



PORTFOLIO SERIES

# CHILE

Photographs by Peter Eastway

PETER EASTWAY



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# CHILE

Photographs by Peter Eastway



## CHILE

Chile is an undiscovered gem. Well, sort of. Locations like Easter Island and Patagonia are hardly undiscovered, yet they're not like Paris or Rome in terms of crowds and congestion. And you have to be a particular type of traveller or photographer who enjoys remote locations and experiencing the great outdoors.

Some ten years ago I did a job for the Qantas inflight magazine, travelling to Patagonia, the Atacama Desert and Easter Island. My brief was the best: come back with some nice photos for the magazine! Everything else was left up to me.

Since then, I've always thought a similar itinerary would make a great photo tour - which is what we did in May 2025. The Holiday Inn hotel at Santiago's airport became our hub for visiting our three locations - they couldn't have been further apart. Chile is a long thin strip of land and to get to our locations required flights (and sometimes long drives as well), north, south and west.

Easter Island is called the most remote inhabited location on earth.

Although I'd visited most of the locations several times before, it always surprises me how different they are - at different times of the year or with different weather conditions.

One aspect that was different for me on this trip was a new camera system. I used the Fujifilm GFX100S II with a range of lenses. Although the quality doesn't match my Phase One gear, it is far more versatile in terms of ISO, autofocus and lens selection. And it's lighter and easier to use in difficult situations, so in someways it was like visiting Chile with a completely fresh outlook.

I hope you enjoy the photos.

*Peter Eastway*



## Valparaiso

We arrived after breakfast in the coastal city of Valparaíso, Chile. It's a short drive from Santiago where we were overnighing in between tours, so we hired a photo guide. When we arrived in the centre of the old town, it was a little disconcerting to meet both the guide and an off-duty police officer who tagged along with us for the entire day, a gun clearly visible in his holster. While the locations we were visiting are very touristy, apparently visitors are great fodder for pickpockets and other less savoury characters!

The sun was well and truly up. And there wasn't a cloud in the sky, so we were dealing with harsh light and lots of reflections off the harbour waters. It wasn't an ideal situation for classic long shadows or warm, moody light, so you have to adapt to what you're presented with. For me, it was strong contrast and bold colours.

On the water, I found some wonderful old dinghies. I'm sure 20 or 30 years ago, these dinghies

would not have been so attractive, with their fresh paint and unmarked gunnels, but add the patina of age – a few knocks, scratches and faded paint – and these same vessels become more interesting, more photogenic. I guess it's a perverse side of our nature to pursue things that are a little battered and broken, rather than pristine and new.

In these situations I am underexposing, sometimes by one or two EV (stops). I am trying to keep any specular highlights under control. Subject areas with very light or no tone dilute the tonal range. You'll notice in the rendering above (as much as you can on a phone or computer screen which isn't calibrated or capable of good reproduction) that there are no real highlights. Yes, there are areas of white paint, but on a scale of 1 to 100, the 'white' is really a light grey of, say, 80%. In bright sunshine which can really swamp our subject, controlling the highlights is paramount,



I often shoot a series of photos of the same or similar subjects, with the idea of creating a set. Then when designing a book or an audio visual, the set can sit together, perhaps on consecutive pages. A set or series of images can build up a larger picture of a subject, providing more depth and understanding. For this dingy, I shot several, but in the end, felt that just this one and the one on the following page would make a strong diptych.

**Camera Data** Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR

**Exposure**

f11.0 @ 1/320 sec, ISO 640

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR  
Exposure  
f11.0 @ 1/400 sec, ISO 640

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Although shot mid-morning, there's enough angle in the sunlight to produce some strong contrast. I love the stark and simple design of the building.

**Camera Data** Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR

**Exposure**

f11.0 @ 1/2000 sec, ISO 640

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR

Exposure

f7.1 @ 1/1700 sec, ISO 400

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The laundry draping over the clothes line creates a point of interest or difference, compared to the building's geometric facade: contrast of hard rectangles with curvy blankets, plus the contrast of colours. The cat adds a further point of interest - and I shot maybe 10 frames, hoping for the right gesture from the cat.

Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR

Exposure

f11.0 @ 1/680 sec, ISO 250

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR  
Exposure  
f10.0 @ 1/480 sec, ISO 250

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## PATAGONIA

Choosing a time of year in which to travel can make a huge difference to your experience. Torres del Paine sits on the Chilean side of an area called Patagonia, known for its open spaces, dramatic mountains and fierce winds.

However, in Autumn the weather can be surprisingly mild and calm. Even better, the leaves start to turn and the reeds in the alpine tarns also change colour. Of course, there are no guarantees from year to year – the mountains are like that.

On this trip, we stayed with the Explora group of hotels and their Torres del Paine property is said to have one of the ten best hotel room views in the world. I'm not sure if they mean it's the tenth best view (because otherwise surely they'd say it was in the top five or top three room views), but there's no arguing how great it is, looking out across the crystal blue bays and lakes up to the Torres del Paine massifs themselves, with their two-tone cliff faces.

Perhaps the best part about staying at Explora

is that you're already in the perfect position for sunrise, sunset and nighttime shoots. At this time of the year, the evenings seem to have the advantage as the sun begins to head north, backlighting the mountains. Assuming they are not hidden by cloud, of course.

From the Explora hotel, we travelled mainly within the surrounding national park. While there is a charm with the early and late light, there are things to find and photograph at all times of the day, especially if there's some cloud. In fact, the one thing you are guaranteed is changing weather - if you don't like it, just wait a short while!

What I love most about Patagonia is the intricate detail you find in all aspect of Nature, from the ripples rivers create as they work their way around the jagged rocks, to the finely textured reeds that fill the shallow ponds; the wet fur of a guanaco to the distant and weathered mountain peaks.

It's definitely worth a line on your bucket list.



What I love about Patagonia is the incredibly textured foliage - leaves, branches, trees and reeds. And during autumn, the colours are simply breathtaking. Perhaps the aspect I love most about textured images like this is the depth of detail - and this is one of the reasons I still like shooting with a high-resolution sensor, even if I don't make a large print. I simply love looking at the detail on screen while editing the photograph.

**Camera Data** Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

**Exposure**

f11.0 @ 1/6 sec, ISO 200

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR  
Exposure  
f16.0 @ 29/100 sec, ISO 80

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Some 10 or 20 years ago, wildfires swept through the national park surround Torres del Paine. You can still see the burnt trees today, the trunks and branches bleached by the severe winds and weather. Now add in the colours of autumn with a telephoto lens and there are plenty of abstract patterns to be found.

**Camera Data** Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR

**Exposure**

f16.0 @ 14/25 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR  
Exposure  
f16.0 @ 71/100 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR  
Exposure  
f16.0 @ 63/100 sec, ISO 80

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Early one morning in the east of the park, we were driving down a hill when we saw bright orange light, high in the sky, amidst a blanket of swirling clouds. Gradually it became larger until we realised we were looking through a hole in the clouds; it was sunrise lighting up a snow-capped mountain. Over a period of perhaps an hour, we watched mesmerised as the clouds revealed and concealed the Towers of Paine, floating up, swirling down. Eventually the clouds all but lifted to reveal the three towers of Paine.

**Camera Data** Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

**Exposure**

f14.0 @ 1/42 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR

Exposure

f5.6 @ 1/400 sec, ISO 80

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Torres del Paine is full of shallow tarns and ponds, many of which are surrounded and intersected by banks of fine grasses and reeds. And as the seasons move to winter, the colours shift from green to orange with hints of red. Often I found a telephoto lens was best for isolating the shapes and patterns, to make simple geometric compositions.

