

PORTFOLIO SERIES

MYTH | BHUTAN

Photographs by Peter Eastway



PETER EASTWAY

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Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 110mm f/2.8
Exposure
f5.6 @ 1/640 sec, ISO 50

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BHUTAN

There's a strong feeling of stepping back in time when you arrive in Bhutan. Traditionally dressed guides take your bags and whisk you off to a nearby hotel for a mandatory cup of tea. You are their guest. And travelling in comfortable cars, the hosts are genuinely friendly and highly animated as you duck and weave through a busy roadside of strolling cows and smiling children.

Bhutan is an engaging mix of old and new. Most Bhutanese have mobile phones and coffee shops are springing up all around, but there isn't a single traffic light in the country (although there was for a short time a few years back in the heart of downtown Thimphu, Bhutan's capital, but with little success, the policeman was returned to duty). While most of the Bhutanese own western style clothing, travelling around the countryside you'd hardly know it. Tourism is a big part of the economy and the whole population is in on the game, from the kids at school to their grandparents in the fields.

Yet what you experience in Bhutan is authentic – the real

deal. There is a deep-seated belief in Buddhism and daily life is full of rituals and observances. Astrology determines the dates of religious festivals and people dress up in their Sunday best to attend – just as they have for hundreds of years.

Although Bhutan's modern history dates back to the 9th Century when Buddhism was introduced from Tibet, many of the dzongs (fortified monasteries) have been rebuilt in more recent years. Candles, it would appear, are the most common reason. Rich in ornamentation, temples and prayer rooms are potentially incendiary and it's a wonder there aren't more fires.

If you take your shoes off to enter a temple or a shrine, you should leave your camera behind because photography is forbidden – and there's something charming about this because, held in these sacred places is the true heart of a deeply seated culture that permeates the land.

And the myth that is Bhutan.

Peter Eastway



Camera Data Phase One IQ3 100MP Trichr,
Schneider Kreuznach LS 55mm f/2.8

Exposure

f3.2 @ 1/2000 sec, ISO 200

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Bhutan is an endless blanket of steep, heavily forested mountains, punctuated by small villages, temples and white chortens. Even today, many can only be reached by narrow, winding trails, skirting precipitous bluffs before disappearing again into a world of trees.

Camera Data Phase One IQ4 150MP, Schneider Kreuznach LS 240mm f/4.5. **Exposure** f4.5 @ 1/400 sec, ISO 160.







Novice monks walk briskly across the stone flagging of a protected quadrangle in Mongar Dzong, the temple's deep shadow behind.

Camera Data Fujifilm X-T3,
Fujifilm Fujinon XF8-16mmF2.8 R LM WR
Exposure
f5.6 @ 1/350 sec, ISO 160

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Paro Dzong. Monastic fortresses with huge, white-washed walls feature across Bhutan, commanding attention, but unable to dominate the alpine landscape.

Camera Data Phase One IQ4 150MP,
35 mm f/22.0-3.5
Exposure
f8.0 @ 1/1600 sec, ISO 160

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Dzong designs adapt to their location, but all have an inner temple surrounded by stone quadrangles and massive, angled walls.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 55mm f/2.8

Exposure

f4.0 @ 1/4000 sec, ISO 200

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An earnest monk deep in thought while working behind the scenes at a festival, Mongar Dzong.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 110mm f/2.8

