

PORTFOLIO SERIES

ALMOST UNTOUCHED

PHOTOGRAPHS BY PETER EASTWAY



PETER EASTWAY

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ALMOST UNTOUCHED

ANTARCTICA, SOUTH GEORGIA, SOUTH SANDWICHES, FALKLANDS

PHOTOGRAPHS BY PETER EASTWAY

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UNTOUCHED

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INTRODUCTION

I have been travelling to Antarctica, South Georgia and the Falklands for nearly 20 years. I've visited at all the different times of the year, which are possibly of more interest to a wildlife photographer than a landscape photographer. The animals and birds follow a relatively predictable timetable, but as far as the weather is concerned, it couldn't care less about the season.

Some of the locations have become almost familiar. There are certain features of the landscape, the snow cover or even the wildlife that seem constant, but the only constant about the weather is that it is never the same. On any particular voyage, you can expect some good weather and some bad, but beyond that I won't say!

Yet, as amazing as every voyage is, together they build into a portfolio of experiences and memories. A single voyage will produce a sensational body of work, while a dozen or more expands the lexicon. Each voyage is amazing; each return trip provides something new, something different, something completely unexpected.

I used to wonder what drew friends to return down south multiple times a season, year after year. Sure, for these friends it was their job, but they weren't doing it just for money. Antarctica is addictive. While most visitors only travel down south the once, few would pass up a second or a third opportunity.

I haven't included place names with the photos in this book. There seems little point because unless you charter a ship, you might never visit them. And even planned locations can be changed due to weather conditions. I have included exposure details, in case that helps.

However, it's important to acknowledge that these photographs are my impressions of Antarctic landscapes and wildlife. I don't see much point in taking the same record shots that everyone with a phone or camera can take. For me, photography is about capture and post-production,

where my captures are merely the starting point for sharing my impressions. Post-production is often maligned, generally by those with a poor understanding of what it is and how integral it has been, ever since photography's invention in the 1800s.

Sure, post-production can be used to fabricate seals flying over icebergs (fiction), but it is also used to better communicate the reality we find. Photography is like a language and there are many different dictionaries to draw upon. I choose a language which is hopefully a little more poetic, reflecting the grand tradition of polar exploration, but not the discomfort enduring it!

This is a large portfolio. I don't expect you to view the images in a single sitting, rather it is designed to present a wide range of moods, subjects and opportunities that will face a photographer voyaging south. Every image uses post-production for impact. Sometimes the post-production is minimal, on other occasions I have used everything I know (except AI).

So, why Almost Untouched? We talk about Antarctica being a wilderness and while it's wild, it's far from unexplored. Man has been venturing here for over a century, but the nature of the environment covers most of his tracks. Most, but not all.

On any voyage, we will see less than 1% of 1% of the Antarctic continent. Yet this tiny glimpse of Antarctica is enough to turn us into advocates who will return home, knowing and promoting the importance of keeping Antarctica as pristine as it can be.

And our photography can help.

Peter Eastway

WEATHER

Exposure: f5.6 @ 1/1250 sec, ISO
100, multiple exposure

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PAGE 6



Exposure: f5.6 @ 1/2900 sec, ISO 100

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PAGE 7



Exposure: f6.3 @ 1/3200 sec, ISO 50

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PAGE 8



Exposure: f5.6 @ 1/1600 sec, ISO 64

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PAGE 9







Exposure: f8.0 @ 1/1600 sec, ISO 80

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PAGE 12



Exposure: f5.6 @ 1/1700 sec, ISO 80

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Exposure: f6.3 @ 1/640 sec, ISO 50

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PAGE 18



Exposure: f5.6 @ 1/400 sec, ISO 100

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Exposure: f4.5 @ 1/1250 sec, ISO 500

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Exposure: f4.5 @ 1/2500 sec, ISO 160

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Exposure: f5.0 @ 1/250 sec, ISO 50

