



Pat and Rosemarie Keough's

# ANTARCTICA

by Felix Russo

One never knows where a love of the outdoors, a passion for photography, and a yearning for adventure might lead. In the summer of 1984, these interests led Pat Keough and Rosemarie Czirfusz to sign up for a month-long wilderness canoe expedition down the South Nahanni River in Canada's Northwest Territories. As chance would have it, they were paired off as canoe partners. A friendship grew between them, which then blossomed into a romance. Shortly after the trip they were engaged and married. It was during their honeymoon, spent exploring and photographing southern India, that they decided to publish photography books of their images. The match was made in heaven—their passion for photography and travel and their love for each other were certain to make their endeavour a success.





“In a word, what motivates us is  
**LOVE**  
 —the love we share for one another,  
 for the Earth, and for the art of photography.”

They named their publishing company Nahanni Productions Inc. after the river that had brought them together. Their first photography book, *The Ottawa Valley Portfolio*, was published in 1986 and was followed two years later by *The Nahanni Portfolio*. By 1993, the Keoughs had six best-sellers to their credit. While publishing these books they were perfecting their craft of writing, designing and producing photography books. Not resting on their laurels—the Keoughs call these years their “apprenticeship” years—they decided to produce a new series of books, the Explorer series. The books would be limited editions, and would, as the Keoughs explain, “give us the opportunity to satisfy our artistic inclinations without compromise, while fulfilling our personal mandate to assist environmental and social causes about which we feel strongly.” Antarctica would be the subject of their first volume in the series.

The Keoughs spent two southern hemisphere summers—November through March—during 1999 through 2001 to take the photographs. During these months, there are up to 20 hours of daylight each day and in the interior of Antarctica, summer daytime temperatures struggle to get above -20°C. When asked how important research is to an expedition, the Keoughs replied, “Critical. The more research that can be done ahead of an expedition, the more prepared and successful the photographer will be. There are so many basic things regarding the shooting conditions to consider—what equipment is needed, how much weight can you manage, what field repairs will be necessary, how to protect your equipment, how to keep yourself healthy, what are the weather patterns, the wildlife and plant cycles, and so on.”



Problem solving is an ongoing activity on any expedition and sometimes an ordinary item can be put to multiple uses. The Keoughs explain, "To access Antarctica by ice-breaker, we anticipated the need to nullify the constant vibrations from engines which reverberate throughout the vessel. The steady shuddering would cause our images to be less than crisp sharp. Knowing that we would be using the ship's railings as our shooting platforms, we brought along a 36-centimetre [14-inch] square beanbag filled with about 9 kilograms [20 pounds] of popcorn kernels (the shape of the kernels give more stability than that of dried beans). Resting our camera and long lens on this bean bag gave the stability we required. Something else rather unexpected that we brought to the Antarctic were golf umbrellas. These we used to shadow our lenses to eliminate flare from the low angle of the Austral sun. We also used the umbrellas to great advantage on the peri-Antarctic islands to protect our equipment from the steady drenching drizzle while photographing albatrosses on their nests for hours at a stretch."

A selection of photographs was made for the book from the many hundreds of compositions, and thousands of individual exposures taken. The Keoughs explain what thoughts went through their minds when selecting the images, "From the great many pictures we took over the course of two years exploring and photographing the Antarctic realm, we selected 345 images for *ANTARCTICA* so as to convey a holistic sense of this frigid, hostile, yet majestic and life-giving world. The White Continent is utterly overwhelming, from stark

simplicity to intricate complexity. The continent is one of superlatives—the coldest, the windiest, the highest, the **driest**, and the most remote. Through our personal emotional response to an over-stimulation of the senses, we **have** attempted to distil the essence of what attracts us. We also **wish** to share that the Antarctic, contrary to popular perception, is a place of incredible colour, from watermelon-pink snow **algae** infusing immense ice caps to the burnished golden **breast** feathers of the Emperor Penguin."

The Keoughs are perfectionists. Doing the very best in photography and in other things has become a personal statement for them. For the Keoughs, "Striving for excellence is not only a goal, it is a part of our character. Doing everything to the absolute best of one's abilities demands a lot of energy. The most important thing is that photography should be enjoyable."

The answer to what motivates them is what brought and keeps them together. The Keoughs state, "In a word, what motivates us is love—the love we share for one another, for the Earth, and for the art of photography. We see the world from a romantic viewpoint and share a deep sense of personal satisfaction. We enjoy great pleasure working together as a couple and are immensely satisfied by the sheer delight of having created a fine image. These emotions in themselves keep us motivated through the many years we committed to *ANTARCTICA*—a decade of passion and obsession."



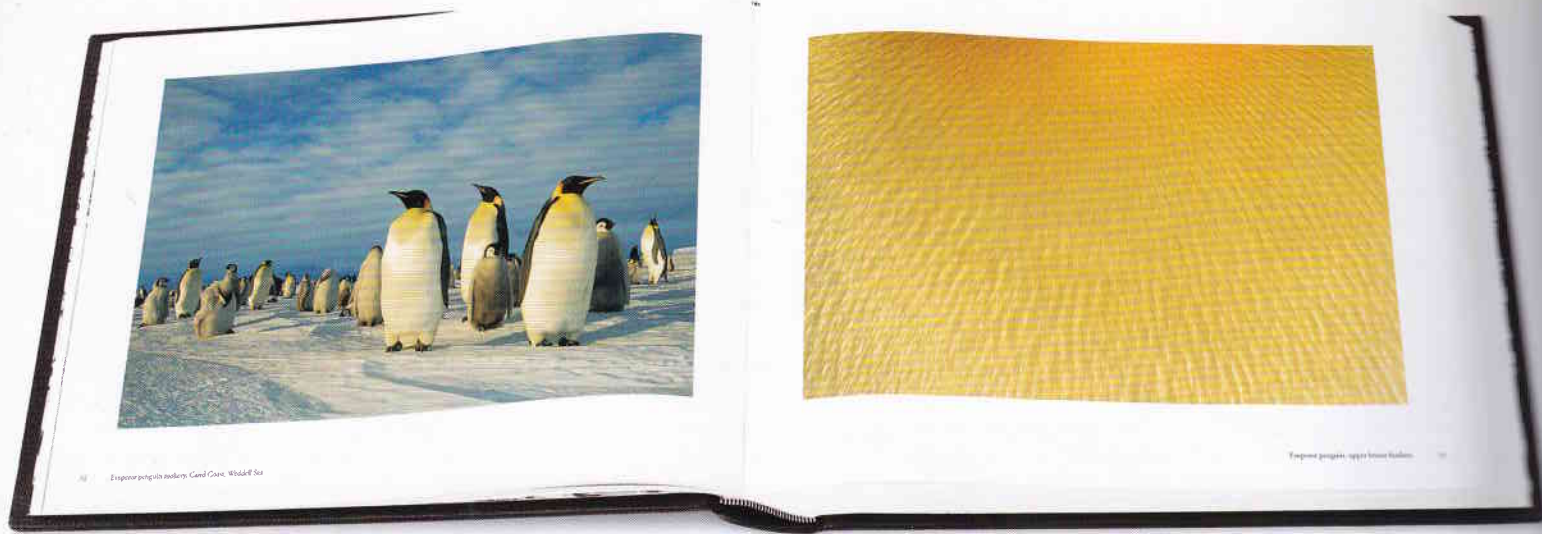
As to what schools can do to promote an awareness of nature, the Keoughs reply, "The study of nature really should be a standard part of the curriculum, just like other academic subjects. A weekly block in which the wonders of nature are taught, with the objective of inspiring a kinship with our natural world, would go a long way towards awareness and preservation." In particular, when asked what schools of photography can do, the Keoughs say, "Schools of photography can do a lot to re-establish a conscious connection between man and nature. Through art, major themes relating to nature can be explored: respect, fragility, grandeur, time-passages, beauty. If professors and curators would make a greater effort to include nature photography as art, with a capital on the 'A,' rather than as journalism or natural history illustration, the message would soon spread that nature has major relevance."