Exposure

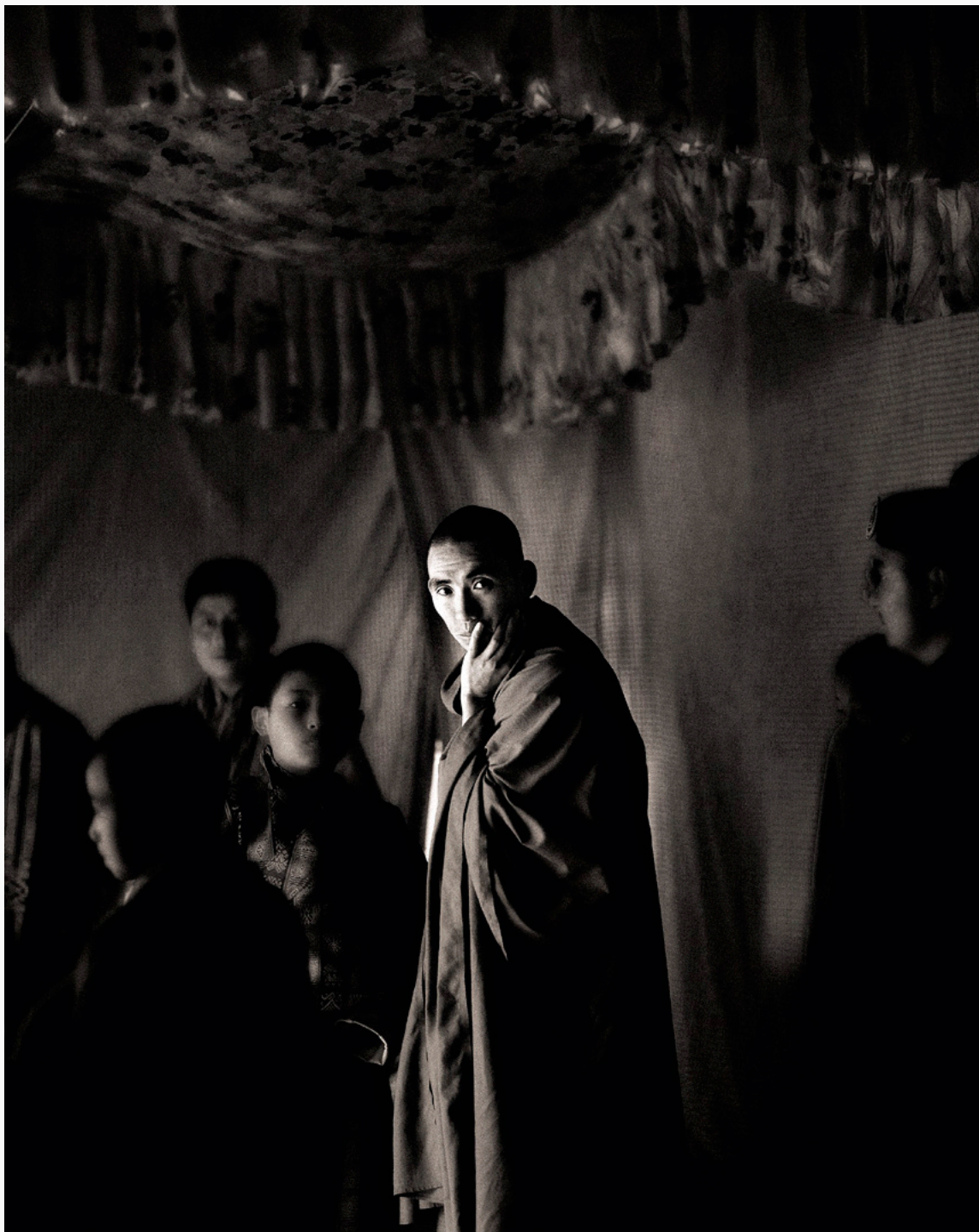
f2.8 @ 1/125 sec, ISO 1600

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Festivals are highlights on the Bhutanese religious calendar and while the heroic action is seen outside where costumed monks dance, the behind-the-scenes world is no less steeped in ritual as careful preparations are made for the next performance.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 110mm f/2.8