**Camera Data** Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

**Exposure**

f16.0 @ 1/9 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

Exposure

f16.0 @ 13/100 sec, ISO 80

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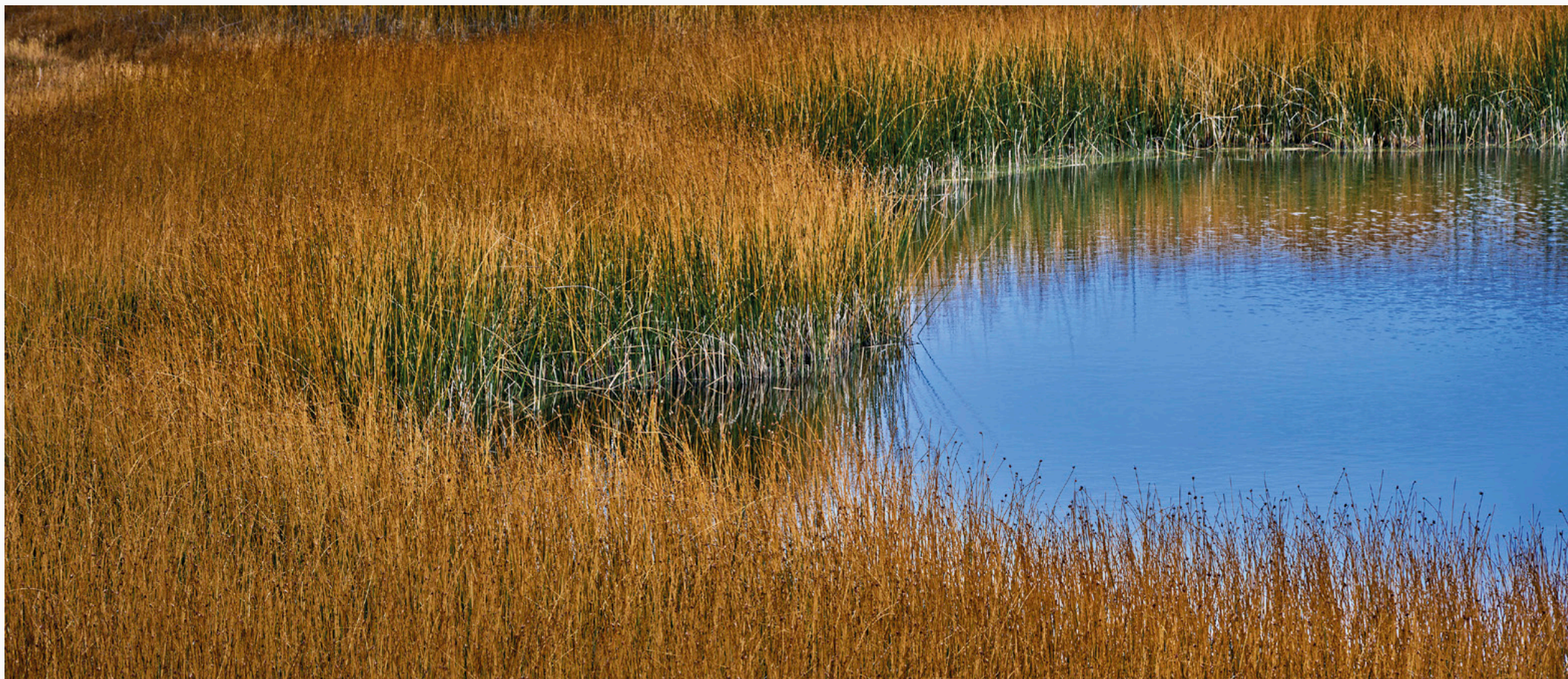
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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR

Exposure

f5.6 @ 1/70 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

Exposure

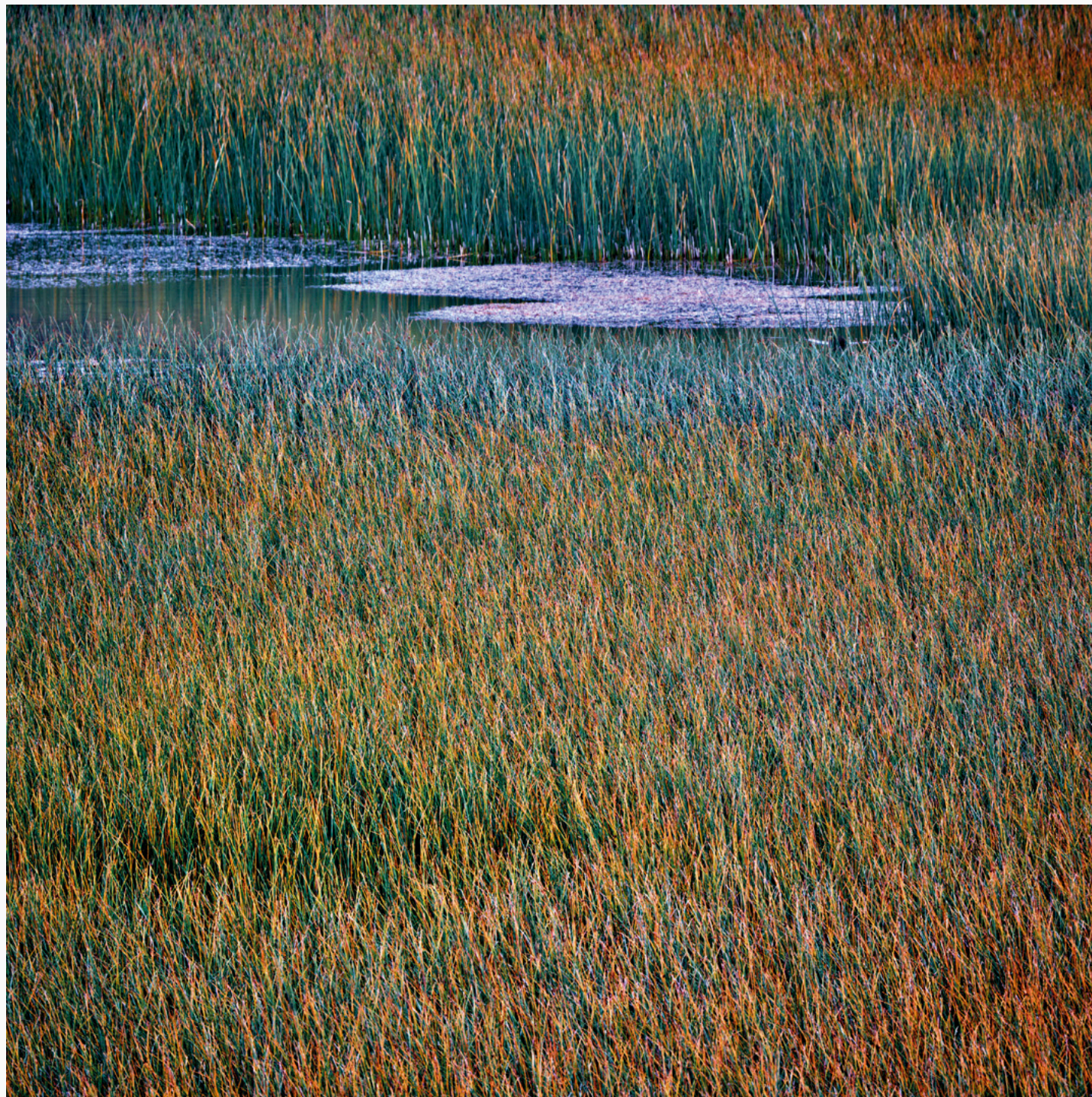
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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

