUHAGIAR COLOURIST ELLEN YU  
ANIMATOR IZZY BARSZCZ SOUND DESIGN & MIX ALINA USHAKOVA

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# LOGLINE

Modern day adventurer, Elise Wortley, climbs Mont Blanc in 19th Century gear, reviving a forgotten pioneer's ground-breaking ascent and confronting why women's stories remain absent from the mountains.

# SYNOPSIS

In a profound act of historical resurrection, modern day adventurer, Elise Wortley straps on her 19th Century hobnail boots and bonnet to celebrate forgotten female explorers, whose absence continues to have knock-on effects today.

Armed only with the gear available to Henriette D'Angeville in 1838, Elise attempts to recreate the first female ascent of Mont Blanc - Europe's most iconic peak. In doing so, she explores her own relationship with the outdoors and how it's impacted a long battle with debilitating anxiety.





TRAILER

COMING SOON

6.

PRESS  
STILLS



[CLICK HERE FOR GALLERY](#)

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# VISUAL STYLE

The visual style of 'The Bride of Mont Blanc' balances intimacy and scale, moving fluidly between unguarded moments of preparation and reflection, and the stark grandeur of the High Alps. The cinematography embraces natural light and restrained palette, capturing both the physicality of the climb and the quiet vulnerability of Elise and her guide.

Close, observational shots reveal the human fragility of the expedition, while wide, crystalline mountain frames emphasise the immensity and isolation of Mont Blanc. Together, these contrasting perspectives create a raw, tactile and cinematic atmosphere that grounds historic recreation in both emotional immediacy and timeless landscape.



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# TARGET AUDIENCE

## ADVENTURE & OUTDOOR ENTHUSIASTS

Climbers, Hikers, Skiers and Mountain Culture communities drawn to authentic, inspiring alpine storytelling

## WOMEN & GENDER EQUALITY ADVOCATES

Audiences invested in women's history, feminism and representation in male-dominated spaces  
NGOs, women's networks and organisations supporting gender equality in sports and culture

## DOCUMENTARY & TRUE STORY LOVERS

Viewers who seek visually striking, human-driven narratives with emotional depth

## MENTAL HEALTH COMMUNITIES

Individuals and organisations connected to discussions around anxiety, resilience and the outdoors as a form of healing

## CULTURAL & HERITAGE AUDIENCES

Viewers intrigued by history, particularly forgotten pioneers and re-examining narratives through modern lenses

## EDUCATIONAL & INSTITUTIONAL SPACES

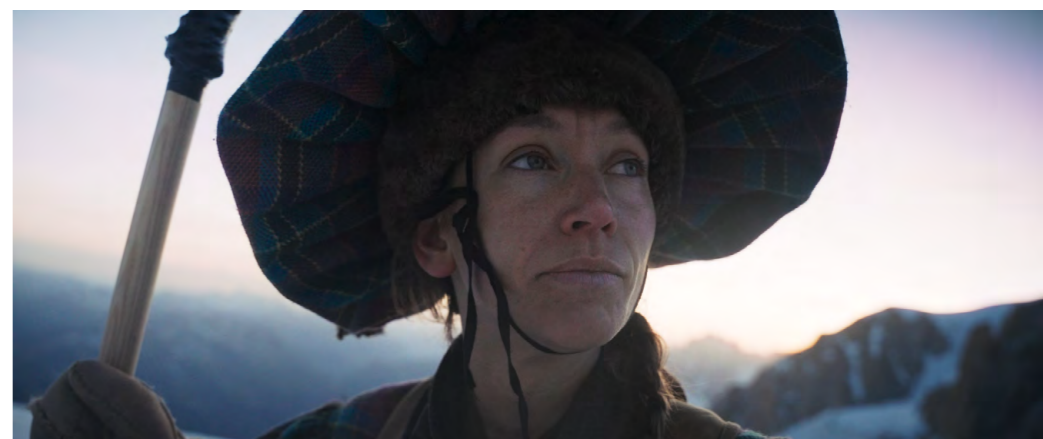
Schools, Universities and Museums focusing on gender studies, history and outdoor culture.