Exposure

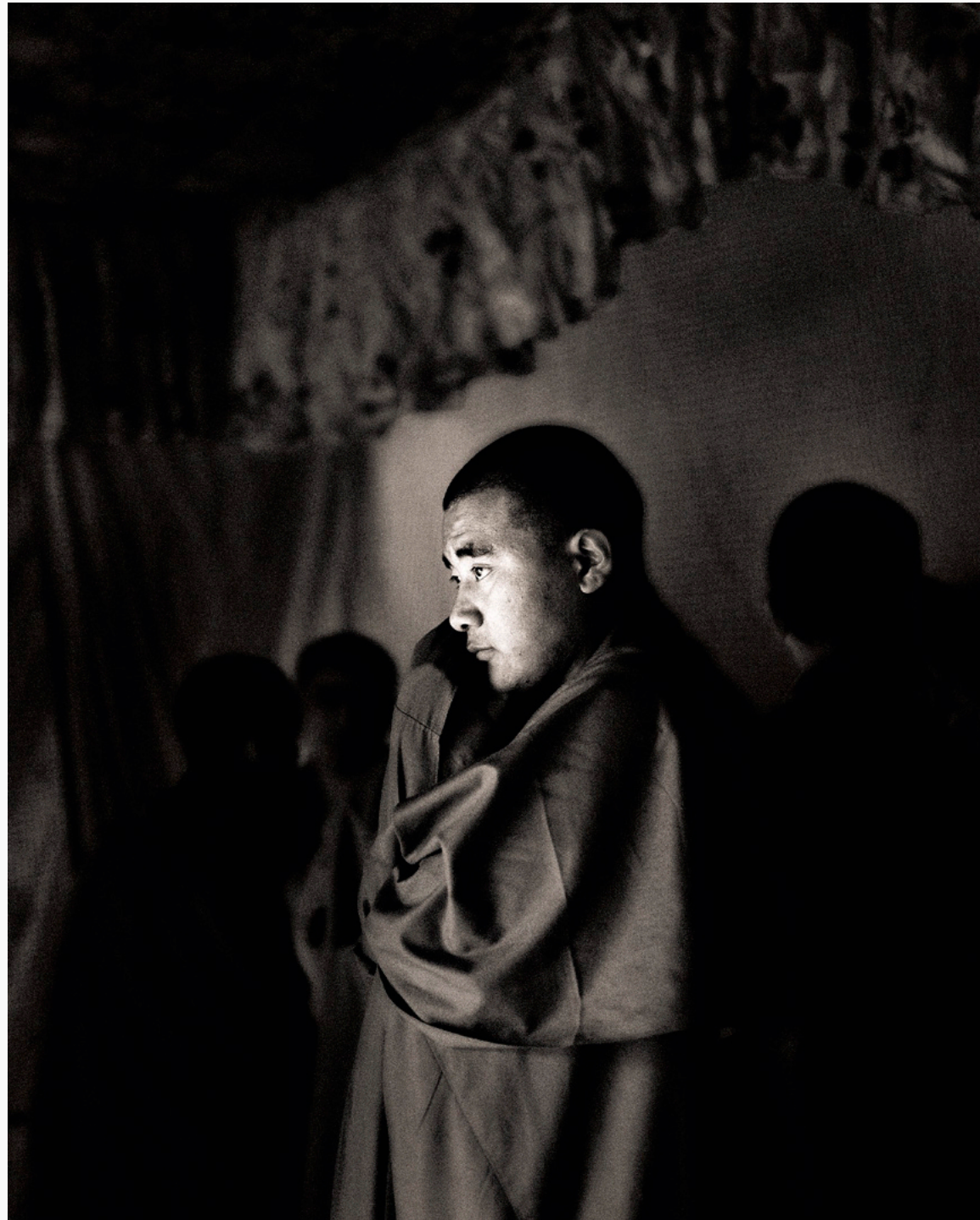
f2.8 @ 1/125 sec, ISO 1600

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Vestibule, Punakha Dzong.

Camera Data Phase One IQ4 150MP,
35 mm f/22.0-3.5
Exposure
f5.0 @ 1/15 sec, ISO 1600

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A young monk turns a large prayer wheel,
Mongar Dzong.

Camera Data Fujifilm X-T3,
Fujifilm Fujinon XF56mmF1.2 R
Exposure
f2.0 @ 1/125 sec, ISO 1250

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The visual appeal of Buddhist festival dancing is enhanced by the colourful costumes and especially the elaborate masks, each with its own story and moral message.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 110mm f/2.8

Exposure

f3.2 @ 1/125 sec, ISO 1600

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A young monk surveys the action in Mongar
Dzong's inner quadrangle..