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PAGE 34



Exposure: f5.0 @ 1/4000 sec, ISO 50

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L I F E

Exposure: f5.6 @ 1/1000 sec, ISO 2500

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PAGE 39



Exposure: f5.6 @ 1/1600 sec, ISO 1250

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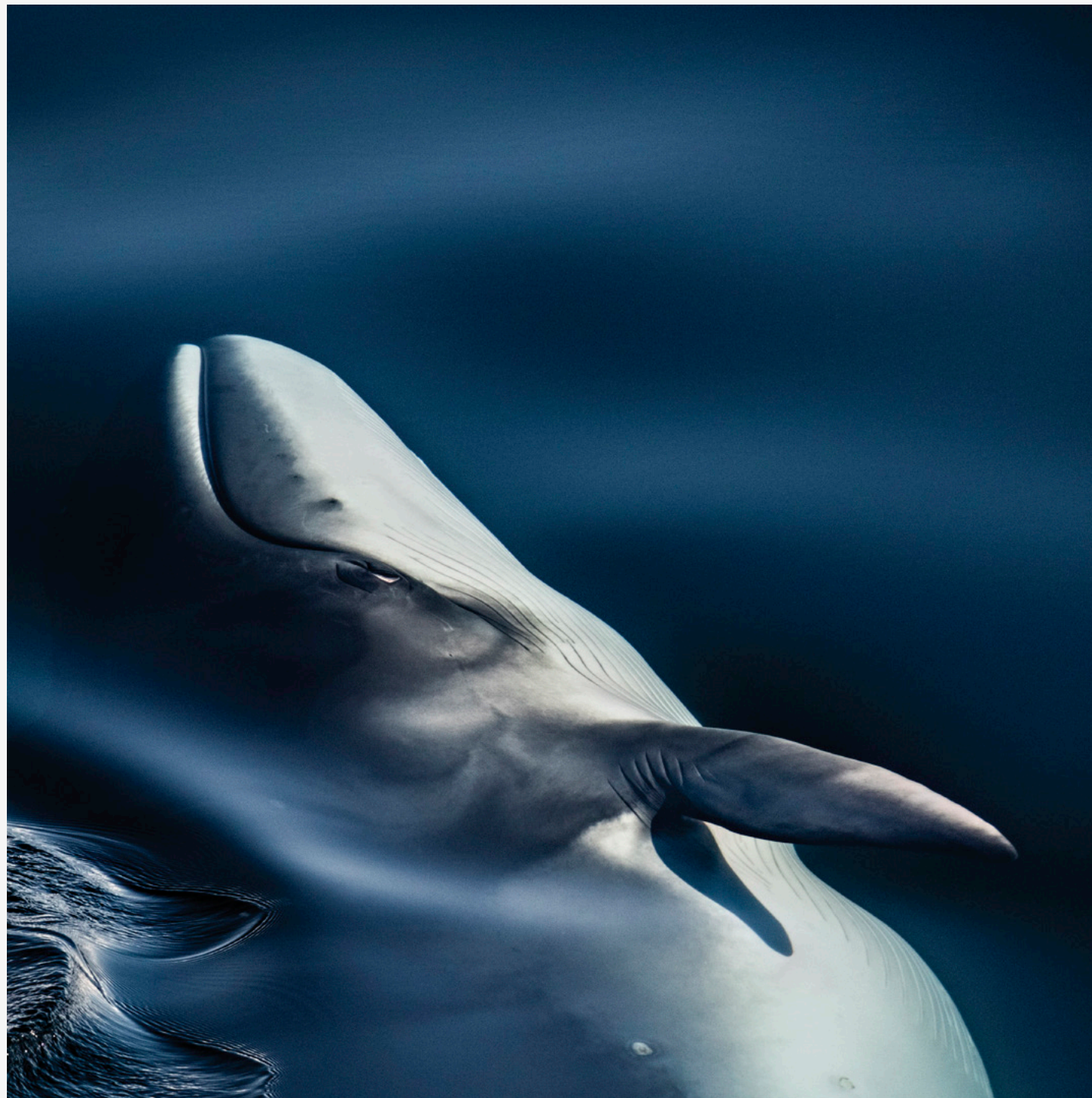
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PORTFOLIO