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# FRAMES



# WOMAN WITH ALTITUDE



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Elise (Lise) Wortley is an adventurer, writer and speaker on a mission to open up the adventure and outdoors space. Lise's community project Woman with Altitude, is dedicated to empowering people through the stories of pioneering women adventurers, while showing that adventure is not just about conquering or winning, but about connecting to people and the natural world.

Woman with Altitude aims to:

- Inspire women and girls across the world who don't see themselves represented in certain spaces, especially the outdoors
- Challenge representation issues in the outdoors
- Support women who work in the adventure space, from mountain guides to film makers.
- Explore the challenges women face through clothing, throughout history and still today
- Shine a light on inspiring women who have been overlooked or written out of history
- Highlight the increasing levels of anxiety in young women and girls in the UK, and how nature can help us heal



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HENRIETTE WAS SO PIVOTAL IN THE WORLD OF WOMEN'S MOUNTAINEERING AND WHAT SHE MANAGED TO ACHIEVE AT THAT TIME. YOU KNOW, 1838 WAS A TIME WHEN WOMEN WERE SUPPOSED TO BE AT HOME. THEY DIDN'T DO THINGS LIKE THIS. IT WAS REALLY LOOK DOWN UPON.

EVERYONE WAS DISAPPROVING OF WHAT SHE WAS PLANNING. SO, THERE WAS SOMETHING WITH THAT AND HER BRAVERY, AND ALL OF WHAT SHE MANAGED TO ACHIEVE THAT I JUST REALLY WANTED TO HIGHLIGHT AND CELEBRATE HER

————— ”

~Elise Wortley





# THE TEAM

# DIRECTOR (SELF-SHOOTING)

Grace T.S.P is a multiple award-winning documentary Director and internationally published Photographer, known for her keen ability to uncover powerful human-driven stories. Grace uniquely blends the feel of fiction with the raw emotion and intrigue of documentary. Her latest short film, 'The Horsemen of Mallorca' follows the lives and legacy of a family of remote Spanish cowboys. The documentary received international acclaim, praised for its cinematic feel that would "Be the envy of fiction filmmakers." It also won numerous awards including 'Best Short Documentary' at Doc.London, Doc.Boston and Shared Vision Film Festival 2024.

Grace thrives in physically demanding environments from filming ice climbing in the French Alps, documenting rangers deep in the Sumatran jungle and exploring shipwrecks 30m deep in the red sea. Her eye for shining a light on unique narratives of human skill, passion and resilience has taken her across the globe, forging deep connections with her subjects. Along with narrative driven work, Grace has significant commercial experience, creating work for international brands such as Red Bull, Clinique and Belmond. Whether it is individual pro athletes, unsung heroes or regular joes, Grace has the ability to create beautifully curated work that celebrates what it means to be human.

**Grace:** The Bride of Mont Blanc is a celebration of female empowerment in the world's wildest spaces but also a deeply intimate story about resilience and personal growth. At its heart, it is both a homage to the forgotten women who first carved a path into the mountains, and a reflection on how women still wrestle with equality in the outdoors today. Elise Wortley's climb is not only a physical recreation of Henriette D'Angeville's historic 1838 ascent but also an insight into an intimate act of healing; to wear the clothes, carry the tools, and inhabit the silence of a past explorer is to make her visible again in our present.

My approach as a director has been rooted in authenticity and simplicity. I wanted to honour both the grandeur of Mont Blanc and the quiet interior world of the women undertaking the climb. I wanted to merge the experiences of both Henriette at the time in 1838 and Elise today. This meant working with natural light and allowing moments of preparation, exhaustion, and reflection to unfold without intrusion and the utilisation of animation to really help bring Henriette's experience back to life. In the edit, we chose to hold on long, observational shots that captured this immense undertaking in a likewise immense landscape.

