

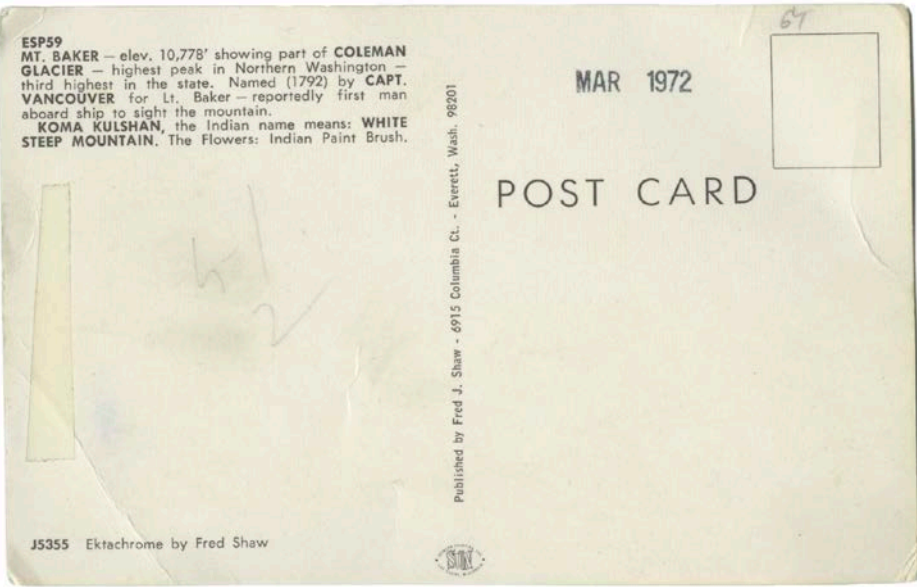
Expedition: Mt. Baker
by **Peter Funch**

in collaboration with
Project Pressure

2014

This newspaper includes: images, notes, trails, and postcards from Expedition: Mt.Baker as well as thoughts and facts about cairns and a russian pioneer of color photography who inspired Peter to use the RGB process.

Enjoy !



It is now mid October 2014 and it has been three weeks since photographer Peter Funch and his team Adam Kremer, Anatole Höcek, and Douglas Emery returned from Expedition: Mt. Baker.

While these city boys certainly have been enjoying the luxuries of home it isn't just the foot rubs and lattes that been getting in the way of the project's distribution, as Funch explains:

The process that we used for the artistic side of the project, RGB tri-color separation, gives me a lot to work with. I might have anywhere between 6 and 40 RGB images from the same point of view. Each one of these will have different elements that I can combine. The effect has been pleasantly surprising - the distortions, colors, blending of time I think is quite beautiful. But it takes awhile to put these images together.

It seems that his trip was full of revelations and good fortune. When we asked him to relay a bit about the trip he sent us a copy of his notes from the field. Peter Funch writes:

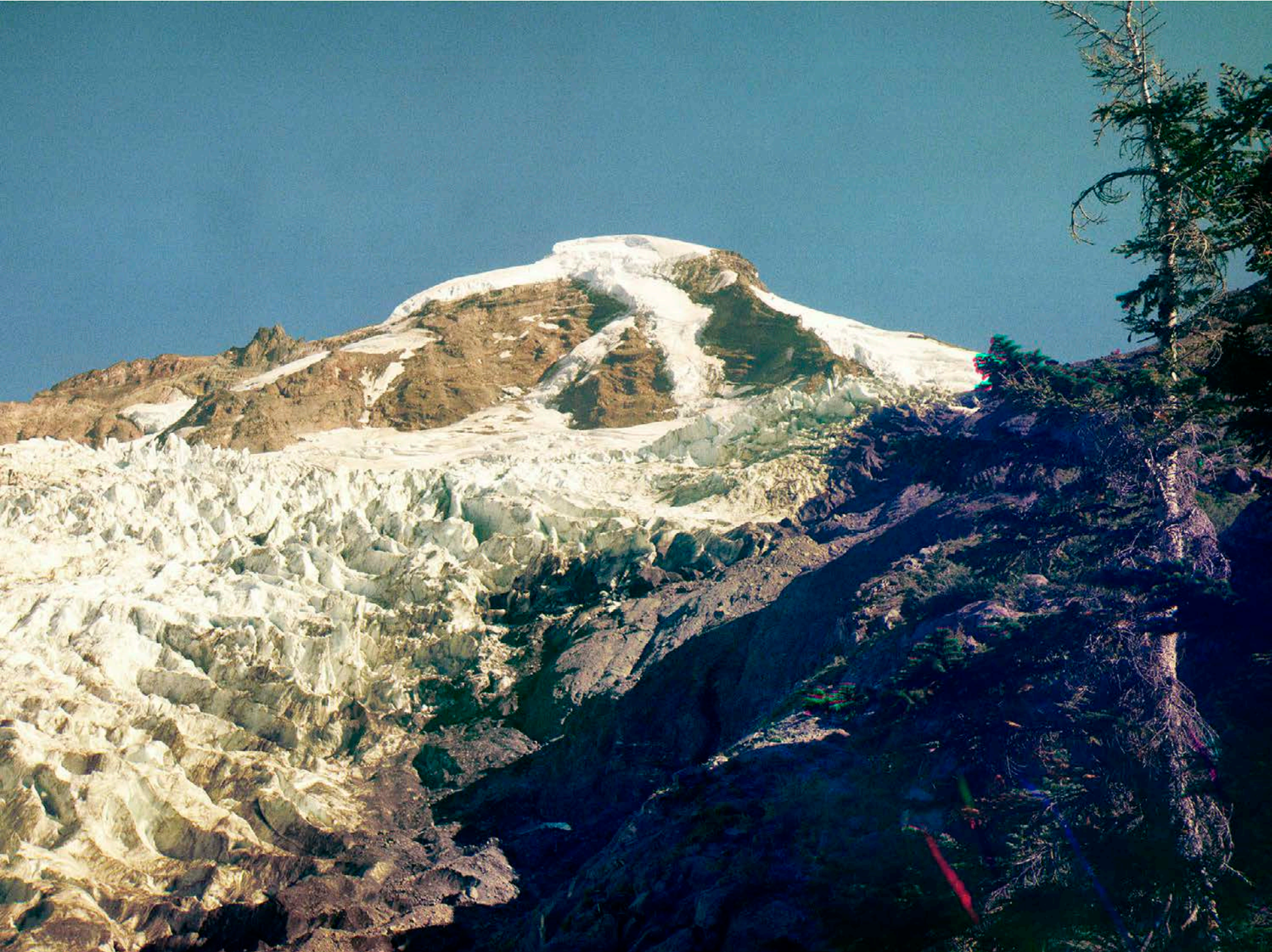
The crew set up the cameras while I wandered with a postcard in hand. It depicts Mt. Baker in yellow desaturated tones, a product of its age and the printing of the early 70s. The back of the card says that this shot was taken in 1972 by Fred Shaw on Kodak's Ektachrome, the flowers in the foreground are Indian Paint Brush, Mt. Baker's elevation is 10,778', and several other facts. It is a surreal experience looking up from the postcard and see almost the same image, but many time more magnificent in reality. I feel a bit funny continuously looking at the postcard while I walk back and forth, side to side, keeping my focus on matching the perspectives,

ignoring the beauty, and trying not to fall down the sheer drop to my left.

Then it clicked.

I realized in this moment, seeing it for the first time with the forty-two year old (almost my age) photograph in hand, just how much the glaciers have been receding. The top of the Coleman Glacier was still very similar. I could see the same crevasses cutting their deep lines across the Mountain's surface... but these lines ended. Where before the ice extended to reach the cliff I stood on, indeed made this cliff, going beyond the composition of the old postcard, was now dusty bedrock, naked and grey. This wasn't the huge recessions I had seen in comparison photos. I was closer to the top of the glacier where less melting occurs. But it was real and clear and in front of me. The surreality deepened as I imagined the ebb and flow of time, precipitate accumulation, melting, erosion, day and night, summer and winter, months, centuries, the relative fragility of the glacier, the fragility of myself compared to the ice, and a future person standing in my shoes wondering maybe the same things.

In total Expedition: Mt. Baker has generated around 40 images which include approximately 20 recreations of old postcards, the RGB images, and new photographs from more accessible locations for future contributors. Keep an eye out for Peter Funch's work in upcoming Project-Pressure events and releases.