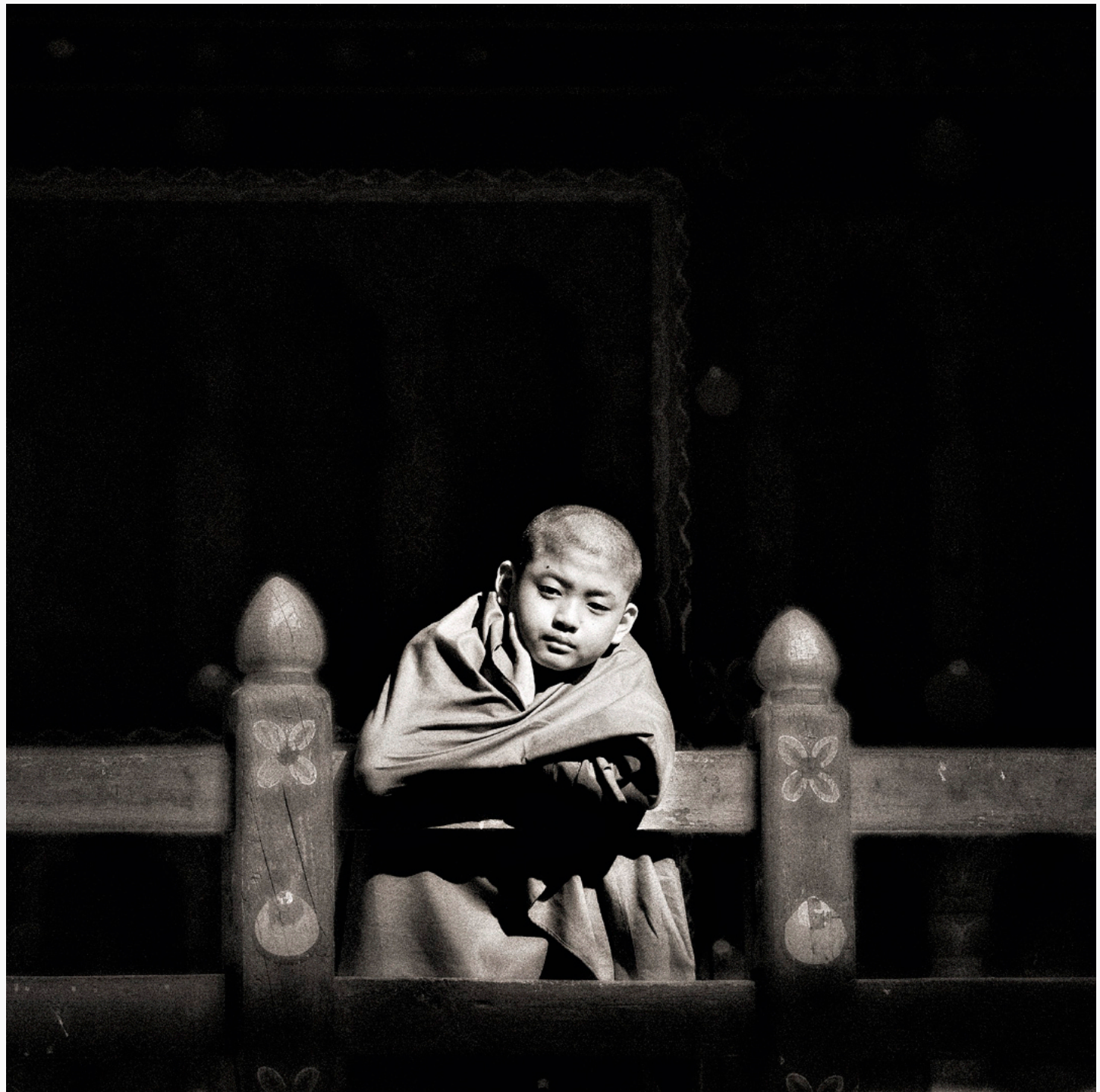
Camera Data Fujifilm X-T3,
Fujifilm Fujinon XF200mmF2 R LM OIS WR
Exposure
f5.0 @ 1/500 sec, ISO 160

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At prayer. Chedebji Chorten,
Wangi-Tronga Highway.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f4.5 @ 1/800 sec, ISO 640

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A monk concentrates while blowing on his horn at a Buddhist ceremony in a private home..

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 110mm f/2.8

Exposure

f3.5 @ 1/60 sec, ISO 1600

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Prayer flags begin with rich black ink for the text and sometimes brightly coloured backgrounds, but following the impermanence of everything in this world, deteriorate with time and weather.

Camera Data Fujifilm X-T3,
Fujifilm Fujinon XF200mmF2 R LM OIS WR
Exposure
f2.0 @ 1/480 sec, ISO 80

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Fletching. Archery is popular in Bhutan. You'll find archery ranges all around the countryside, even in small villages where a makeshift range will be created between the houses.

Camera Data Fujifilm X-T3, Fujifilm Fujinon XF200mmF2 R LM OIS WR. **Exposure** f2.0 @ 1/1000 sec, ISO 80.











Cattle are led from their stalls in the village up into the surrounding hills for the day.
Tshangkha.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 55mm f/2.8

Exposure

f5.6 @ 1/125 sec, ISO 100

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Dressing up in a Western fairy costume
contrasts with the distinctly Bhutanese stairs.

Camera Data Phase One IQ3 100MP Trichr,
Schneider Kreuznach LS 110mm f/2.8

Exposure

f2.8 @ 1/2000 sec, ISO 800

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Bhutanese elder, Tshangkha.