For me, this film is about more than summiting a mountain. It is about confronting absence, of women in history books, of representation in mountain culture, of voices that have too often been sidelined. But also confronting topics like anxiety, the impact of which is usually understated in people's lives. By re-enacting D'Angeville's climb, Elise offers us a lens through which to reflect not only on women's legacy but also on how the outdoors can be a space for incredible personal growth and healing.

My hope is that The Bride of Mont Blanc inspires and celebrates in equal measure, shining a light on our forgotten female pioneers while encouraging all of us to find our own adventures. Whether it is summiting Mont Blanc or simply stepping into the wilds closer to home, the film is a reminder that outdoor spaces are for everyone, and that the spirit of exploration belongs to us all.



# PRODUCER

**Amy Warren** is a highly skilled producer and a true outdoors lover. Her vast experience as a mountain leader regularly feeds into her production work and contributes towards an attentive, energetic approach to filmmaking. Amy understands what it takes to produce in the toughest environments, having orchestrated productions from the Scottish Highlands to the Arctic Circle.

Amy's work reflects her passion for our wild spaces and the people who explore them. She has worked on various documentaries including an expedition to the roof of Africa with National Geographic, ice climbing in Bolivia with the Cholita Escaladoras, a journey to the northernmost point of the British Isles in the depths of Scottish Winter and stories of young people re-connecting with nature, with Trash Free Trails.



**Amy:** The first time I came across Woman with Altitude & Elise's work, it felt hugely apparent to me that her story, and those of forgotten female explorers needed to come to life on screen. By looking back to the past, Elise sheds light on some truly incredible adventures that took place at a time where there were a lot more barriers for women in accessing our wild spaces.

Having worked in the outdoor industry for some years, I feel a personal connection to one of the core themes explored in *The Bride of Mont Blanc* - a huge lack of female representation. To begin with, I was forever crying out to be surrounded by more female guides, and was all too often, the only women on the hillside. My hope is that this film can inspire a new generation of girls to go outside, whatever that may look like.

From the very beginning of production, Elise's values were clear - this was an opportunity to support females within both the outdoor and film industries. The task was simple, an all female team! From our mountain guides through to our small but mighty post-team, every single person we hired was female-identifying and we are beyond proud to see that credits list.

*The Bride of Mont Blanc* isn't a story of conquering a mountain, that is the tiniest feat alongside many of the themes running through the documentary. Elise's personal story is inspiring, and I'm sure will resonate with many people as is Henriette's - the battles she went through just to even arrive at Chamonix and the base of her mission are truly astonishing.

# EXECUTIVE PRODUCER

**Eva zu Beck** is a Storyteller, travel host and content creator known for her fearless, immersive approach to exploring the world. Over the years, her work has evolved from travel vlogs to documentary-style storytelling. She has hosted and presented series such as *A Place Called Pakistan* on TRT World and *Rerouted: The Balkans* for Euronews. In collaboration with National Geographic, she also led *Superskilled*, a show exploring extraordinary human skills and potential. She has built a global following—counting millions across her platforms—earned features in outlets like *Conde Nast Traveler*, and continuously challenges norms in adventure storytelling.

**Eva:** I've been following Lise's *Woman with Altitude* project for years now and, as a fellow female adventurer, I'm so proud to support *The Bride of Mont Blanc* as an Executive Producer.

Henriette's journey immediately resonated with me on a very personal level. Growing up, I loved watching travel shows on TV and reading adventure books. But something about them always felt off: slowly, I realised it was the distinct lack of female role models in mainstream travel media. All the adventurers were... men. This made me question whether women were, in fact, capable of pursuing grand, brave adventures. It took me many years to unlearn this industry-manufactured fallacy, and pluck up the courage to start my own adventure-inspired YouTube channel.