We would like to thank our sponsors for their funding an equipment: Rab, Polaroid, and Hasselblad. Thank You!

And a very special thanks to our Kickstarter Backers for their support and morale:

Stefan Hagen, Cynthia Celal, Fiona Howarth Tsang, Ginger McCabe, Peter Hoffman, Nitzan Hermon, Pontus Wärnestål, Neil, Eva Maria Daniels, Merien Kunst, Melissa Mitride, Chris Cheeseman, Theresa Ortolani, Luke, Allan Bjerre, Arno Beaufort, Francesco Nazardo, Christopher Anderson, Nacho Valle, Lisa Lebofsky, Jennifer Fragale, Christoph, wondertime films, Alice Bertay, Michel Stolnicki, Anthony Corradini, BERTAUX. Margarita Jimeno, Martin Peters Ginsborg, Simon Rasmussen, L. Andreassen, Sacha Maric, phil hignett, Amy Silverman, Adam Kremer, Olivia Gideon Thomson michelle jackson, alex prager, Jrene, Dr Diane Cook, Camilla Wright, mimma viglezio, Lisa, Neil Wright, cille,Alex Bond,Adrian Denn, Julie Thymann Sascha Behrendt,Lola Vogel,Rachel Perry, Seamus O'Cleary, Seetal Solanki,Lene Buur,Robin Daily, Alon Koppel,Guendalina, Travis Kinsella,Alex Kohn, Benjamin Leszcz, Laural ,David Moss, Caroline Pay, Thorsten Sievering, Nicky Bonne, Chime Serra ,huw garratt, Christian Larsen,Manvnie Zozin, Nicholas Berglund, Michele, Alan Moore, Mitch Jenkins & Lex Projects, Alexander Thomas, Andrew, Rami Hanafi, Kirsty Bruce, Lynde, Jeff Levine, Emil Eskesen Lynn Robb V1 Gallery & Morten Svendsen from Werkstette.





A **cairn** is a man-made pile (or stack) of stones. The word *cairn* comes from the Scottish Gaelic: *càrn* (plural *càirn*).^[1]

Although the practice is not common in English, cairns are sometimes referred to by their anthropomorphic qualities. In German and Dutch, a cairn is known as *steinmann* and *steenman* respectively, meaning literally "stone man". A form of the Inuit *inuksuk* is also meant to represent a human figure, and is called an *inunguak* ("imitation of a person"). In Italy, especially the Italian Alps, a cairn is an *ometto*, or a "small man".



A cairn to mark a mountain summit in Graubünden,



A Mongolian ceremonial cairn (ovoo)

In the mythology of ancient Greece, cairns were associated with **Hermes**, the god of overland travel. According to one legend, Hermes was put on trial by Hera for slaying her favorite servant, the monster Argus. All of the other gods acted as a jury, and as a way of declaring their verdict they were given pebbles, and told to throw them at whichever person they deemed to be in the right, Hermes or Hera. **Hermes argued so skillfully that he ended up buried under a heap of pebbles, and this was the first cairn.**