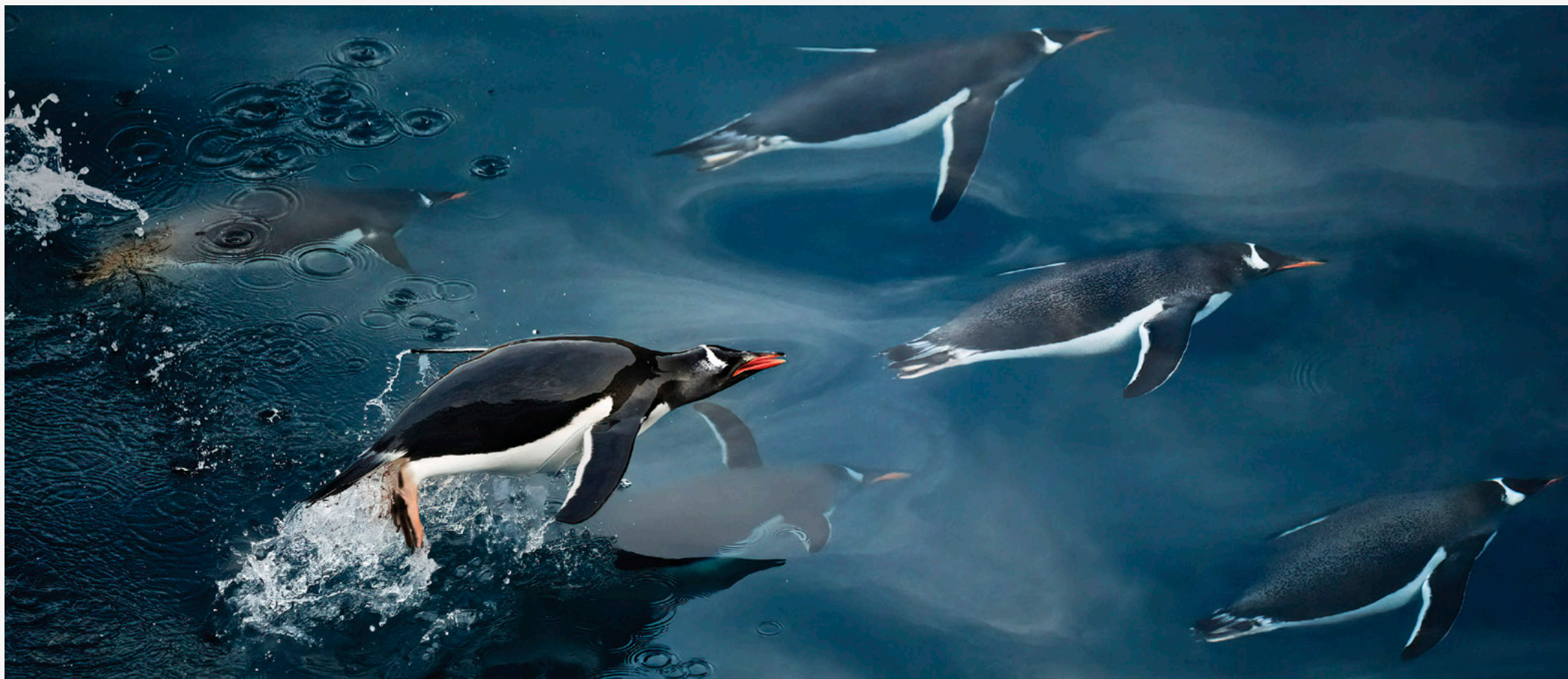
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Exposure: f8.0 @ 1/1600 sec, ISO 640