The advice they give to anyone starting out in nature photography is, "Learn to observe, and take lots of photos. Study the imagery of other photographers and painters and actively analyze the compositions, the angle of the light, the depth of field. This exercise will help to train your eye to become more sensitive to the elements that make up images which appeal to you. Make a habit of going out on a weekly photo shoot with a group of friends, and then mid-week get together for a potluck dinner and to view each other's photos. Your mind will expand to accept the near limitless

opportunities of visual expression. A word of encouragement—simply know that you must work hard to become good at whatever you do. Learn about your equipment, your artistic inclinations and about your subject matter."

**"Photography is a great excuse to be curious about the world and to learn new things."**





# ANTARCTICA

THE BOOK  
by Felix Russo

*ANTARCTICA* is a book to experience, and what an experience it is. When I held it in my hands I had visions of all that is the best in the world—the Academy Awards and the Olympics came to mind. The weight of the book alone suggests that it contains something substantial, even monumental. The care that has gone into material selection and the craftsmanship involved in putting all of the book's components together is immediately evident.

The book can be experienced by looking at the writing, photography, printing and binding. One is struck not only by the level of perfection achieved in each of these areas, but also by the fact that all of these parts work so beautifully together—the total is certainly greater than the sum of its parts. The photographic reproduction is stunning. There are 330 full-colour images and as you turn each of the 100-pound cover stock pages you feel that you are looking at a fine art print. *ANTARCTICA* was printed by Hemlock Printers in Burnaby, British Columbia, using stochastic four-colour printing. This process uses small 10-micron ink dots to create an image that is unmatched for sharpness and detail. It is the closest one can get to continuous tone. Each page of every book was inspected and approved by the Keoughs before being sent for binding.

Felton Bookbinding Ltd. of Georgetown, Ontario, did the binding under the direction of master binder Keith Felton. Each book was given meticulous attention and finished to the highest standards. The book weighs 8.6 kilograms (19.2 pounds), but not one gram is extraneous. For those who appreciate fine bookbinding, it does not get any better than this.

All of the book's parts are orchestrated by the Keoughs so that they complement one another. The end result is that Antarctica comes to life as never before. The text and images transported me to this faraway continent and gave me a heightened experience of its majesty and beauty. When I eventually put the book down, I got the feeling that what I had experienced had not been matched by any other book encounter I had ever had before.

The official unveiling of the book took place on January 14, 2002, during the *Save the Albatross* reception hosted by HRH Prince Charles at St. James Palace in London, England. The Keoughs were the first Canadians to receive the Cherry Kearton Medal and Award for Outstanding Photography of the Natural World from the Royal Geographic Society and the Institute of British Geographers. To date, the Keoughs and *ANTARCTICA* have been awarded 21 prestigious awards, of which 10 are international gold medals. Among them are: World's Best Photography Book, Nature Photographer of the Year, Outstanding Book of the Year, Best Book Arts Craftsmanship and the Benjamin Franklin Award, which is considered the Oscar of the international printing and graphics arts community.

No discussion of the book would be complete without mention of the price. At around \$4,000 CAN, purchasing this book is going to require some heavy thinking. It may be out of the question for most individuals, but can be justified when purchased by educational institutions for the benefit of many students. Every major library in Canada (public, private, college or university) should have a copy of this book. It is sure to generate a culture of excellence for present and future generations.

*ANTARCTICA* (Explorer Series, Volume 1 [Nahanni Productions Inc., 2002]. ISBN 0-9692557-5-6) can be ordered at [www.keough-art.com](http://www.keough-art.com). The Keoughs have pledged all net proceeds from the 950 copies of *ANTARCTICA* to BirdLife International's *Save the Albatross* campaign. To view a list of libraries and museums holding *ANTARCTICA* visit [www.keough-art.com/Collections.html](http://www.keough-art.com/Collections.html).