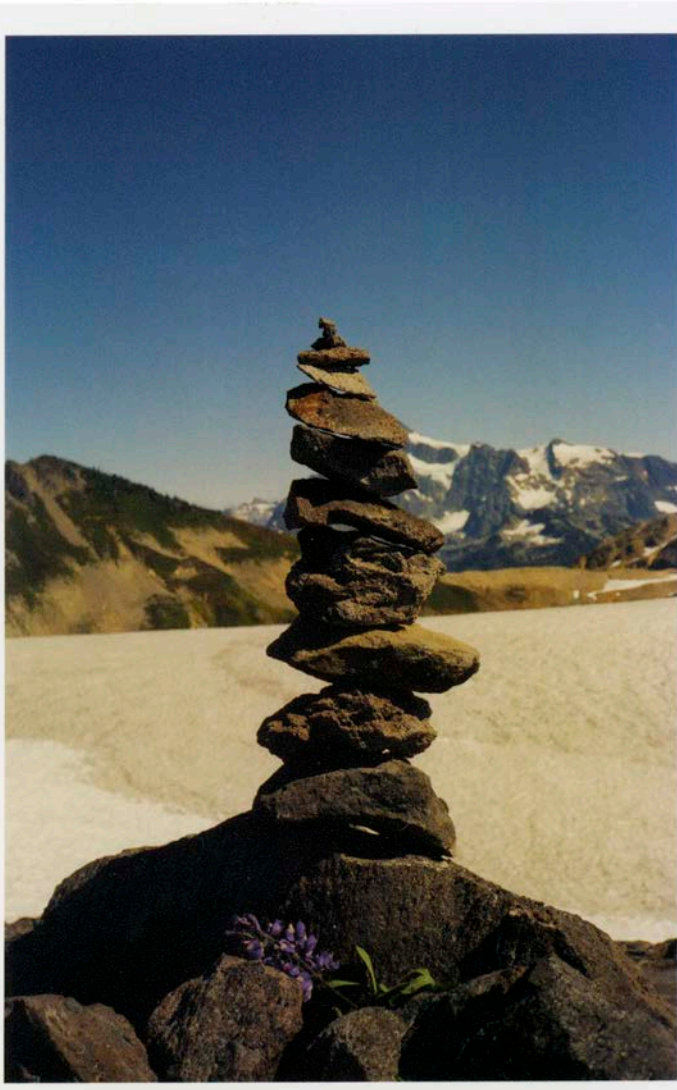
In modern times, cairns are often erected as landmarks, a use they have had since ancient times; but, since prehistory, they have also been built for a variety of other reasons, such as burial monuments and for defence and hunting, **as well as ceremonial, astronomical, and other purposes.**



Ancient cairns in Qa'ableh, Somalia.

Since Neolithic times, the climate of North Africa has become drier. A reminder of the desertification of the area is provided by megalithic remains, which occur in a great variety of forms and in vast numbers in presently arid and uninhabitable wastelands: cairns (*kerkour*), dolmens and circles like Stonehenge, underground cells excavated in rock, barrows topped with huge slabs, and step pyramid-like mounds.

The building of cairns for recreational purposes along trails, to mark one's personal passage through the area, can result in an overabundance of rock piles. This distracts from cairns used as genuine navigational guides, and also conflicts with the Leave No Trace ethic. This ethic of outdoor practice advocates for leaving the outdoors undisturbed and in its natural condition.



The three-color principle

The method of color photography used by Prokudin-Gorsky was first suggested by James Clerk Maxwell in 1855 and demonstrated in 1861, but good results were not possible with the photographic materials available at that time. **In imitation of the way a normal human eye senses color, the visible spectrum of colors was divided into three channels of information by capturing it in the form of three black-and-white photographs, one taken through a red filter, one through a green filter, and one through a blue filter.** The resulting three photographs could either be projected through filters of the same colors and exactly superimposed on a screen, synthesizing the original range of color additively; viewed as an additive color image by one person at a time through an optical device known generically as a chromoscope or photochromoscope, which contained colored filters and transparent reflectors that visually combined the three into one full-color image; or used to make photographic or mechanical prints in the complementary colors cyan, magenta and yellow, which, when superimposed, reconstituted the color subtractively.^[11]