I resonate so deeply with Lise and Henriette's mission, because as women in the outdoor space, we've all had to shatter the glass ceilings that tower above us. And to think that Henriette did this in 1838, while hearing booing coming from the public in Chamonix, is nothing short of mind-blowing.

Today, I know that the lack of female representation in this space has nothing to do with our capabilities as women, but rather is a direct result of women having been restrained by the patriarchal system around us. I am excited to support *The Bride of Mont Blanc*, because I believe that the world is ready to embrace female role models in the adventure space, and acknowledge that they have, in fact, always been there. There will be no more erasing women from the adventure books. We need to honour the courage and resilience of the women who came before us. *The Bride of Mont Blanc* is a step in that direction.

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# EDITOR

**Lesley Posso** is an award-winning film editor working across documentary, fiction and animation. She thrives on immersing herself in the unique world of each project, gravitating toward stories that push for equality and positive change. Passionate about crafting narratives that authentically reflect each protagonist's journey, she brings a keen eye for detail and an instinctive musicality to rhythm and pacing.

An NFTS graduate, Lesley has received the Avid Award for Excellence in Editing and the RTS Craft Editing Award. Her work has screened at festivals worldwide, earning recognition from the BAFTAs, BIFAs, IRIS Prize, RTS, and Grierson Awards. Her latest short, *Ovary-Acting*, recently premiered at Tribeca Festival and was personally selected by Whoopi Goldberg.

**Lesley:** I was drawn to the project by how inspiring I found both Elise and the incredible women behind the film. Elise's story is deeply empowering, and I felt privileged to play a part in bringing it to life. It's also quite rare to collaborate with an entirely female team, which made the experience even more exciting and meaningful.

My process was greatly supported by Lise's remarkable story and the strong narrative foundation Grace had already built before I began editing. There was always a clear sense of focus and direction, which guided my editorial decisions. Lise was the heart of the story, and I aimed to keep the viewer closely connected to her perspective throughout. Her courageous external journey mirrored her inner transformation, and I used that parallel to shape the emotional rhythm of the film.



# COMPOSER

**Hollie Buhagiar** is a London-based Gibraltar composer and vocalist, celebrated for her distinctive, high-concept scores across film, television and theatre. A graduate of Leeds College of Music and the National Film and Television School, she has cultivated a unique sonic identity drawn from her diverse musical influences, often featuring her evocative vocal work.

Career highlights include *Royal Kill List* (Music+Sound Awards nominee), *Poles Apart* (BAFTA-winning), *The Date* (BAFTA Cymru nominee), *I Really Love My Husband* (SXSW), *White Ant* (Sundance), *Seal and the City* (Netflix), *Jack The Ripper: Written In Blood* (Sky), *Sandstorm* (Sundance), and *Cradled* (Channel 4). She is a Guinness World Record holder through her collaboration with *Donne - Women in Music* and her vocals can be heard across productions such as *Doctor Who* (BBC), *Bodies* (Netflix), *Elite* (Netflix) and more. Hollie recently had the honour of performing as a soloist in the BBC Proms at the Royal Albert Hall.

**Hollie:** After my initial conversation with Grace, I was quite immediately interested in coming on board. *The Bride of Mont Blanc* is just an unquestionably phenomenal story and an absolutely inspiring feat of strength and resilience. I am typically drawn to projects that ultimately tell stories of gravity - big or small. The film is not only completely aligned with the kind of world I want to be a part of bringing to life, but it simultaneously felt like a gentle, nuanced narrative that brings with it huge impact. It was also really inspiring speaking to Grace, we clicked immediately on the direction of where we thought the music might go and it really felt like a brilliant collaboration would be ahead of us. The crew she assembled across the board was formidable too, I just couldn't say no.