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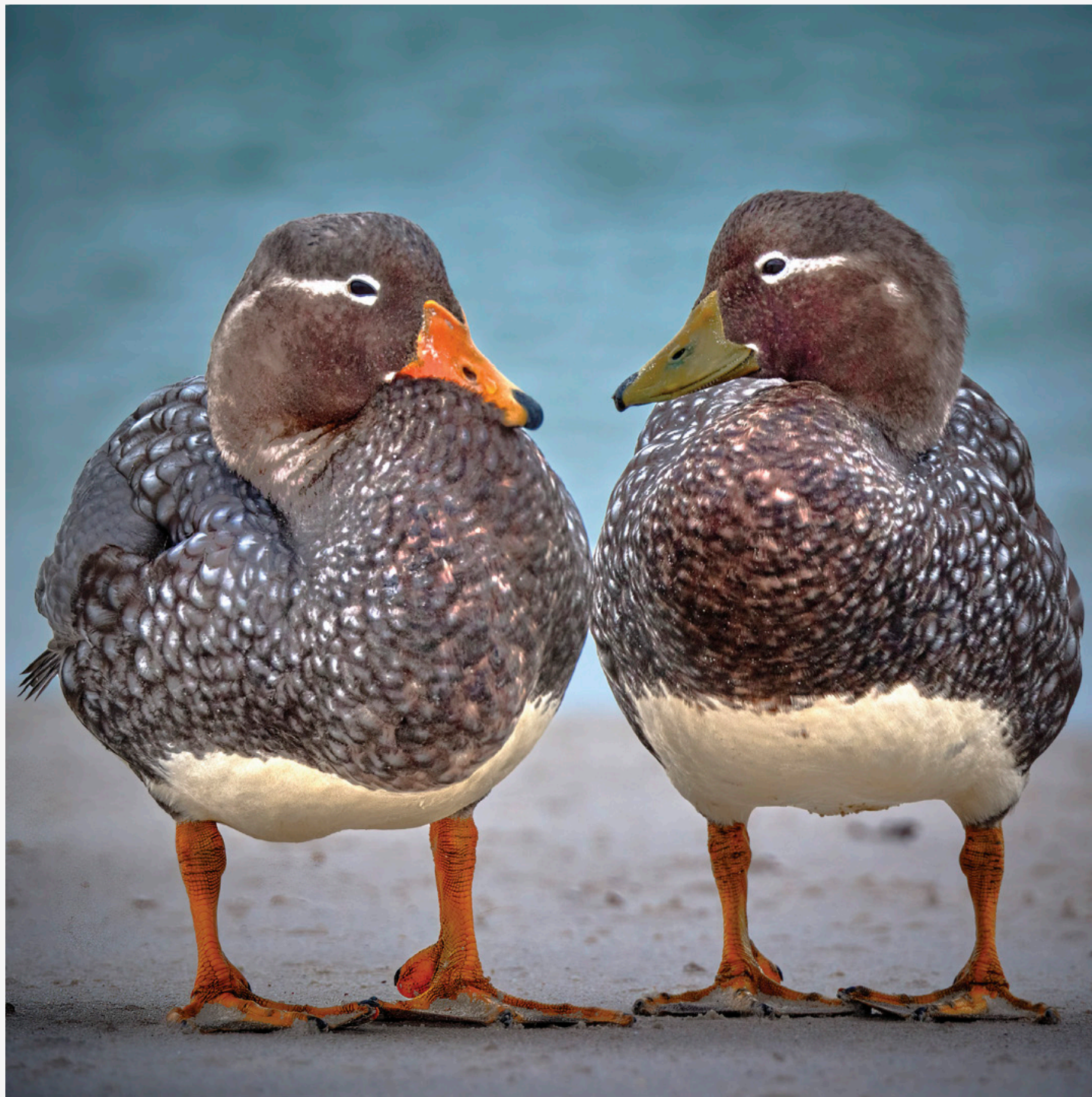
Exposure: f7.1 @ 1/1600 sec, ISO 640