Sergey Prokudin-Gorsky



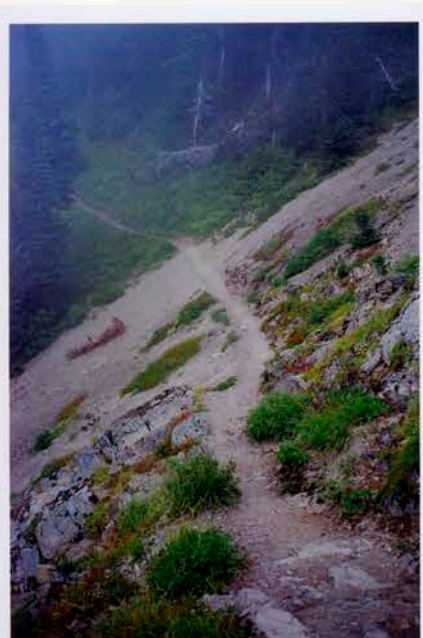
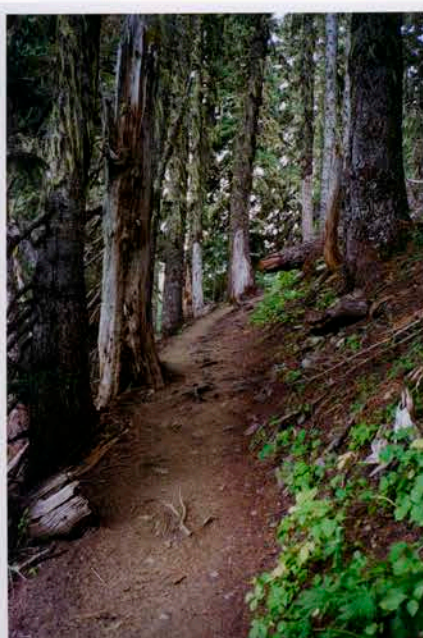
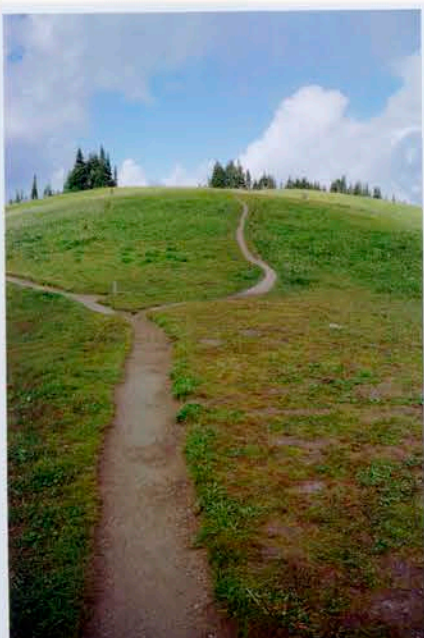
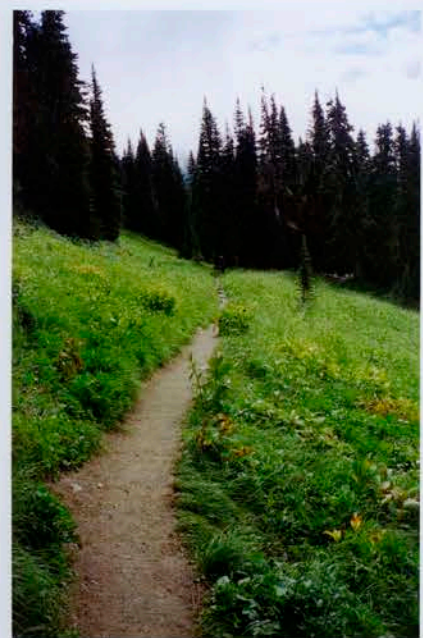
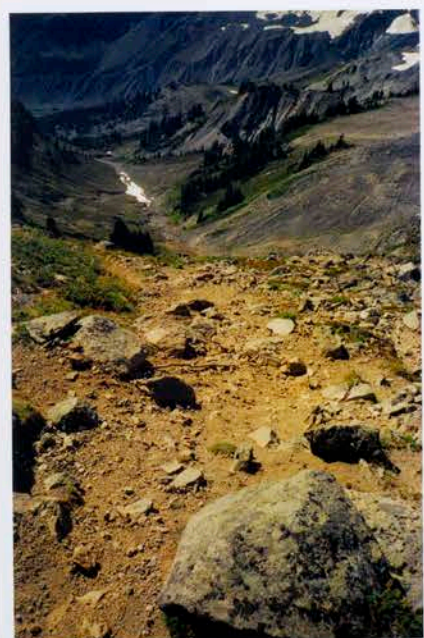
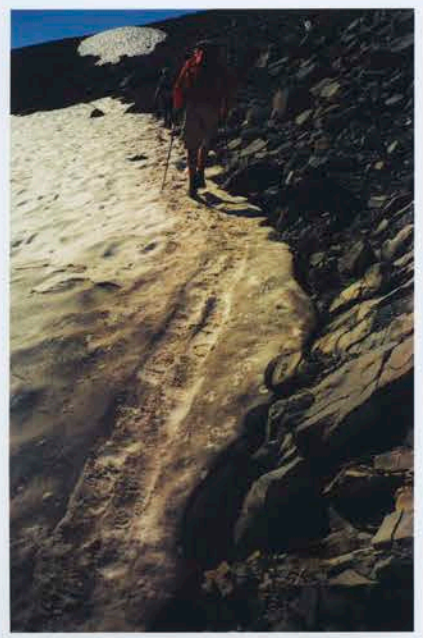