Exposure

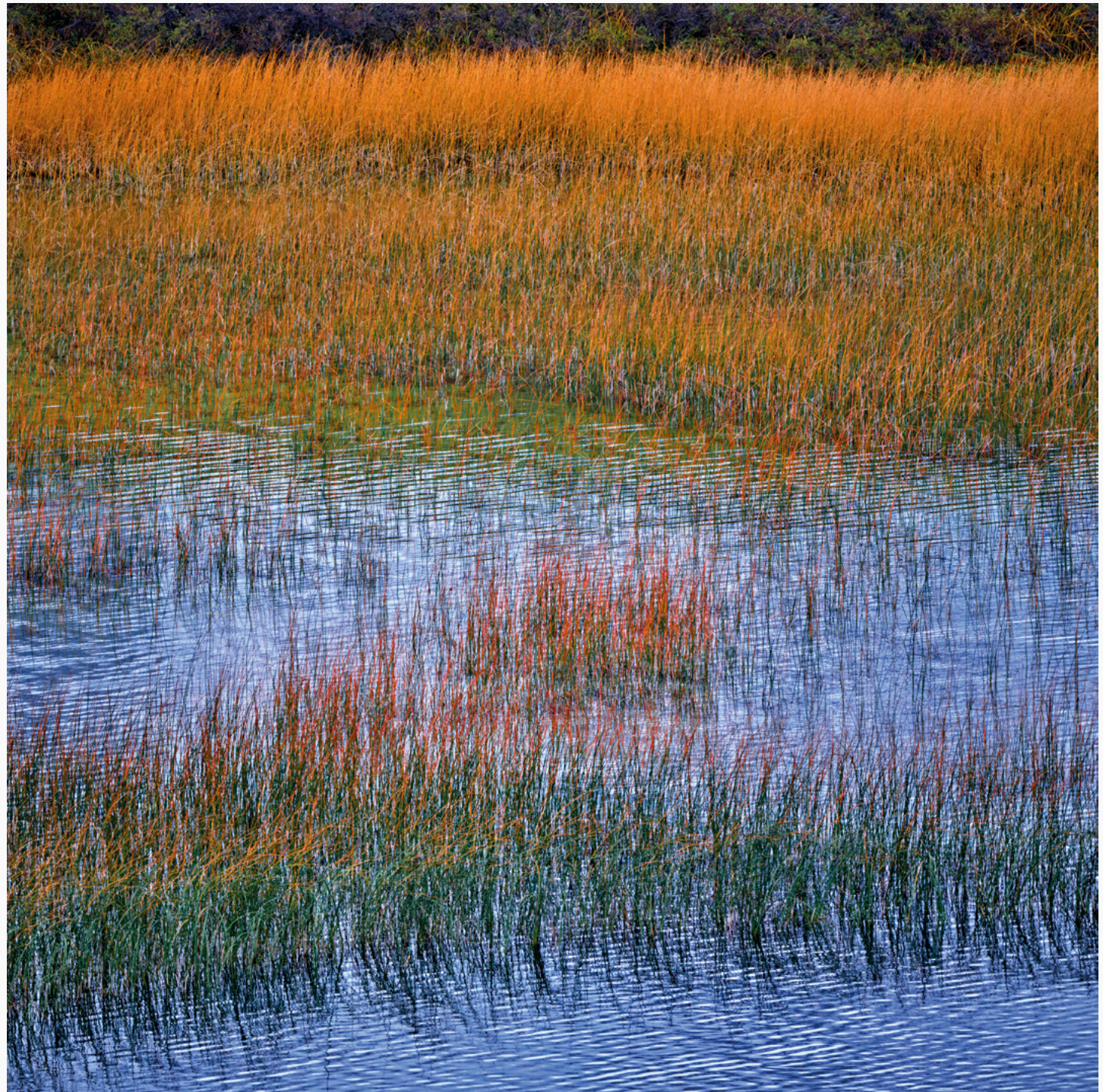
f10.0 @ 1/20 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

Exposure

f10.0 @ 1/90 sec, ISO 800

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR

Exposure

f11.0 @ 1/10 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR

Exposure

f5.6 @ 1/170 sec, ISO 125

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Cascade del Paine. The park is criss-crossed by streams and rivers negotiating a highly variable landscape.



**Camera Data** Fujifilm GFX100S II,  
GF20-35mmF4 R WR

**Exposure**  
f11.0 @ 120/1 sec, ISO 125

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The view from just below our hotel. It's hard not to come home with one or two impressive photographs.