The process of creating the score was such a natural and instinctual one for me. Through Grace and I's conversations, we had a strong idea of the musical direction and she really trusted me to experiment and lean in to what we discussed. I started writing through the editing stages so that the score and cut could have a conversation with and explore each other. This allowed us to have fun, discover and ultimately find a score that we felt really connected with the film and all of its facets. Beyond this, the music and sound worked in parallel and together built a soundtrack that became one fluid entity across the film. On the whole the team was extremely collaborative and creative, which is the dream. We left no stone unturned and unearthed new ones along the way.





# Mont Blanc in a bonnet

France | Elise Wortley follows in the footsteps of one of history's great female adventurers – in hobnail boots

The trail of head torches twinkled between cloud and rock above us, slowly gaining height, disappearing one by one into the pre-dawn darkness. They were on their way to the summit of western Europe's highest mountain, and I longed to follow. The previous evening in the Refuge de Tête Rousse, the first overnight stop on the usual route up Mont Blanc, there had been an army of Gore-Tex-clad men, recounting summit stories while comparing the latest technical gear. Huddled in the corner, mountain guide Karen Bockel, filmmaker Grace Taylorson Smith Pritchard and I, the only women in the room, were weighing up our options. A storm was rolling in. "We will need to skip the second night in the hut above, continue straight to the summit and come all the way back down before the storm hits at lunchtime," said Karen. "I'm sorry Lise, but I don't know if you'll be fast enough in those hobnail boots and that bonnet..."

The history of adventure has mostly been written by men, and still today the narrative is mainly told in male voices, whether through books, TV or social media. My project, *Woman with Altitude*, aims to highlight women adventurers from history who achieved astonishing feats but whose lack of visibility continues to have knock-on effects for women in the outdoor world. Only about 2 per cent of fully certified mountain guides are women; our guide Karen, who teaches at Chamonix's renowned *École Nationale de Ski et d'Alpinisme*, told us that out of the 44 students who graduated this year, only two were female. All too often we still find ourselves the only women in a hut full of men.

Previous trips have included following in the footsteps of Alexandra David-Néel in Sikkim and Jane Inglis Clark in the Scottish Highlands, but from the hundreds of adventurous women I've researched, I was particularly drawn to Henriette d'Angeville. In 1838, she became the second woman to reach the summit of Mont Blanc – and the first to do so unaided (Marie Paradis reached the top in 1808 but was carried some of the way by guides). Mountaineering was not an activity for women in the early 19th century, and in her memoir *My Ascent of Mont Blanc*, Henriette writes that "there was a general outcry of

Above: Elise Wortley on the Aiguille du Tour earlier this month

Below: Henriette d'Angeville, the first woman to reach the summit of Mont Blanc unaided, in 1838



to them at the time. This is how I found myself down a cobbled London street in early August, collecting boots from Tricker's, which was founded in 1829 and made boots for some of the first explorers and alpinists. Its master shoemaker Adele Williamson expertly crafted the leather sole for my boots, including a metal horseshoe heel and hobnails hammered in for grip.

In the early 19th century, outdoor clothing for women didn't exist, so Henriette created her impressive outfit herself, carefully documenting it in her journal. Controversially, it included a pair of trousers – though these would be hidden by a Scottish woollen dress. The complete outfit weighed 12kg and "everybody declared, feeling the weight of it in their hands, that I could not walk for even half an hour so caparisoned!" With only notes and pencil drawings from Henriette's expedition to go on, I took some artistic licence with the colours for my own version, opting for a Scottish tweed of yellow, red and green, all common colours of the 1830s. I added a matching bonnet, silk-and-wool stockings, a black feather boa like Henriette's, and even Victorian under-

rocks. Without the luxury of porters chiselling foot holes for me in the ice, my only modern kit was crampons, which I felt justified using where necessary.