# BOOKTECH

October 2003

BookTechMag.com

magazine

## Striking Gold

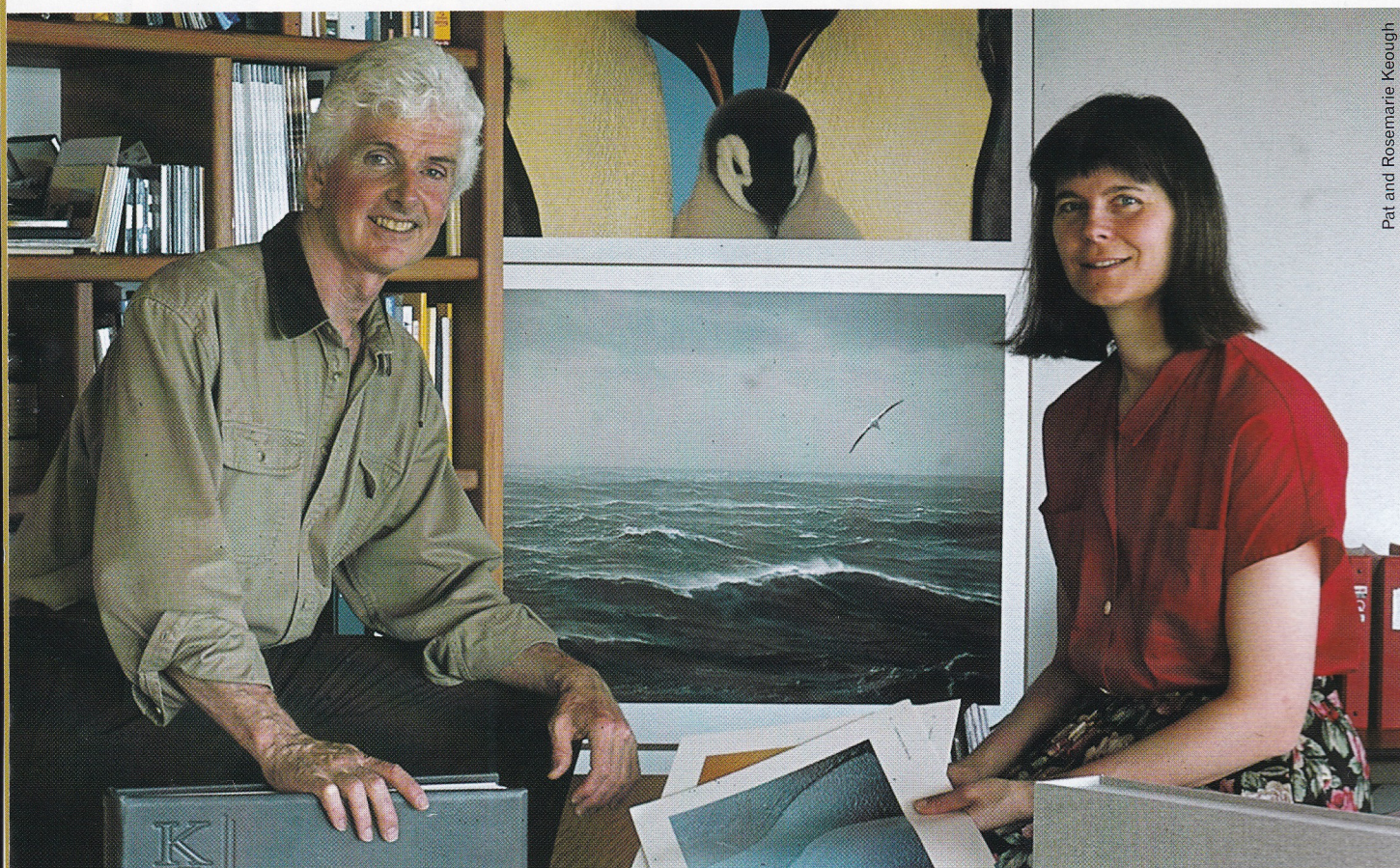
Pat and Rosemarie Keough, publishers of *Antarctica*, winner of the 2003 Gold Ink Award in the "Fine Editions" category.



INSIDE:  
FULL COVERAGE  
OF GOLD INK  
AWARDS BEGINS  
ON PAGE 10







Pat and Rosemarie Keough

## ANTARCTICA BOUND

**This year's Gold Ink award winner in the "Fine Editions" category is more than a fine art title. It's a statement of the quality a publisher can achieve, and the passion that quality can express, when production requirements are limited only by the imagination.**

By **RICH LEVIN**

**W**ith an emphasis on computerized design and workflow; increased use of digital, on-demand and cross-media output; and populist—indeed, personal editorial standards, modern book publishing bears little resemblance to the craft practiced a generation ago.

Some in the industry worry that the joined-at-the-hip crafts of publishing and printing are epochs approaching an end. In the future, anyone with an Internet connection and digital cash will be able to publish a nice looking (and, hopefully,

nice reading) hardbound, softbound, or e-book.

One, some, or all three. Readers will buy them online, for an e-pittance, in numbers unthinkable today, along with the classics, pop titles, textbooks, *New York Times* best sellers, kid's books, and a seemingly infinite backlist of every conceivable title ever written.

The craftsman and their crafts of old will continue to exist in this new era—as part of a lesson plan on 15<sup>th</sup> and 16<sup>th</sup> century publishing technology taught at colleges and universities around the globe.

The computer and robo-factory will have attained their manifest destiny, completely automating the process of accepting manuscripts, spitting them out on demand, bar coding, shrink wrapping, co-mailing—effectively merging publishing, printing, and perhaps even distribution into one.

Against this fantastic yet stark backdrop of increasingly commoditized, self, electronic, and in-plant publishing, two passionate, slightly eccentric photographers set out to create a fine art book.

One that would do more than simply





decorate coffee tables, or elicit a few oos and aahs. One that would prove craft still matters; that a small group of dedicated, passionate, skilled human beings can produce a book measurably superior in virtually every aspect to anything high tech has to offer.

No detail escaped their grasp. No aspect was too small to fret, argue, cogitate, research, or lust over, or travel afar for. From the cover to the binding; to the paper and the screening; to the ink, color matching and digital tweaking; to the binding and binding components, to the photography.

Ah, yes. The photography. The spectacular, eye popping, pupil-expanding, eyebrow raising, mind-gluing, transportational photography ... reproduced, the photographers say, with unerring accuracy.

Great photographs start with a great location. To capture readers, a book must take them to places they've never been, and perhaps never will be, in their lifetimes. Or take them back to places they've visited, with clarity that accurately rekindles their memories.

And for all readers, be they experienced travelers or wishful wanderers, the published images must capture the spirit and essence of the place in a way that inspires, delights, and engages their intellect.

A place like Antarctica.

Pat and Rosemarie Keough's *Antarctica* is a spectacular indulgence of a book that, at \$2,900 a copy, could be the world's most expensive title currently in production.

### III UNYIELDING STANDARDS

The book weighs in at 19.2 pounds (27.6 pounds in its display box). It's 17.25" long by 13.5" high and nearly 3" inches thick, plus cover. The pictures are printed on specially produced short grain, 100 lb. cover stock, with a smooth enamel coating.

The grain on the acid- and chlorine-free paper (10% recycled post-consumer content, 'natch!) from Stora Enso runs parallel to the spine when it's run through the Heidelberg presses used. This to

provide effortless page turning and prevent stress on the spine, as the paper adjusts to different humidity conditions in readers' homes around the world, the authors say.

In contrast, the paper grain of most books runs at a 90° angle. While this is the most cost-effective orientation, it creates increased resistance and stress on the spine.

Several months were invested manually collating and hand-inspecting the roughly 450,000 pages that make up the 950 production books and 50 proofs of this limited edition, each volume boasting 336 perfect-as-humanly-possible pages.

Then it's off to the bindery. The hand-crafted cover is fabricated from clad with the highest quality morocco, equatorial chieftain goat leather made from skins collected in India, then shipped to Scotland for a vegetable tannage and traditional dressing.

A second archival tannage applies additives designed to neutralize the long-term effects of air pollutants. It's an extra step, and extra cost, that's necessary for leather products intended to last for centuries.

Next, it's hand-sewn and hand-bound with Irish linen thread, French flocked velvet doublures and flyleaves, rope head

caps, and silk-embroidered cane headbands. The accompanying archival presentation box is covered with Dutch linen on the outside, and French flocked velvet within.

The binding process for the 1,000 edition run is taking six master artisans at Felton Bookbinding Ltd., Georgetown, Ontario, nearly two years to complete. (See "How It Works" on page 22 for a photo essay that depicts the binding process.)

The authors say this is the first book to successfully combine the hollow-back split board and European classic full-leather binding styles. "Traditionally and technically, you'd use one or the other, but you couldn't combine them," Rosemarie says. "We were trying to do something that was diametrically opposed."