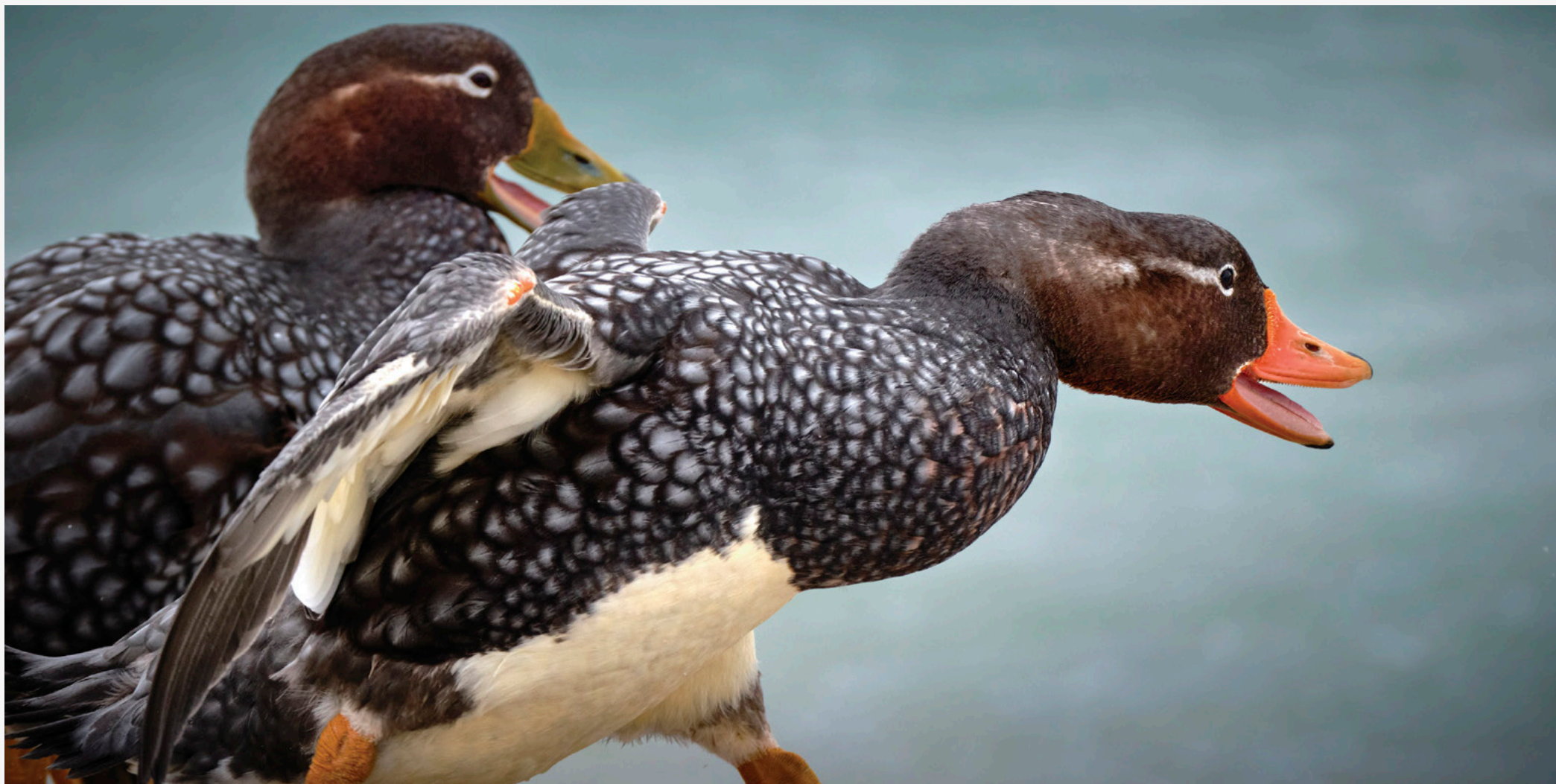
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Exposure: f8.0 @ 1/2000 sec, ISO 800

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Exposure: f8.0 @ 1/2000 sec, ISO 1000

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Exposure: f5.6 @ 1/1000 sec, ISO 6400

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Exposure: f6.4 @ 1/2000 sec, ISO 3200