Camera Data Phase One IQ4 150MP,

23mm Rodenstock

Exposure

f8.0 @ 1/100 sec, ISO 50

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Early morning, road to Eastern Bhutan.

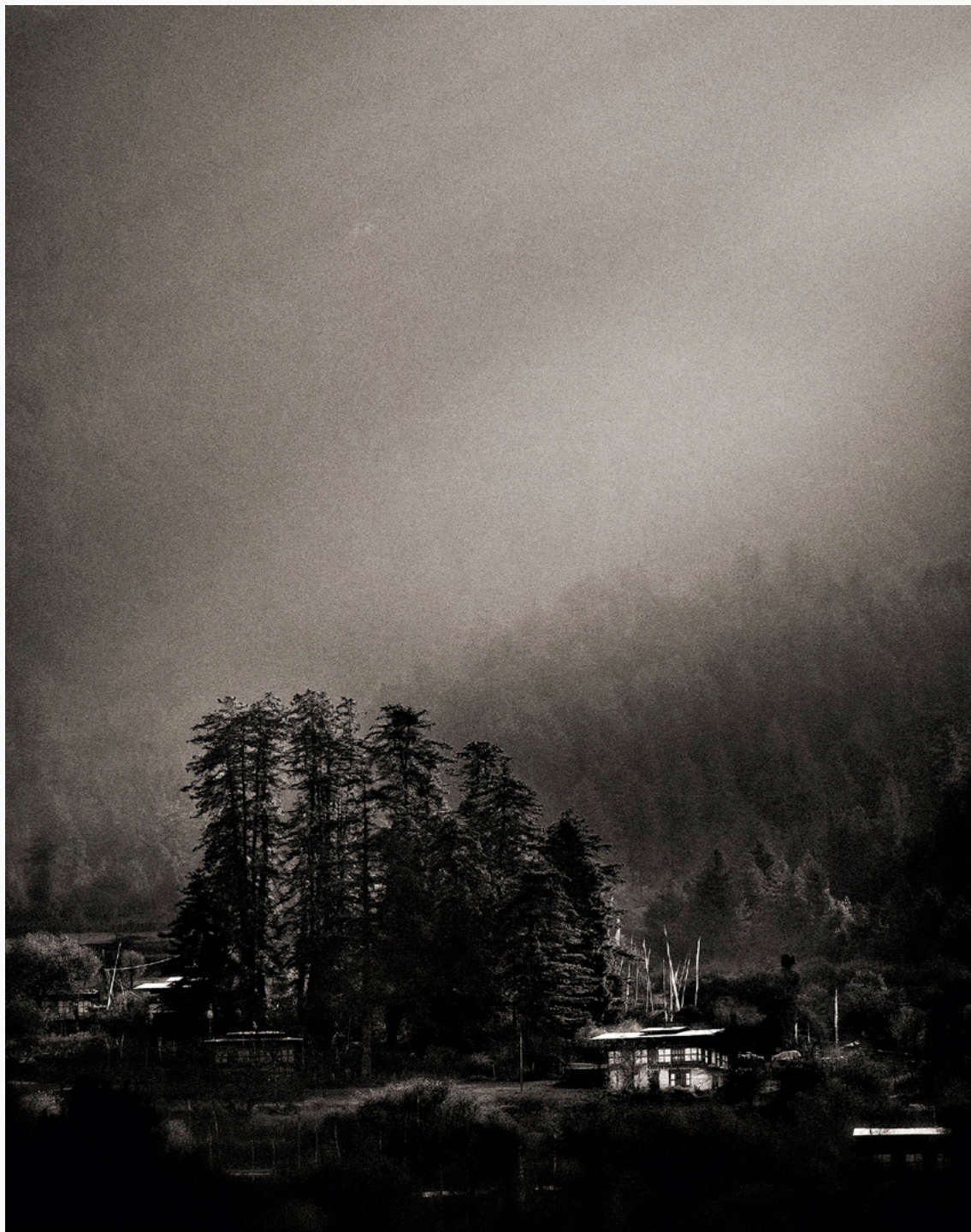
Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5
Exposure
f5.6 @ 1/1250 sec, ISO 160

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Looking west from Chelela towards the mountains above Haa.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f5.6 @ 1/1250 sec, ISO 50