The Keoughs wanted the book to be durable, yet elegant. "There was the old split-board type of binding, which was used in accounting ledgers back through the 15<sup>th</sup> to 16<sup>th</sup> centuries," she says. "They were tough but not elegant books. Then there was the classic European binding style, with a lovely rounded spine and smooth cover that doesn't have a French groove on it."

The French groove is a hinge that allows a book to open easily. It's a staple



**CHILLING OUT:** Elephant seals catch 40 winks as gentoo penguins frolic nearby. Previous page: Photographers Pat and Rosemarie Keough, publishers of *Antarctica*, this year's Gold Ink award winner in the "Fine Editions" category.





feature of nearly every modern hardcover book. The skilled fine hand-binding the Keoughs sought would create a book that opens smoothly without the benefit of a French groove.

After dozens of binderies worldwide begged off on their idea, essentially calling it harebrained, the Keoughs hit pay dirt. The folks at Felton Bookbinding, a small, old school Canadian bindery run by an Englishman, a Scotsman, and a Swiss, were willing to take on the challenge.

"One day, after all of this had been going on for a couple of years, Keith Felton, [the founder of Felton Bookbinding] called me and said, 'You may be onto something here. Can you give us a couple of weeks?'" she says. "He sent us a prototype of what we believe is the first book to successfully marry the European classic style with the split board. It had all the European features, including the doublures and the leather joints on the inside, and it had the rugged strength of split board."

The result is a virtually indestructible binding. "The book weighs 19 pounds, yet you can take it by its covers, and shake it like a piece of laundry, and it remains totally integrated; nothing falls apart," says husband Pat. "You can't do that with any other normal book I've seen."

As for those photos, they were shot with Nikon FM2 and F5 cameras using 24mm to 300mm fixed (non-zoom) lenses, and Fuji 35mm slide film (mostly ISO 100). But if the shooters eschew digital photography (try shooting digitally in sub-zero temperatures, or finding a SmartMedia card reader 30 years from now), they don't ignore digital photo tweaking.

## III PROOFING PAIN

The Keoughs and their printer partner, Hemlock Printing Ltd., Burnaby, British Columbia, labored for four months in the prepress department. There they scanned slides, toiled over separations, and painstakingly color- and contrast-corrected the art with Adobe *Photoshop*.

The customized prepress room combined Hemlock's state-of-the-art scanning and proofing technology with legacy 35mm projectors and screens. "When we saw the first proof scans, we were appalled," Rosemarie says. "Then we realized that 5000° Kelvin is not what we use to look at our slides. A projector bulb is around 3000° [Kelvin]."

Adds husband Pat: "We were getting a faithful 5000° Kelvin reproduction, but that's not what the camera actually saw. The snow looked dull and blue, and so everything appeared dark and gloomy. Here we were doing a book on Antarctica and, as any publisher or printer knows, whites and neutral grays are some of the most dangerous tones you can print."

Their solution was to dust off an old Kodak *Carousel* slide projector. The original 35mm slides were projected on a screen in a darkened room, right beside an Apple Macintosh displaying the slide's scan in Photoshop.

"We had the image on the monitor with [Hemlock's] technician at the computer, and we had 3' x 2' slides projected," Rosemarie says. "Pat and I are sitting there with laser pointers, saying, 'Okay, that has to be glowing brightly against the aquamarine blue of the ice, you have to get *that* shade of blue, and this contrast needs to be fixed.' We

pointed out what was critical about each image, and color-corrected the scans on the computer monitor. Then we produced six to 12 hard-copy Fuji *Pictro* proofs, one by one."

There Rosemarie and Pat Keough, lovers of photography, art, print, and each other, sat for 16 weeks with Evin Dossdall and Peter Madliger of Hemlock Printing (and the Keough's eight-year-old son, Glen, playing nearby), retouching each of the 345 scans until they were just right.

That is to say, perfect. Once the proofs were perfected, it was on to reproduction. To reproduce the scans with unerring detail, the Keoughs took a chance on a completely new screening technology, at the urging of Dick Kouwenhoven, president of Hemlock Printing.

The screening technology was still under development by Creo Inc. at the time, and was being beta tested by Hemlock. It would eventually be launched as *Staccato*. In fact, the Keough's title would be the first art book in the world printed using Creo's breakthrough 10-micron stochastic process.

That's roughly equivalent to a 600 line screen, and three times greater resolution than high-end lithography commonly used for fine art books. To the naked eye, and under close inspection, there are virtually no visible dots making up the photographs.

The continuous tone makes it appear as if you are there, a portal to the icy white banks and crisp blue skies of the Antarctic. You can practically feel the texture of the feathers covering the emperor penguins looking back at you.

Considering it's printed direct-to-plate, digital files to metal plate, with no film in







between; and the 14" x 10" luminous photographs started out as tiny 35mm slide scans makes the scope of this project, and its results, all the more impressive.

The resulting enlargements are faithful to their source slides, with all the detail in the highlights and shadows, accurate color, and a tremendous sense of depth rendered through contrast control—all of which would have been next to impossible in the pre-Photoshop era, the Keoughs say.

One final detail: The book comes with

including the PIA's *Benjamin Franklin Award* (the "Benny"), and the *Rock Award* from the Society of Graphic Designers of Canada.

Awards or not, most readers from ages three on up who lift its weighty cover, turn its 336 sturdy pages, and gaze its crystal sharp photographs agree: at \$2,900 a copy, they can't afford it.

Its towering price tag notwithstanding, so far nearly 200 collectors have anted up the \$2,900 for a copy of Pat and Rosemarie Keough's *Antarctica*. The

brewed p.r. effort gain the attention of editors at *Forbes*, *Time*, *Millionaire*, the *Chicago Sun*, BOOKTECH, and other top publishers. Still more media contacts were leveraged, developed over the past 20 years through publication and promotion of the Keough's six other coffee-table photography books.

And what editors like, they write about. *Antarctica*'s singularly unique story and manufacturing processes, stunning quality, steadfast durability, outstanding photos, and altruistic

Pat and Rosemarie Keough

**WATCH YOUR STEP:** An iceberg cave, once a large crevice in a glacier.

instructions telling readers how to remove and reinsert the book from its special protective case.

### AWARDS AND ACCOLADES

When this writer first learned of the book, I urged the Keoughs to consider entering it in BOOKTECH's 2003 Gold Ink awards. They did. When the "Fine Editions" category came up for judging, it was practically no contest. The judges were floored by the title's faultless production quality.

The Gold Ink judges are not alone. *Antarctica* has won 12 other prestigious publishing and printing awards to date,

next 300 books will be available shortly, if production continues on schedule.

While the binders are working flat-out to complete the limited-edition run, the level of hand-craftsmanship applied naturally takes time, and simply can't be rushed.