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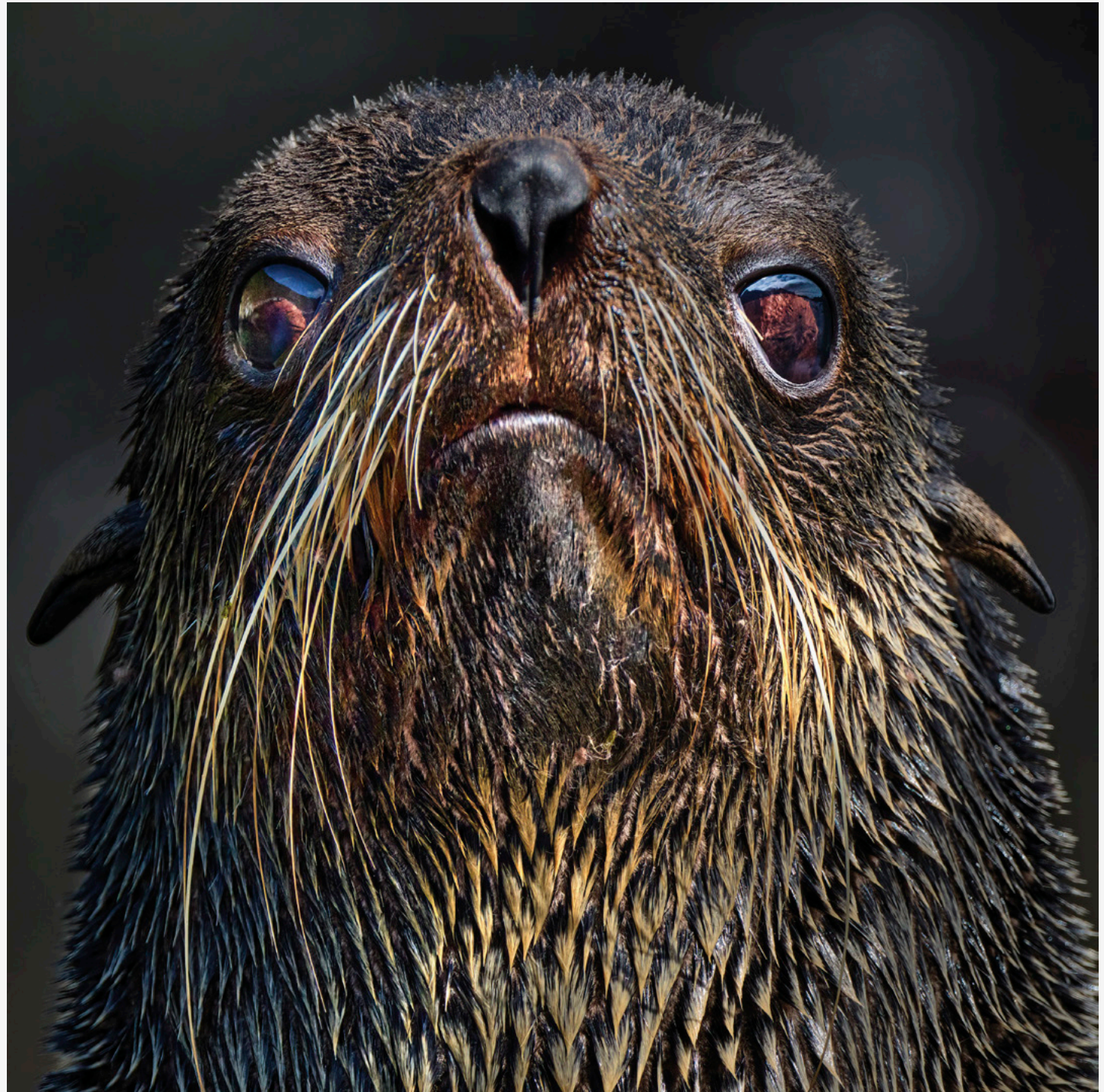


Exposure: f8.0 @ 1/2000 sec, ISO 2000

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Exposure: f8.0 @ 1/2000 sec, ISO 3200

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Exposure: f8.0 @ 1/2000 sec, ISO 160

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Exposure: f5.6 @ 1/3200 sec, ISO 320

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Exposure: f5.6 @ 1/480 sec, ISO 80

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Exposure: f8.0 @ 1/500 sec, ISO 400

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Exposure: f8.0 @ 1/500 sec, ISO 400









WHITE

Exposure: f8.0 @ 1/3200 sec, ISO 50

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Exposure: f5.0 @ 1/2500 sec, ISO 100

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Exposure: f5.6 @ 1/250 sec, ISO 200

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Exposure: f8.0 @ 1/250 sec, ISO 200

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Exposure: f9.0 @ 1/250 sec, ISO 200

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Exposure: f11.0 @ 1/160 sec, ISO 200

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Exposure: f7.1 @ 1/250 sec, ISO 250

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Exposure: f5.6 @ 1/250 sec, ISO 400

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Exposure: f11.0 @ 1/250 sec, ISO 400

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ICE

Exposure: f6.3 @ 1/500 sec, ISO 100

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Exposure: f5.6 @ 1/2000 sec, ISO 80

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Exposure: f8.0 @ 1/1000 sec, ISO 100

PORTFOLIO

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Exposure: f10.0 @ 1/800 sec, ISO 50

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Exposure: f5.0 @ 1/1000 sec, ISO 50

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Exposure: f3.5 @ 1/2500 sec, ISO 100

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Exposure: f3.2 @ 1/1000 sec, ISO 50

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Exposure: f5.6 @ 1/1600 sec, ISO 80