**Camera Data** Fujifilm GFX100S II,  
GF20-35mmF4 R WR

**Exposure**  
f4.0 @ 13/1 sec, ISO 1600

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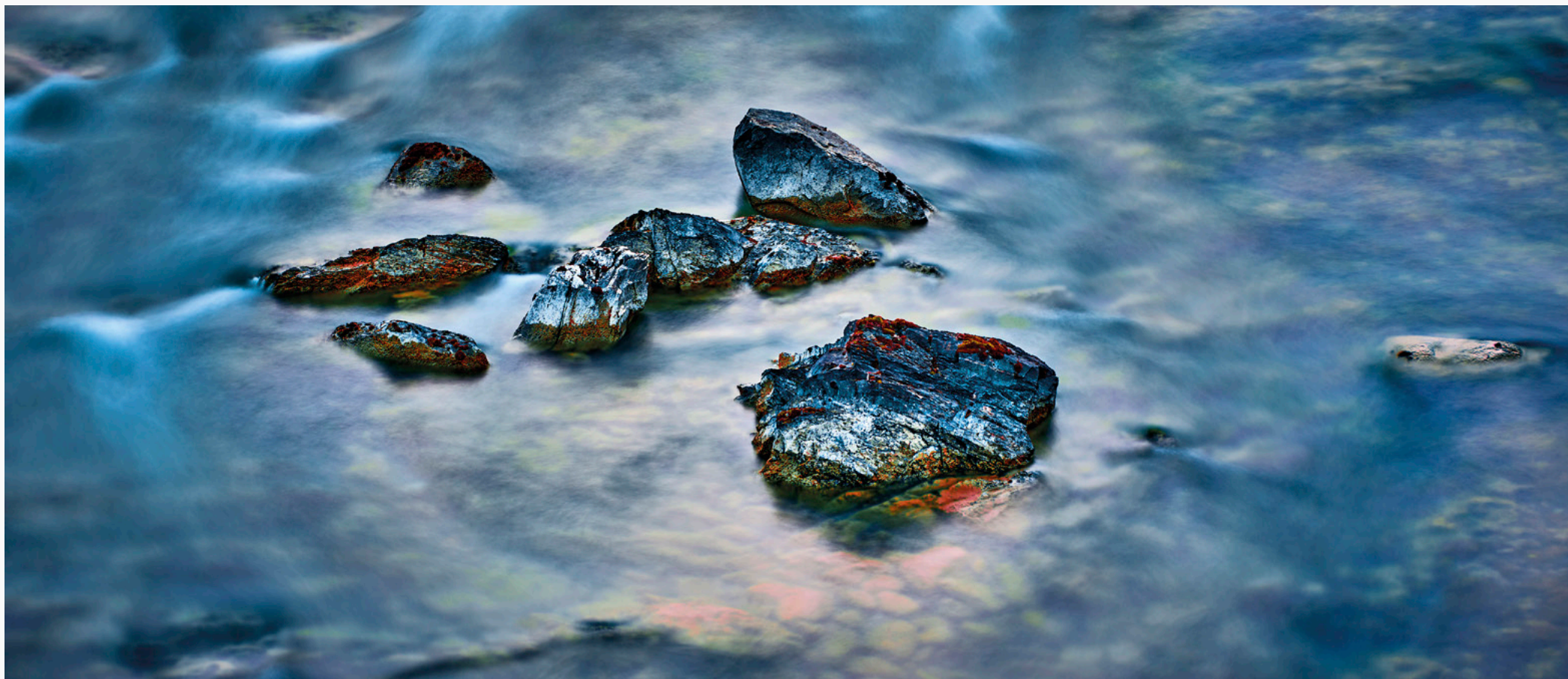
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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

Exposure

f8.0 @ 1/1000 sec, ISO 6400

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## THE ATACAMA DESERT

Llamas and alpacas up the north of South America, guanacos and vicunas down the south. This is a vicuna, greatly valued for its wool and now protected which, in part, explains why it was wandering casually through one of northern Chile's most popular tourist destinations, the Taito Geysers.

The Taito geothermal field sits at 4300 metres above sea level and if you want to see lots of steam, the idea is to get there when the surrounding air is cold and the steam best performs its magic. If you're there during warm weather or in summer, you might not see much in the way of steam, but in the cooler months, it's a matter of rugging up with an extra layer or two to keep yourself warm, but the light show is worth it.

The main problem with getting there early as we did, is that so does everyone else. So, what's the approach?

Fortunately, it's a large area and you can find quite a few angles without buses, cars and other tourists in the background. Often the steam

will cover up unwanted elements, but when it doesn't, well, isn't it wonderful that Photoshop and Lightroom can now delete unwanted objects and replace them with appropriate content.

Given the vicunas' protected status, they were quite comfortable walking through all the people and buses, but it was certainly a surprise to see them.

Although we were shooting landscapes, most of us wandered around without a tripod in the pre-dawn light and pushed the ISO. Then when the sun came up, there was no lack of light for hand-held photography – and certainly that's what you want to be shooting for wildlife!

There were three vicunas. Mum and child wandered through first, with dad following along behind. This is dad and as he moved across to an adjacent set of geysers, the sunlight was in just the right position for both the steam and the grassy hills behind. He even paused and looked back for a moment – click.











Cacti are in abundance along the banks of the  
Gautin River.

**Camera Data** Fujifilm GFX100S II,  
GF20-35mmF4 R WR

**Exposure**

f11.0 @ 91/100 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR

Exposure

f11.0 @ 3/20 sec, ISO 80

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Chaxa Lagoon is home to flamingos throughout much of the year, but we were very lucky to visit on a windless evening with the surrounding Andes reflecting in the still waters.









Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR + 1.4x

Exposure

f8.0 @ 1/2000 sec, ISO 400

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Valle de la Luna (Valley of the Moon) is very close to San Pedro de Atacama, the little town where most people stay. It is a remarkable landscape and again, I find the telephoto lens allows me to isolate areas of interest - patterns, shapes, colours. Other worldly.

**Camera Data** Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR

**Exposure**

f5.6 @ 1/500 sec, ISO 3200

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR  
Exposure  
f11.0 @ 7/5 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR  
Exposure  
f11.0 @ 3/2 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR  
Exposure  
f11.0 @ 23/10 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR  
Exposure  
f7.1 @ 1/125 sec, ISO 5000

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR

Exposure

f8.0 @ 1/27 sec, ISO 80

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Camera Data Fujifilm GFX100S II,  
GF500mmF5.6 R LM OIS WR

Exposure

f8.0 @ 1/40 sec, ISO 80

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A thermal vent on the Taito geyser field in pre-dawn light. Get there early because if the ambient temperature rises too much, the steam disappears!

**Camera Data** Fujifilm GFX100S II,  
GF20-35mmF4 R WR

**Exposure**

f4.0 @ 1/125 sec, ISO 400

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Camera Data Fujifilm GFX100S II,  
GF20-35mmF4 R WR

Exposure

f4.0 @ 1/125 sec, ISO 125

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Smaller than the guanacos down in Patagonia, the vicunas are protected, allowing their numbers to increase and the herds to feed near humans without too much fear.





















From San Pedro de Atacama, the Licancabur volcano dominates the horizon.

**Camera Data** Fujifilm GFX100S II,  
Fujifilm Fujinon GF55mm F1.7 R WR

**Exposure**

f16.0 @ 9/1 sec, ISO 80

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## EASTER ISLAND [RAPA NUI]

The moai (heads) of Easter Island and the theories and stories of their origins have changed dramatically since Kathie and I first visited the most remote inhabited island on the globe, some 40 years ago!

More recently, around 10 years ago, I visited Easter Island a second time (while shooting a story for the Qantas Inflight magazine) to find a completely different dynamic. Whereas Kathie and I were two of only a few tourists driving around the red-dirt roads in our 4WD rental, some of the roads were tarred and a national park system effectively restricted access for 60 per cent of the island to business hours – which are not really suitable for sunrise and sunset opportunities.

This system is still in place today. I can also understand why, as our plane was full of tourists

and you don't want them clambering all over the monuments.

At the one location available for sunrise visitation, I saw hundreds of people one morning awaiting the sun's arrival, proof of the island's successful tourism policy. And perhaps the most famous location where the heads are buried on a grassy mountainside, Rano Raraku, still has marked paths and vigilant rangers ensuring you don't stray too close to the heads.

Despite the restrictions, I found Easter Island a pleasure to photograph. Sure, there are lots of things you can't shoot at the time of day or night you'd like to, but the world has always had restrictions for photographers and our job is to find solutions or alternatives.



Camera Data Fujifilm GFX100S II,  
GF20-35mmF4 R WR

Exposure

f4.0 @ 30/1 sec, ISO 80

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Tongariki on Easter Island is the one location that is open for a sunrise shoot. The power of social media and a very famous photo with the sun rising directly behind the moai. We visited in the afternoon and found a rainbow instead.

**Camera Data** Fujifilm GFX100S II,  
GF20-35mmF4 R WR

**Exposure**  
f5.6 @ 60/1 sec, ISO 80

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A remote volcanic island, the coast is incredibly rugged and the shoreside stones dark and rough. Although the coastal views could be many places, they make a great background for the moai.

















Rano Raraku is where the stone heads were quarried. The mystery is how they moved them into position all around the island. In the good old days, you could walk and climb all around the site, but today it is tightly patrolled and visitors must stick to a path. I have removed the path in post-production.