Part of the book's success is due to the Keough's marketing strategy: there isn't one. Instead of selling the book for personal gain, proceeds are going to the *Save the Albatross* campaign spearheaded by BirdLife International in the U.K., a global partnership of avian conservation organizations.

That's helped the Keough's home-

mission have gained widespread media coverage and, as such, reached the deep-pocketed collectors and civic-minded philanthropists the Keoughs want to reach.

They wanted to pair the most accurate reproduction capabilities contemporary technology offers, with the quality and craftsmanship only available through natural materials and hand-binding traditions that date back to the Renaissance.

They wanted to make a statement. They ended up creating an award-winning classic no well-heeled collector or lover of books should be without.



# ANTARCTICA: A Return to Craftsmanship

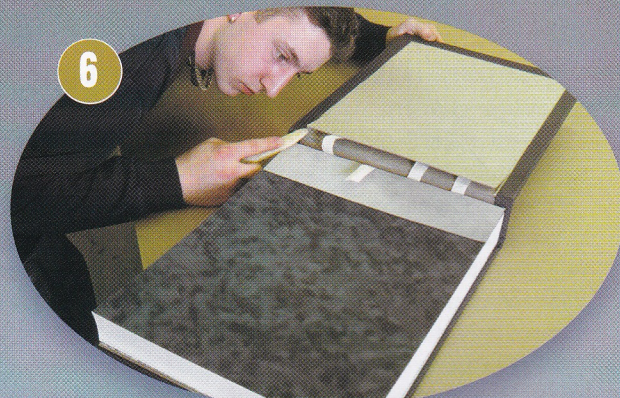
What it takes to create a fine  
edition masterpiece.



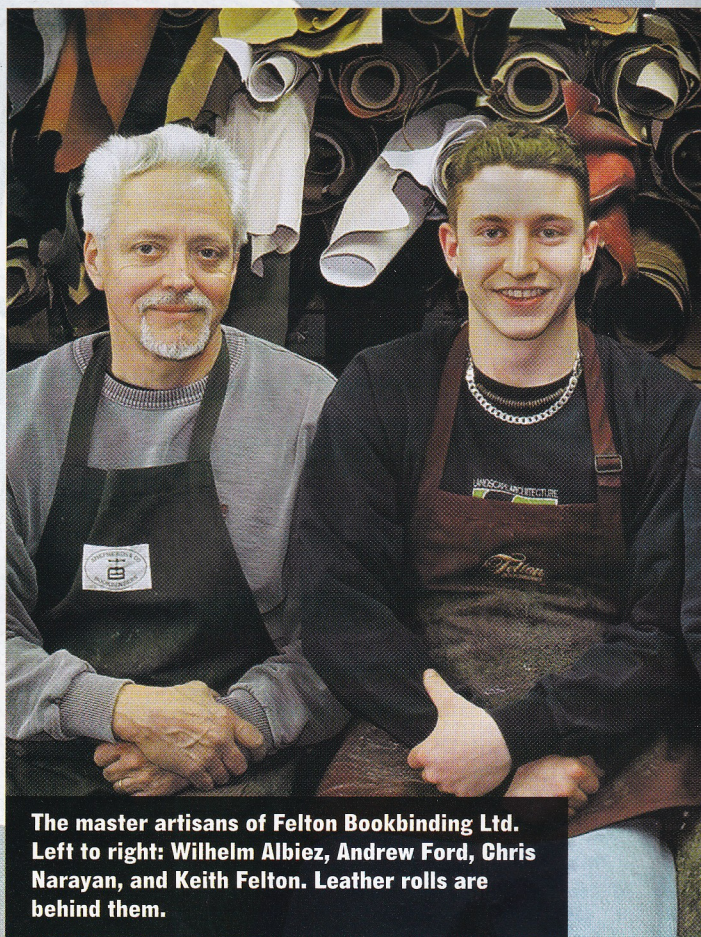
The morocco (leather) cover is hand-tooled using a finishing pallet. Other tools are heated atop the finishing stove.



Chris Narayan manually operates the stamping machine, and displays some of the many hand-polished brass dies needed to emboss *Antarctica's* leather covers.

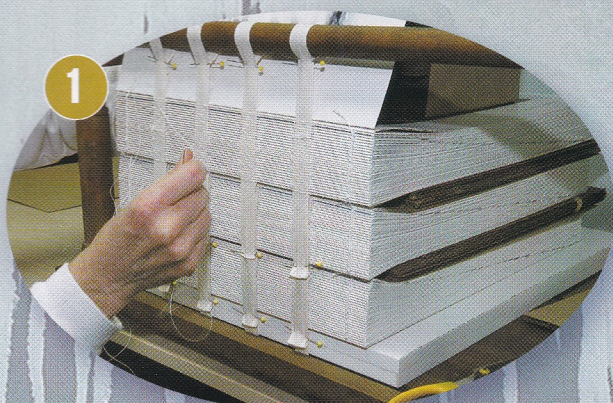


Andrew Ford meticulously positions four linen tapes between the split layers of the cover boards using a bone "folder". The tapes and boards are then laminated together, resulting in an incredibly strong and durable binding.

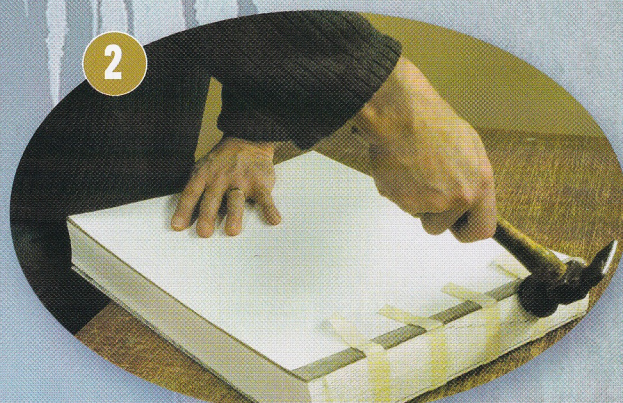


The master artisans of Felton Bookbinding Ltd. Left to right: Wilhelm Albiez, Andrew Ford, Chris Narayan, and Keith Felton. Leather rolls are behind them.





Hand-sewing *Antarctica* with 288 stitches, weaving Irish linen thread around four linen tapes stretched on an antique sewing frame.