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Exposure: f11.0 @ 1/100 sec, ISO 50

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Exposure: f8.0 @ 1/1000 sec, ISO 100

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Exposure: f4.5 @ 1/400 sec, ISO 200

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EVIDENCE











Exposure: f8.0 @ 1/160 sec, ISO 50

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Exposure: f8.0 @ 1/160 sec, ISO 50

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Exposure: f8.0 @ 1/160 sec, ISO 50

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Exposure: f16.0 @ 1/250 sec, ISO 100

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Peter Eastway - Biography

- 1958 Born Melbourne, Victoria
- 1960 Moved to Sydney, NSW
- 1974 First place, Northern Sydney Schools Photography Competition
- 1976 Joined Mosman Camera Club and met Elizabeth Lough
First place, Snap Your Cat, Whiskas pet food photography competition
- 1977 Santa Claus photographer, Neutral Bay
- 1978 Bachelor of Economics, Sydney University
- 1979 First place, Goethe Institute Photographic Competition for Young Australians

Career Highlights

- 1978 First photos published in Australian Photography magazine monthly competition
First surfing photos published in Australian Surfing World Magazine
- 1980 Became regular contributor to Australian Camera Craft Magazine
- 1981 Inclusion in the international Minolta Mirror (annual), published in Japan
- 1988 Ferry to Mosman book and exhibition with Paul Burrows and Phillip Ramsden for the Australian Bicentennial Celebrations
- 1986 Associate of Australian Institute of Professional Photography
AIPP Kodak Achievement Award
- 1995 First issue of Better Photography magazine, published with wife Kathie – still being published in 2026
- 1995 Master of Photography, AIPP
- 1998 Purchased Australian Surfing World magazine with Doug Lees, Mark Eymes and John (Reggae) Elliss
- 2001 First issue of Better Digital magazine, co-published with Robin Nichols, published until 2013
- 2004 First issue of Better Photoshop Techniques magazine, co-published with Robin Nichols and Philip Andrews, then published until 2013.
Surfing World shoot in the Mentawai Islands, Indonesia with Danny Wills, Dean Morrison, Jay Thompson, Matt Wilkinson, Mitch Coleburn, Tim Baker and Lance Knight.
- 2005 Chairman, Australian Professional Photography Awards, held for six years.
- 2006 AIPP Grand Master of Photography
Panasonic Japan – camera range catalogue shoot

- Chillfactor Magazine – Niseko shoot
- 2008 Adobe Lightroom – research trip with Adobe programmers in Tasmania with Mikkel Aaland
Panasonic Japan – second camera range catalogue shoot
- 2009 First voyage to Antarctica, South Georgia and the Falklands
PNG shoot for Tourism PNG
- 2012 Apple uses iceberg photograph for Macbook Pro TV commercial
- 2012 Phase One – produced Capture One 6 instructional video series in Denmark
- 2006 Dairy Australia book project with Ken Duncan
- 2010 The Pilbara Project with Christian Fletcher, Les Walkling, Tony Hewitt and Michael Fletcher. The genesis of the Ninety Degrees Five (ND5) collective.
- 2012 Australian postage stamp – Farming Australia series
- 2014 Introduced International Landscape Photographer of the Year Awards with David Evans and Nathan Oxley
- 2015 Antarctica shoot with Abraham Joffe for Tales By Light television series, in partnership with Canon, Nat Geo Channel and (subsequently) Netflix.

Exhibitions

- 1979 Photography for Living With, Cave Group, Printers Gallery, Crows Nest, NSW
Goethe Institute Travelling Exhibition, West Germany
- 1981 Festival of Sydney Photography, A Creative Approach, NSW
- 1988 Ferry To Mosman - Australian BiCentennial Celebration, Mosman with Paul Burrows and Phillip Ramsden
- 2003 Away - exhibition and book with David Oliver, Gallery Xposure, Rozelle, NSW
- 2004 Spirit exhibition, Neutral Bay, NSW with Joanne Felk, Tania Niwa and David Oliver
- 2011 Rockhopper, Gaffa Gallery, Sydney
The Pilbara Project, FORM Gallery, Perth,
The Pilbara Project, Courthouse Gallery, Port Hedland
- 2012 The Pilbara Project: The Photographers' Cut, Midlands, Perth
The Pilbara Project, Sofitel Hotel, Melbourne
ND5 Travel Expo, Exhibition Halls, Perth
The Pilbara Project, Oz Fest, New Delhi, India
South West Light, Yallingup Gallery, Yallingup
- 2013 At The Edge of the Light, Australian High Commission, Wellington,