**Camera Data** Fujifilm GFX100S II,  
GF20-35mmF4 R WR

**Exposure**

f4.5 @ 60/1 sec, ISO 125

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Camera Data Fujifilm GFX100S II,  
GF20-35mmF4 R WR  
Exposure  
f4.5 @ 60/1 sec, ISO 200

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Camera Data Fujifilm GFX100S II,  
GF20-35mmF4 R WR

Exposure

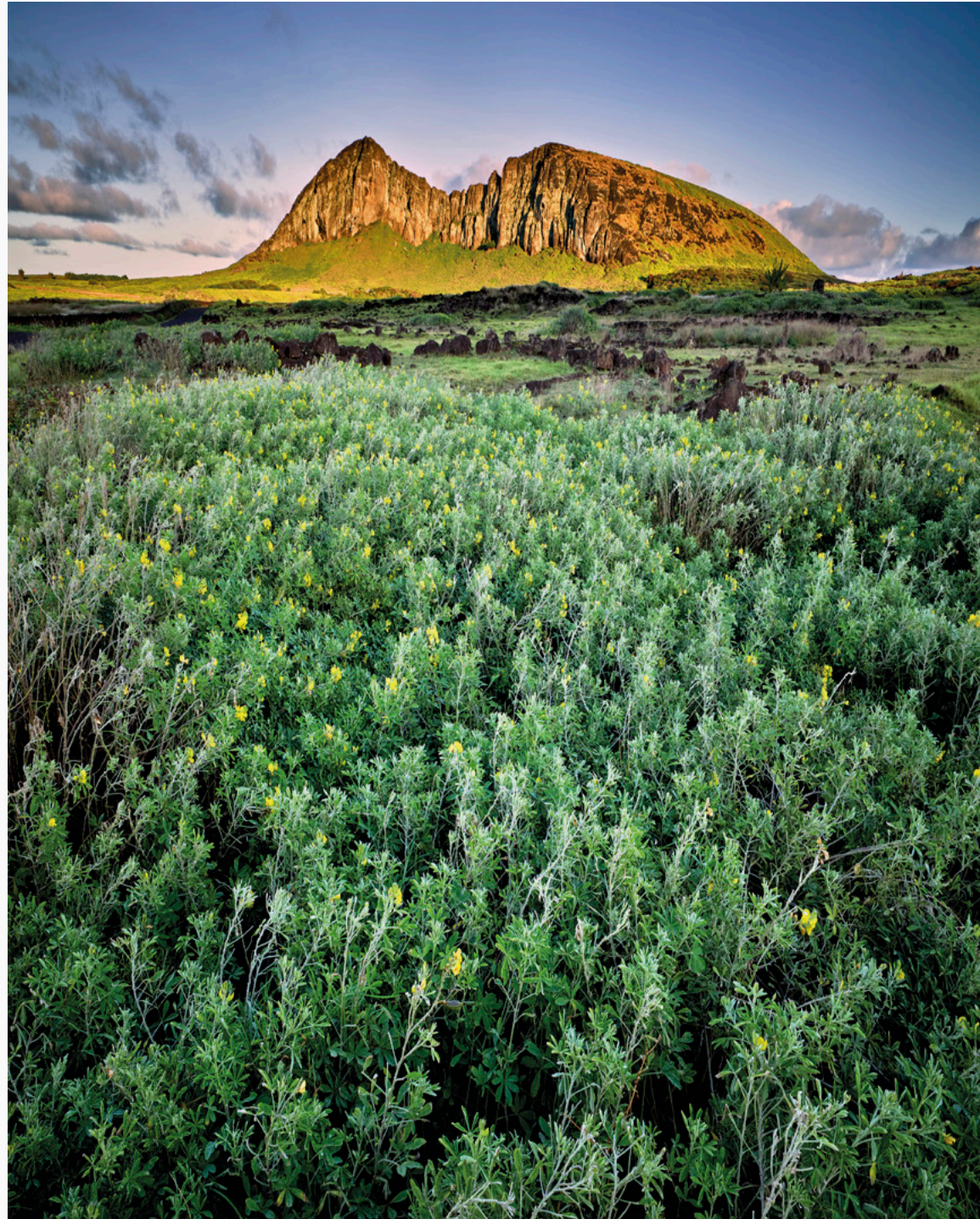
f16.0 @ 1/28 sec, ISO 200

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Camera Data Fujifilm GFX100S II,  
GF20-35mmF4 R WR

Exposure

f11.0 @ 1/120 sec, ISO 12800

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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](http://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

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