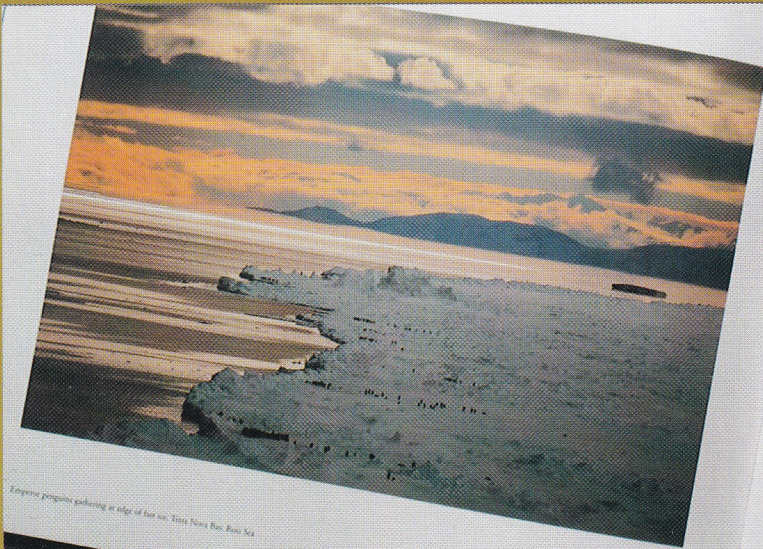


With fanatical care and precision, the binder manually "rounds" the spine of the sewn book block.



Wilhelm Albiez wields a traditional rounding-and-backing hammer, and manually "backs" *Antarctica's* spine to create "shoulders" which will later receive the cover boards. The book block is locked-down and immobilized in a large backing machine.





Emperor penguins gathering at edge of fast ice, Terra Nova Bay, Ross Sea



**GOLD** ▲

**Antarctica:** Explorer Series Volume 1

**Entrant:** Nahanni Productions Inc.



## Awards

# Hundreds Vie for Annual Gold Ink Awards

**T**he results are in, the winners notified, and the triumphant entrants of the 16<sup>th</sup> annual Gold Ink awards are on display in the pages of this issue of **BOOKTECH** magazine.

Earning the respect of some of the most renowned producers of printed material in the industry, the 16<sup>th</sup> annual Gold Ink awards

competition totaled 1,600 entries.

With six gold medals on the line, the judges were under extreme pressure to ensure each printed piece was judged fairly and accurately, and most important, met the category criteria.

In choosing the best pieces, the judges considered the overall difficulty of the project from a production standpoint. They also evaluated the quality of the materials used, and how well they were manufactured and integrated.

They also looked closely at binding and finishing techniques used, and their results. Lastly, but perhaps most important, they assessed the works' overall look and feel, in an effort to quantify not the quality of

the design, but the flawlessness of its execution, from a print production standpoint.

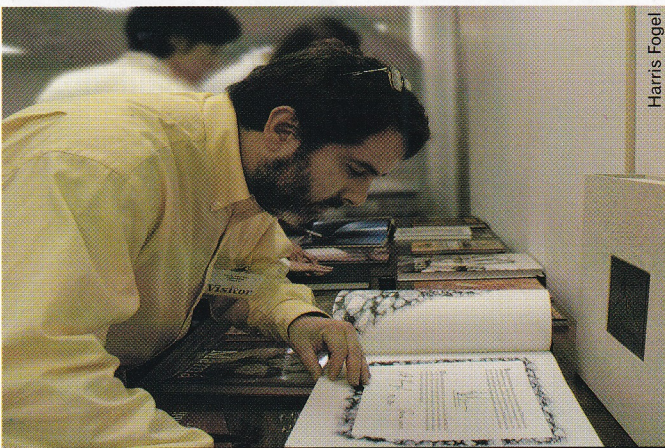
"I reviewed some beautifully designed work that was, unfortunately, not up to par with respect to print production, particularly in the annual report and book categories," says Gold Ink judge Caren Lipkin, art director at the Blue Cross Blue Shield Association, in Philadelphia. "Conversely, there were some pieces that were not compelling, visually, but nearly flawless in their print execution."

It was grueling, tiring work, but the judges persevered, fueled by their passion for print.

"It was a great opportunity to see a lot of outstanding production," says Gold Ink judge Matthew Hollerbusch, professor and photographer at the University of the Arts, in Philadelphia.

— **Warren Chiara**

*Warren Chiara is managing editor of Booktech magazine. He can be reached at [WChiara@NAPCO.com](mailto:WChiara@NAPCO.com).*



Harris Fogel

**INTENSE:** A Gold Ink judge scrutinizes **ANTARCTICA**, a winning entry.



MONDAY, JANUARY 5, 2004 SECTION E b

American regionalism, Japanese Ukiyo-e, French Belle Epoque to contemporary. For more details, check [www.seattleprintfair.com](http://www.seattleprintfair.com). The free fair runs Saturday, 10 a.m.-6 p.m., and Sunday, 11 a.m.-5 p.m., in Seattle Center's Snoqualmie Room.



Jan. 13 and runs through Feb. 1, and singers will perform comic selections from Sondheim shows. There also will be a segment on "Dreamgirls" – "the best musical you've never seen," which plays Feb. 10-29 at the 5th Avenue, which is at 1308 Fifth Ave.

**Melanie McFarlane**  
begins her report  
from Hollywood

**TOMORROW**

## Britney Spears, unties the knot in Vegas

Pop princess weds  
childhood friend,  
but gets annulment

BY ADAM GOLDMAN  
The Associated Press

LAS VEGAS – Pop star Britney Spears married a childhood friend in Louisiana in an early-morning ceremony, but quickly arranged to get the marriage annulled, people close to the singer said yesterday.

The 22-year-old Spears and Jaden Alexander of Kentwood, La., took a joke too far by getting married Saturday, her record label, Jive Records, said in a statement released to "Entertainment Tonight."

"Ms. Spears and Mr. Alexander have filed for an annulment, which will become official today," read the statement by Jive Records.



# TO THE ENDS





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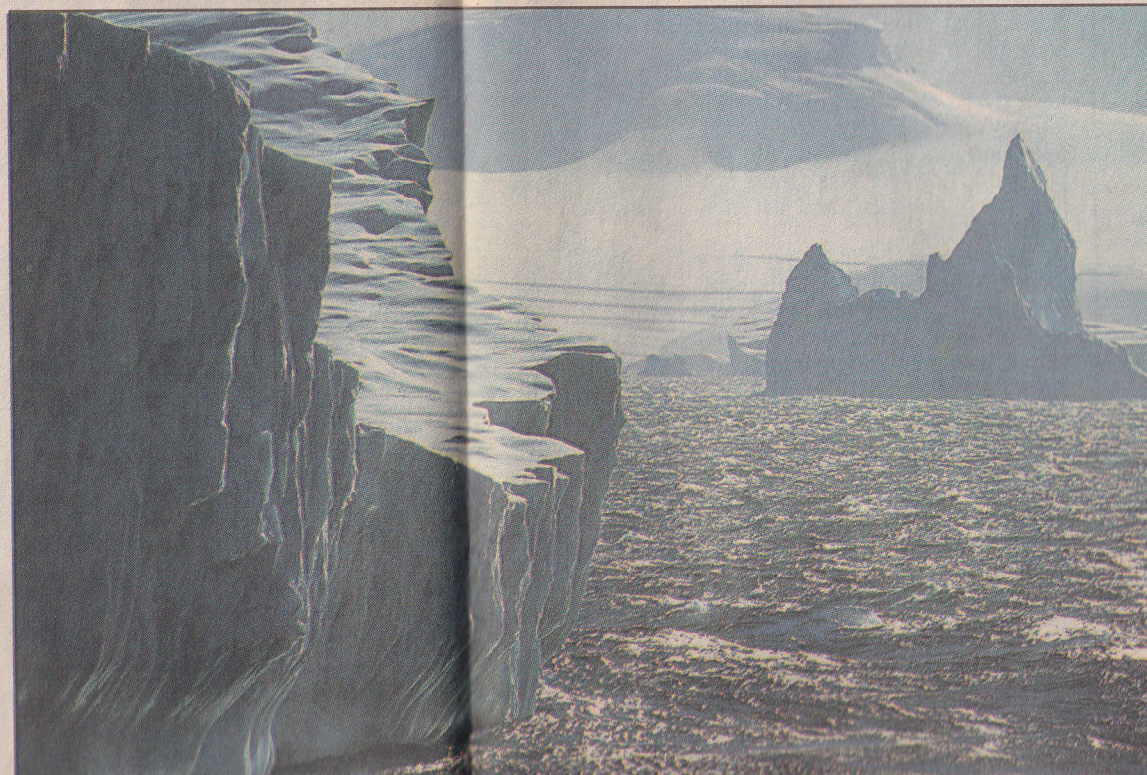
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## 'ANTARCTICA' IS A B.C. COUPLE'S STUNNING LABOR OF LOVE AND OBSESSION - AND THE WORLD'S MOST EXPENSIVE COFFEE-TABLE BOOK