As our train pulled into Chamonix on August 29, the weather was far too hot for a 12kg woollen outfit. More seriously, it was too hot to climb Mont Blanc. When Henriette arrived here in September 1838, snowstorms threatened her summit attempt. Now, we had the opposite problem, a series of warm summers melting the permafrost and prompting increased rockfall – particularly in the

**F** In the footsteps of... This piece is the latest in a series in which writers are guided by a notable earlier traveller. For more in the series, see [ft.com/footsteps](http://ft.com/footsteps)

Grand Couloir, across which climbers must dash on the main route to the top. We started with four days of training in the mountains around Chamonix

The next day, while hanging off a rock overlooking the Pélérins glacier near the top of the famous Aiguille du Midi, I found myself doing battle with the bonnet. Its oversized brim caught on the rock faces as I looked up or down, knocking me backwards and making it impossible to see my feet. On steeper sections I had to hitch the dress to my waist to avoid stepping on the hem as I pushed upwards.

A sudden drop in temperature allowed us to take our chance with Mont Blanc. Initially, I wanted to walk from Chamonix on Henriette's original route, but with a short window of opportunity we couldn't afford the additional eight hours. Instead, it was into the cable car at Les Houches, then the Tramway du Mont Blanc to the Nid d'Aigle at 2,372 metres, where we'd begin our ascent.

After days of training with heavy crampons, my feet were a state. It was harder to trust the hobnails on the sharp rocks and steeper ledges, and my steps were slow. It should have only been a two-hour climb, but it was four weary hours before we slumped into the Refuge de Tête Rousse at 3,167 metres. At 3.30am the next morning, a



cable car takes tourists to a 3000-ski area in the shade of the 3,123-metre peak, but us women, Karen, Grace and my friend, just as Henriette did. Away from the busy Alpine flowers were in full bloom, the mountainside with pinks and purples. As we walked, feasting on wildflowers, I thought of Henriette. "Nothing spoke of the past," she wrote. "I felt I had been there before."

# TRAVELLER

MEET THE TRAILBLAZER

## Elise Wortley

THIS 'ACCIDENTAL ADVENTURER' RETRACES THE STEPS OF HISTORIC FEMALE EXPLORERS TO BRING THEIR ONCE-FORGOTTEN TREKS INTO THE SPOTLIGHT

Elise Wortley is the founder of *Woman with Altitude*, a project that recreates the journeys of historic – and often-overlooked – female adventurers, especially in the mountains. This includes wearing era-appropriate clothing while traversing rocky trails and climbing steep peaks, from wool skirts to wooden backpacks and wide-brimmed bonnets. On her latest trek, she paid homage to British mountaineer Dorothy Pillely by recreating her original expedition from Bastia to Monte Cinto in Corsica, a feat that didn't get its due coverage in 1922. Her aim? To bring attention to female explorers – and show women they belong in the adventure space.



**What sparked your interest in adventure?** I say I'm an 'accidental adventurer'. When I was a teenager, I read *My Journey to Lhasa* by [French-born explorer] Alexandra David-Néel. She did a 14-year journey across Asia starting in 1910, walking across borders and mountain passes to learn about Buddhism – she was even the first Western woman to meet the Dalai Lama. It opened my eyes to women who did incredible things but were overlooked. When I was 27, I read the book again and went off to follow in her footsteps.

**Why is wearing period clothing important to you?** I don't think I'd truly understand the hardships these women went through if I was wearing modern clothes. When I was on a trip in Scotland, following in the footsteps of 20th-century novelist and poet Nan Shepherd, I found that because I was in the old stuff, I was feeling everything she wrote about – I could feel the wind and the rain on my body. If I was wearing a modern blazer or a pair of jeans, it wouldn't have the same effect.

**How do you put women at the centre of your own projects?** Only 2% of [fully certified] mountain guides in Europe are women. And most of the time, anything you

## What I've learnt climbing mountains dressed like history's female adventurers

Seven treks, 500 miles and three pairs of hobnail boots later, Elise Wortley shares what her mission to highlight the world's most overlooked pioneers taught her





# THANK YOU

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