- New Zealand
At The Edge of the Light, WPPI Exhibition, Las Vegas, USA
At The Edge of the Light, The Digital Show, Melbourne
2016 Shark Bay - Inscription, Lynton & Kay Gallery, Perth
- 2014 2016 Shark Bay - Inscription, Maud Creative Gallery, Brisbane
At The Edge of the Light, Millenium Public Art Gallery, Blenheim, New Zealand
- 2015 North + East, Maud Creative Gallery, Brisbane
Earth Matters, Monash Gallery, Melbourne
- 2016 2016 Shark Bay - Inscription, Denham, W.A.

Major Awards

- 1995 NSW AIPP Professional Photographer of the Year
- 1995 AIPP Australian Landscape Photographer of the Year
- 1996 NSW AIPP Professional Photographer of the Year
- 1996 AIPP Australian Landscape Photographer of the Year
- 1996 AIPP Australian Professional Photographer of the Year
- 1998 AIPP Australian Landscape Photographer of the Year
- 1998 AIPP Australian Professional Photographer of the Year
- 2004 NSW AIPP Professional Photographer of the Year
- 2004 AIPP Australian Illustrative Photographer of the Year
- 2005 Grand Award, WPPI, Commercial Category
- 2007 New Zealand Overseas Photographer of the Year
- 2008 Grand Award, WPPI, Commercial Category
- 2009 1st, 2nd, 3rd Landscape Category, WPPI, Commercial Category
- 2009 Kodak Award of Distinction, WPPI
- 2010 Finalist, International Section, FEP European Professional Photographer of the Year Awards
- 2010 1st Place, SWPP and BPPA, Natural World Category, UK
- 2010 NSW AIPP Landscape Photographer of the Year
- 2010 NSW AIPP Commercial Photographer of the Year
- 2010 NSW AIPP Professional Photographer of the Year
- 2011 Finalist, FEP European Fine Art Photograph of the Year
- 2013 NSW Landscape Photographer of the Year
- 2018 AIPP Photography Book of the Year (Middlehurst – Middle Earth)
- 2019 NSW AIPP Professional Photographer of the Year
- 2019 AIPP Australian Professional Nature Photographer of the Year



Peter Eastway's
PHOTO PROCESS
CREATIVE & TECHNICAL ATELIER

Photo Process is a series of video tutorials that shares a wide range of techniques, concepts and processes that I use every time I take a photograph. These processes have evolved over 40 years of photography.

When teaching photography, I find many students have great ideas, but don't know how to implement them. Or they have great technical skills, but nothing to use them on! While I can help solve their immediate problems, the solution is relying on my skills, not theirs. And unfortunately it's not possible to transfer all of my knowledge and experience in a few hours or even days.

I'm also asked, how do I seem to immediately know what to do when I'm faced with a subject? Why do I always seem to have a solution? The answer is my 'database' of skills and influences collected throughout my career. It's my professional experience.

So how do I share this experience? The aim of **Photo Process** is to collect these skills, influences and experiences into a single location so they can be easily shared with photographers searching for their own answers. It's a knowledge bank of what I

use when I create my photographs, so if you like how I work, the answers are in **Photo Process**!

When you join **Photo Process**, you receive:

- Access to the **Photo Process** section of the website with over 80 video tutorials in categories – Capture, Composition, Post-Production, Influences and Output. It is a lifetime subscription, so there's no hurry to view all the content.
- A comprehensive portfolio review by Peter – you can submit up to 10 images for critique, feedback and appraisal. The written report will be presented as a PDF.
- A personally printed, signed and embossed A2 print by Peter on Canson stock using archival pigment inks from Epson – and you can select the photograph you'd like printed from his website (www.petereastway.com). The print is unframed and postage is included.

For full details, visit the Better Photography Education website and follow the menu to Photo Process

www.betterphotographyeducation.com



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Almost Untouched

Antarctica, South Georgia, South Sandwiches, Falklands

Written and photographed by Peter Eastway

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