ABOVE: A pair of emperor penguins and their chick are captured in a family portrait.

LEFT: Rosemarie and Pat Keough are limiting the printing of "Antarctica" to just 950 copies.

BY JOHN MARSHALL

P-I book critic

This is a story of love and obsession and charity and the world's most expensive new coffee-table book, more expensive than most coffee tables and weightier, too, with its price tag of \$2,900 and its weight of 19 pounds.

This book is a rare work of art indeed, with production limited to 950 copies of "Antarctica" (Nahanni Productions, 336 pages, \$2,900 plus \$100 shipping charge). But more than 230 copies already have been sold by the British Columbia spouses who have devoted a decade of labor to the first book in their Explorer Series of limited edition photography tomes.

Behind this extraordinary project are Pat and Rosemarie Keough of Salt Spring Island, two self-taught photographers who left the corporate world's straitjacket to pursue their unabashed love of adventure. They met, appropriately, during a whitewater canoe trek in the wilds of Canada's Northwest Territories, shared a canoe in turbulent rapids for a month without mishap, foreshadowing their teamwork ahead.

"We found we could communicate



# Unexpected Antarctica

Far from being a wasteland of ice and snow, the world's most remote region is alive with history, color and life

PHOTOGRAPHS BY PAT AND ROSEMARIE KEOUGH  
TEXT BY ANDREW CURRY

Abandoned in 1961, South Georgia island's Stromness station was built to harvest whales. Today, the Antarctic region faces uncertainty as tourists threaten to overwhelm its fragile resources.





ROSEMARIE KEOUGH almost died taking a penguin's picture. Camped on Antarctic sea ice with a small expedition of adventurers and photographers, she loaded film into three cameras and hiked half a mile in a snowstorm to capture a colony of emperor penguins. Then everything around her turned the same flat, featureless shade of white—the sky, the ground and the driving snow in front of her eyes. The line of red flags she needed to guide her back to the expedition's tents had vanished. “A total whiteout,” she recalls. The 45-year-old photographer faced a stark choice: “Do you head out to where the pole line should be, knowing if you miss it you’ll wander until you freeze to death? Or do you stay put and hope someone comes to get you?” She chose the comfort of another living being, crouching next to the nearest penguin for several hours until the expedition leader finally rescued her.

That was just one of the risks that she and her husband, Pat Keough, 59, who is also a photographer, willingly shouldered to capture the raw beauty of that mysterious land and its harsh creatures. From 1999 to 2001, they traveled to Antarctica for two austral summers—between November and March, when the South Pole gets constant sunlight and warms to a balmy -30 to -20 degrees Fahrenheit. Their pictures, collected in *Antarctica* (Nahanni Productions Inc.), a hand-bound, limited-edition art book, are a counterintuitive vision: far from being a sterile, sterile ice cube, the continent and its shores and seas are remarkably colorful. “Sunsets and sunrises seem to go on forever, icebergs turn every color in the rainbow,” Pat Keough says. “Snow algae will turn a whole ice cap watermelon pink for hundreds of acres.”

Photography within the Antarctic Circle is a challenge. “It’s easy taking photos when the temperature isn’t below -30 and the wind isn’t above 15 knots,” Rosemarie Keough says. “But in blizzard conditions, you can’t change film or lenses. Snow an inch and a half thick gets encrusted on the camera, and apertures can freeze.” The couple, who have been nature and travel photographers for 20 years and live in Salt Spring Island, Canada, were doused by frigid waves while shooting from the decks of storm-tossed icebreakers; they used their tripods to fend off angry skua birds on island beaches; and they sometimes spent long hours on sea ice crouched in total stillness to photograph brooding penguins.