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Eastern Bhutan is heavily forested.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f5.6 @ 1/2500 sec, ISO 50

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Near Pelela.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f5.6 @ 1/2000 sec, ISO 400

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Cloud structure near Pelela.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f11.0 @ 1/200 sec, ISO 50,
exposure averaging

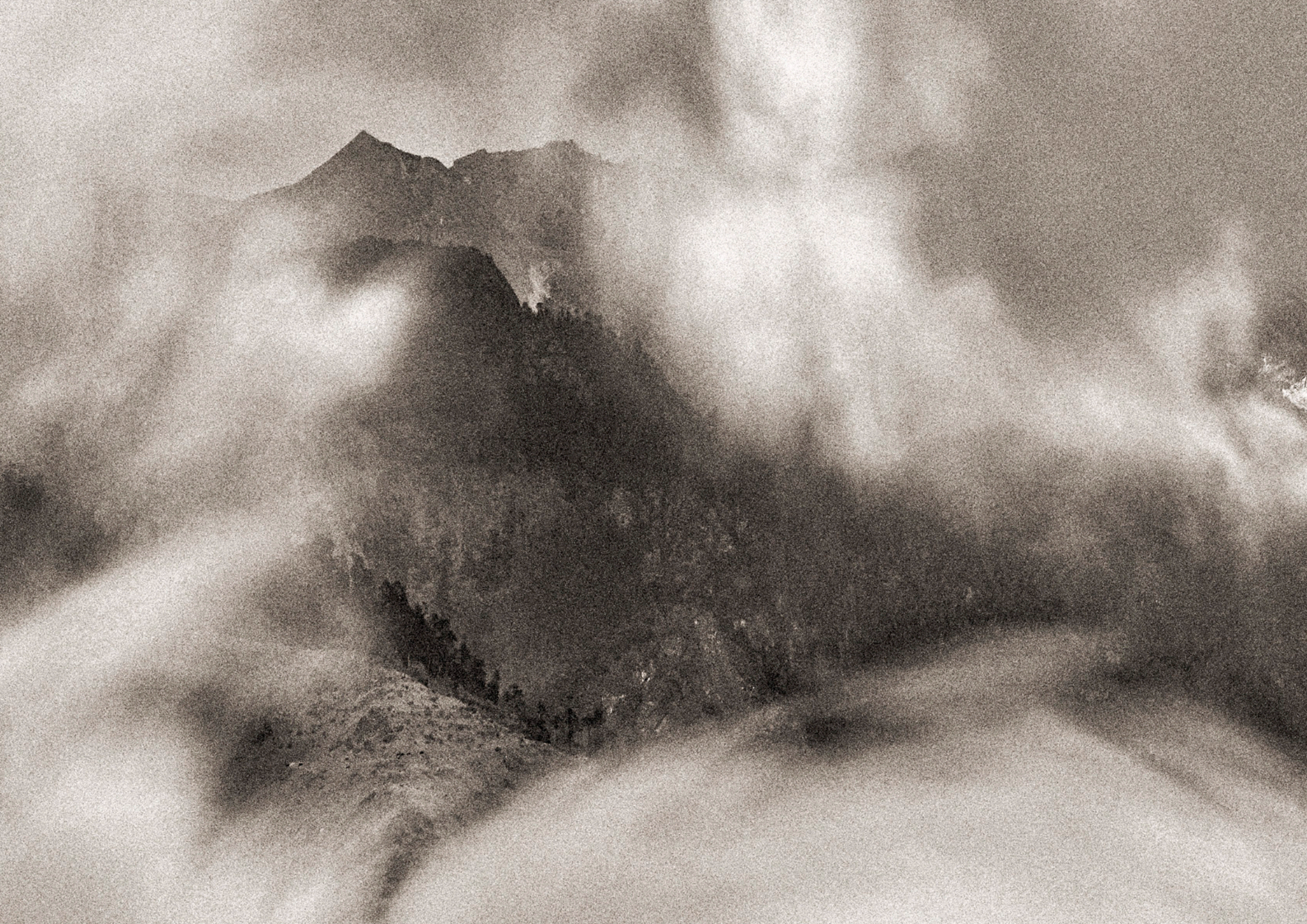
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Clouds, Dochula.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f11.0 @ 1/400 sec, ISO 50,
exposure averaging

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Clouds and temple, above Punakha.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 240mm f/4.5