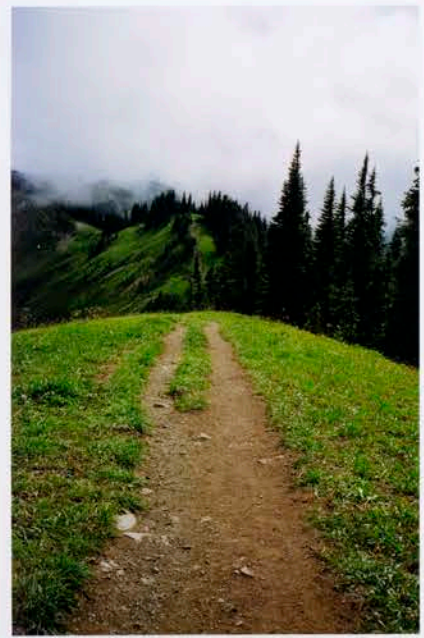
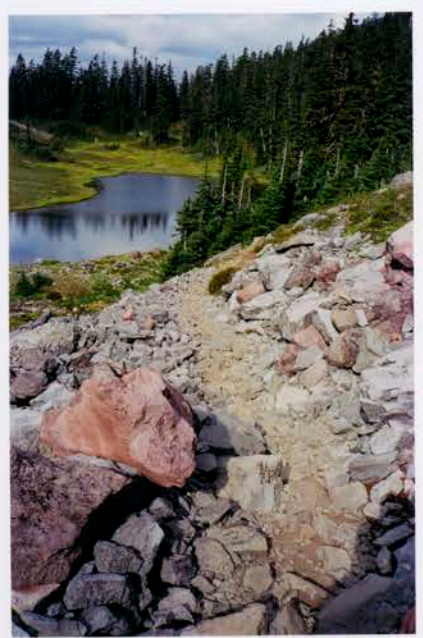
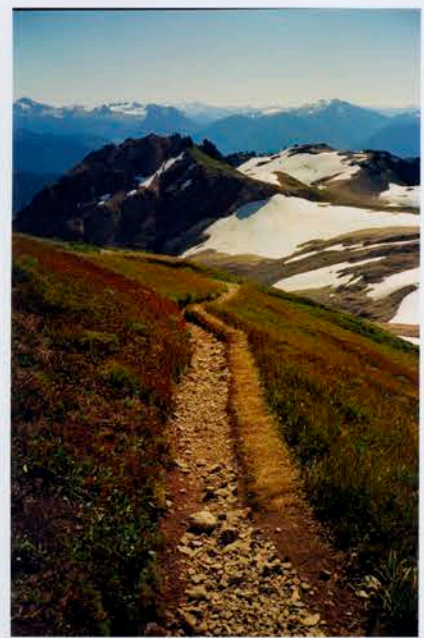
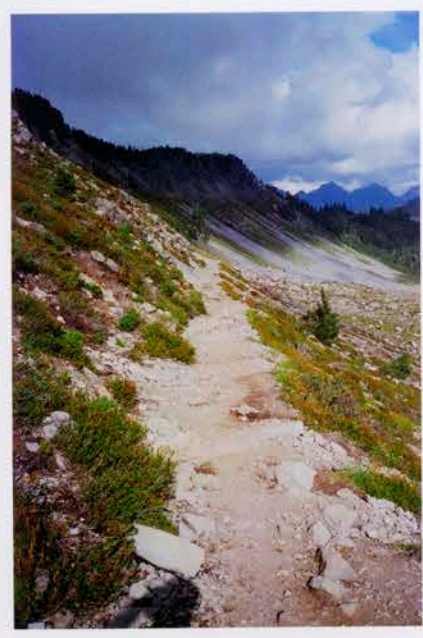
Crop from *Alleia Hamerops* showing the red, green and blue color channels as well as the composite image