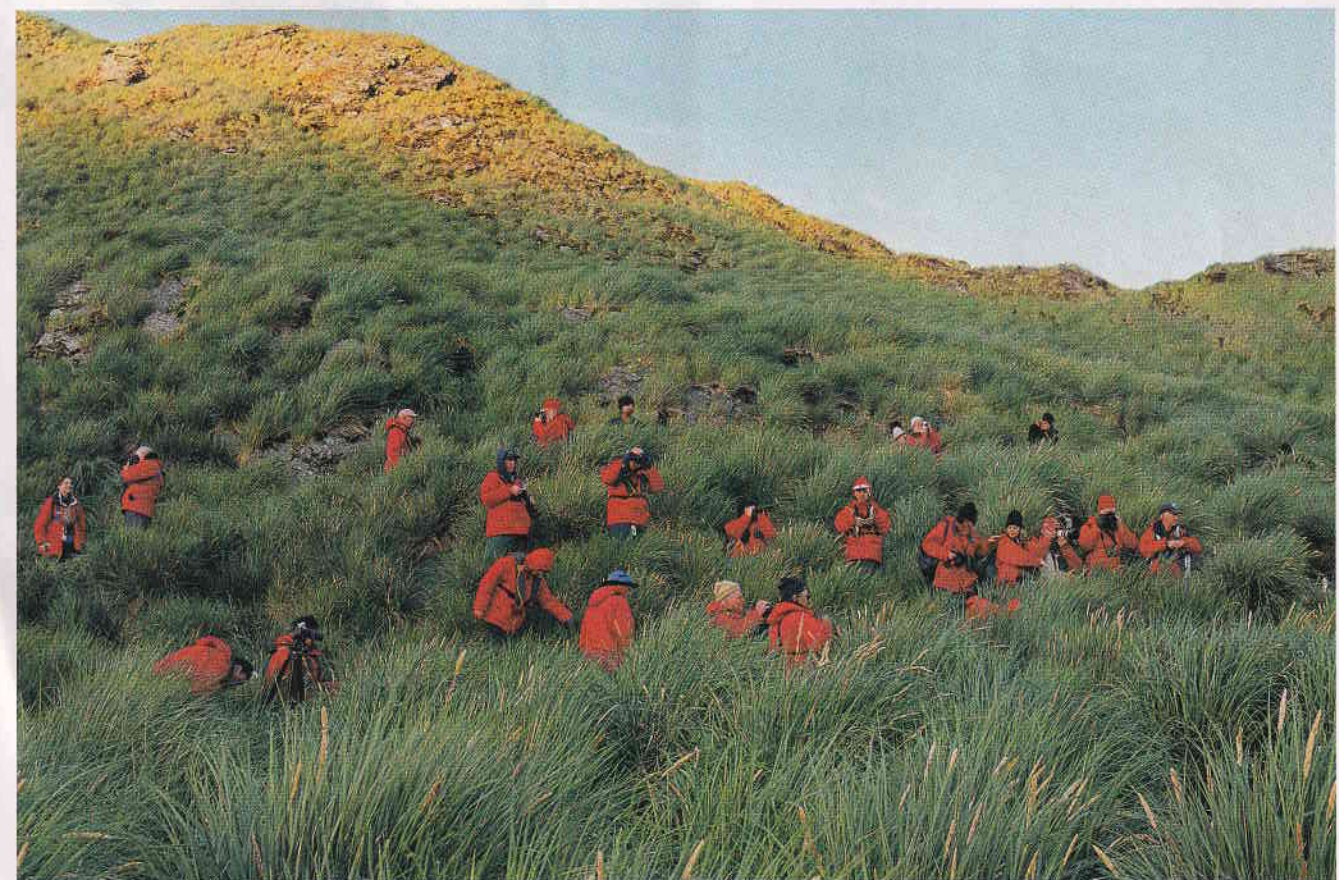
Though professional photographers have recorded Antarctic scenes since the days of Robert Scott’s failed 1910-13 expedition, the Keoughs’ book, with 345 plates showing scenes



In the ten months they spent photographing the world’s coldest continent, Rosemarie and Pat Keough’s respect for the rugged landscape grew exponentially. “You can take calculated risks, but you can never forget where you are,” says Rosemarie.



Russian icebreakers, such as the *Kapitan Khlebnikov* (left), have opened the Antarctic’s once almost inaccessible seas and islands to tourism. From thrill-seekers climbing icebergs off the Antarctic Peninsula to bird-watchers on South Georgia island (opposite), tourists of all stripes are discovering the “Deep South.”





Rosemarie Keough encountered "a total whiteout" after she took this picture of emperor penguins, one of two penguin species to live exclusively on and around the Antarctic continent.







from subantarctic islands to the heart of the continent, stands out for its breadth. The Keoughs and their book have collected 21 awards for photography and craftsmanship.

Antarctica has attracted adventurers since 1773, when British explorer James Cook became the first human to venture inside the polar circle. The place has also lured the entrepreneurial. Just a few years after Cook's

voyage, whalers and sealers sailed south. Expeditions harvested the Antarctic fur seals that crowded onto island beaches to mate each summer. With no experience of humans or any other land-based predator, the seals were easy targets for hunters with clubs. Within half a century of Cook's voyage, seal hunters killed more than a million fur seals, at a rate of about 250,000 a year when hunting peaked around 1822.

With the seals gone, massive whaling operations began in 1904. Land stations, shipped south piece by piece at enormous expense, fueled and supplied factory ships capable of killing and processing tens of thousands of whales in a year. The massive mammals were slaughtered for their blubber, which was rendered into oil and used to make products as mundane as margarine. Within a few decades, whaling drove the humpback, blue and fin whales to the brink of extinction. Today, fewer than 3,000 humpbacks remain in Antarctica, down from more than 100,000 a century ago. "There are so few it's not profitable to exploit them," says Paul Arthur Berkman, author of the 2002 book *Science into Policy: Global Lessons from Antarctica*. "The whaling industry made itself commercially extinct."

Early attempts to explore Antarctica's forbidding interior required large base camps filled with supplies, like Ernest Shackleton's 1908 hut (opposite). Yet many of the structures left behind are monuments to exploitation, not exploration—such as the half-sunken sealing ships (below) and abandoned whaling stations (opposite, below) that dot the region's islands.





Not all of Antarctica's lessons have been negative. The Antarctic Treaty, signed by 12 nations in 1959, established the continent as a rare model of cooperation. Signatories, which included the Soviet Union, Britain and the United States, agreed to demilitarize the continent, share scientific information from studies there and set aside territorial claims. "The most valuable thing Antarctica can give us is a demonstration of how mankind can preserve an entire region for peaceful purposes," says Berkman. Indeed, the 1959 agreement would serve as a model for later treaties governing outer space and the high seas. Another landmark treaty, in 1964, established protected areas and species. As a result, Antarctica's wildlife is recovering.

Nowadays, the very remoteness of the continent, long elegized as the planet's last untouched place, raises a new threat: tourism. According to the International Association of Antarctic Tour Operators (IAATO), planes that land on the continent, as well as cruise ships that ply the polar waters, carried nearly 20,000 people to Antarctica in the 2003-2004 season—more than twice as many as a decade ago.

Among the attractions are the huts built by the earliest explorers, legends such as Robert Scott and Ernest Shackleton. World Monuments Fund president Bonnie Burnham says about 1,000 people tramp through the huts annually. Accidental time capsules whose contents are preserved almost perfectly by the cold, the century-old buildings are nonetheless being damaged by the harsh environment and increased traffic. Burnham and others are struggling to find a way to protect and preserve the structures, a job made complex by the fact that no single authority governs Antarctica. And though organizations like IAATO are working to responsibly manage tourism's impact, membership in the organization is voluntary.

The old rendering plants are also still standing, monuments to an ambition no less fierce than the explorers'. "You can't help but be moved by the scale of industry and what it meant," Pat Keough says. Ironically, the abandoned slaughterhouses are occupied again—by fur seals. "If they have a choice, they'll move indoors," Keough says. "They're wedged into buildings side by side, leaping out at you from under beds or sinks." Not that the seals' return to Antarctica was entirely planned; the population began to recover only after hunters turned their attention to whaling. The depletion of whale populations increased the availability of krill, shrimplike organisms eaten by seals, which explains why there are probably more fur seals in Antarctica today than before humans first arrived. ●

ANDREW CURRY is general editor of *SMITHSONIAN* magazine.

Tabular icebergs, like the one opposite, can be miles long. But the region's seas and shores are also home to wildlife, including the well-camouflaged skua bird nestled in moss on the Antarctic Peninsula.