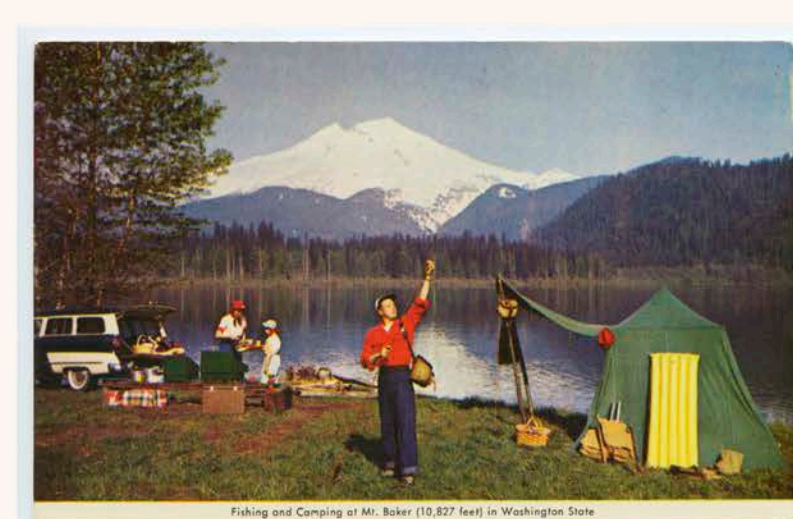
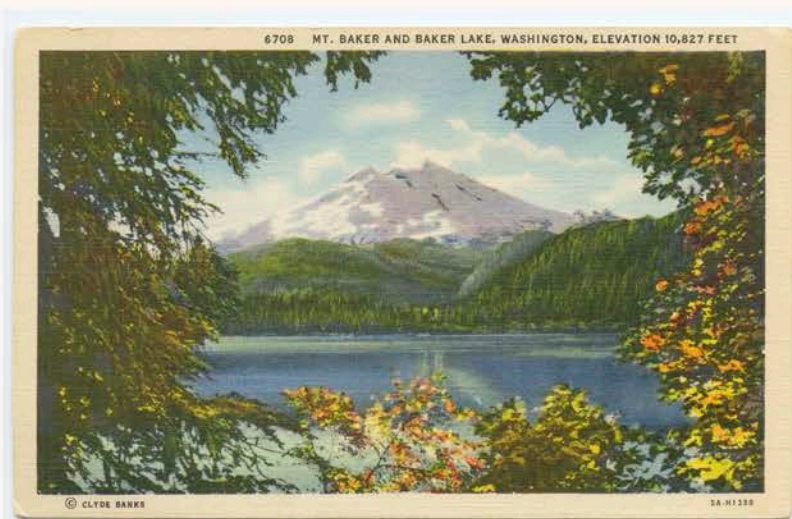
It has been estimated from Prokudin-Gorsky's personal inventory that before leaving Russia, he had about 3500 negatives.^[24] Upon leaving the country and exporting all his photographic material, about half of the photos were confiscated by Russian authorities for containing material that seemed to be strategically sensitive for war-time Russia.^[4] According to Prokudin-Gorsky's notes, the photos left behind were not of interest to the general public.^[24] Some of Prokudin-Gorsky's negatives were given away,^[25] and some he hid on his departure.^[26] **Outside the Library of Congress collection, none has yet been found.**^[24]

Outfitted with a specially equipped railroad-car darkroom provided by Tsar Nicholas II and in possession of two permits that granted him access to restricted areas and cooperation from the empire's bureaucracy, Prokudin-Gorsky documented the Russian Empire around 1909 through 1915. He conducted many illustrated lectures of his work. His photographs offer a vivid portrait of a lost world—the Russian Empire on the eve of World War I and the coming Russian Revolution. His subjects ranged from the medieval churches and monasteries of old Russia, to the railroads and factories of an emerging industrial power, to the daily life and work of Russia's diverse population.^{[22][23]}

It was only with the advent of digital image processing that multiple images could be quickly and easily combined into one.^[30] The Library of Congress undertook a project in 2000 to make digital scans of all the photographic material received from Prokudin-Gorsky's heirs and contracted with the photographer Walter Frankhauser to combine the monochrome negatives into color images.^[31]







PROJECT PRESSURE
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