Exposure

f11.0 @ 1/200 sec, ISO 50

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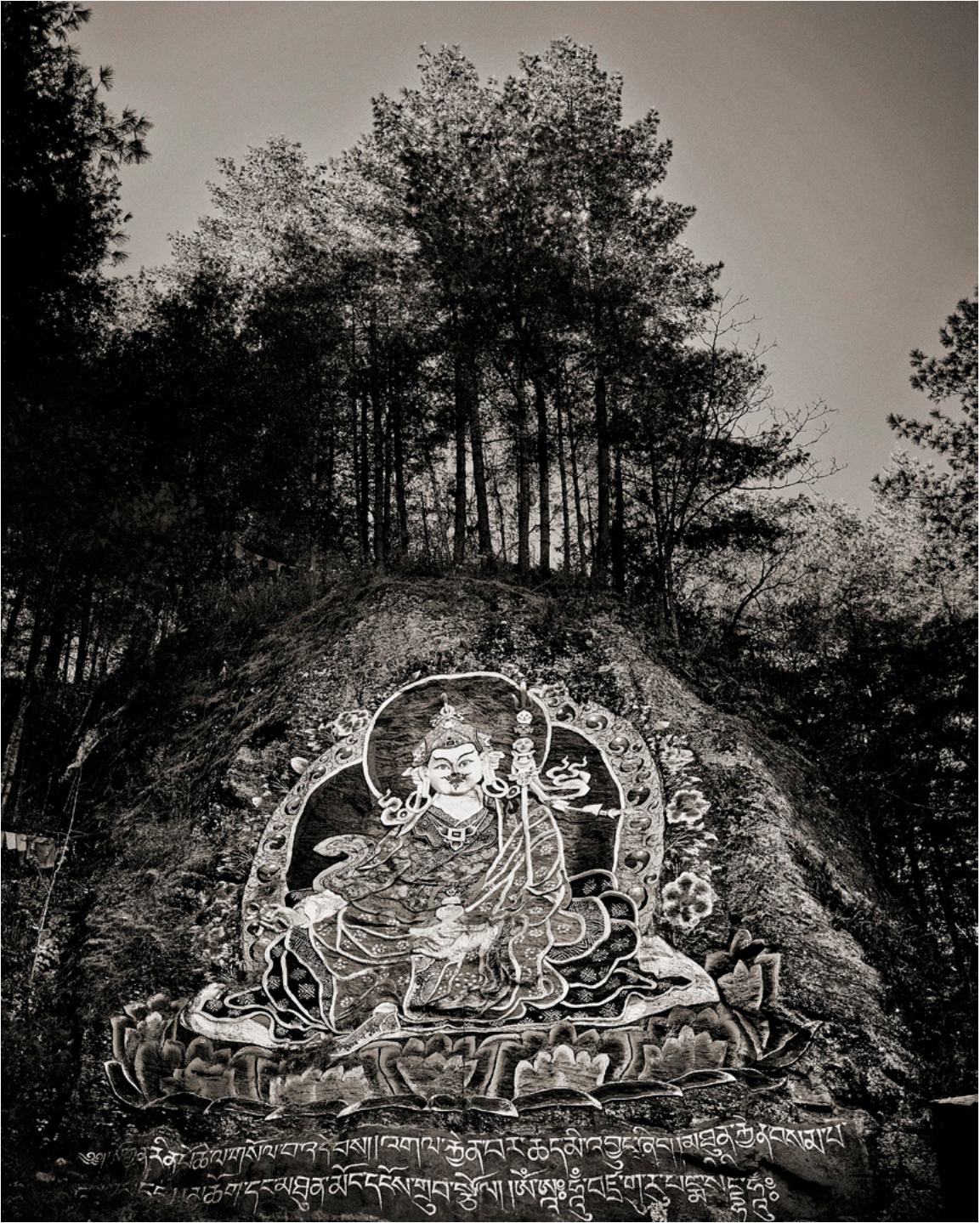


Buddhist rock painting on the road to Tango,
outside Paro.

Camera Data Phase One IQ4 150MP,
Schneider Kreuznach LS 55mm f/2.8
Exposure
f5.6 @ 1/500 sec, ISO 400

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Chorten in fields, Ura.

Camera Data Phase One IQ4 150MP,

0 mm f/4.5-32

Exposure

f6.3 @ 1/1600 sec, ISO 160

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Buddha Dordenma, Thimphu.

Camera Data Phase One IQ4 150MP,

35 mm f/22.0-3.5

Exposure

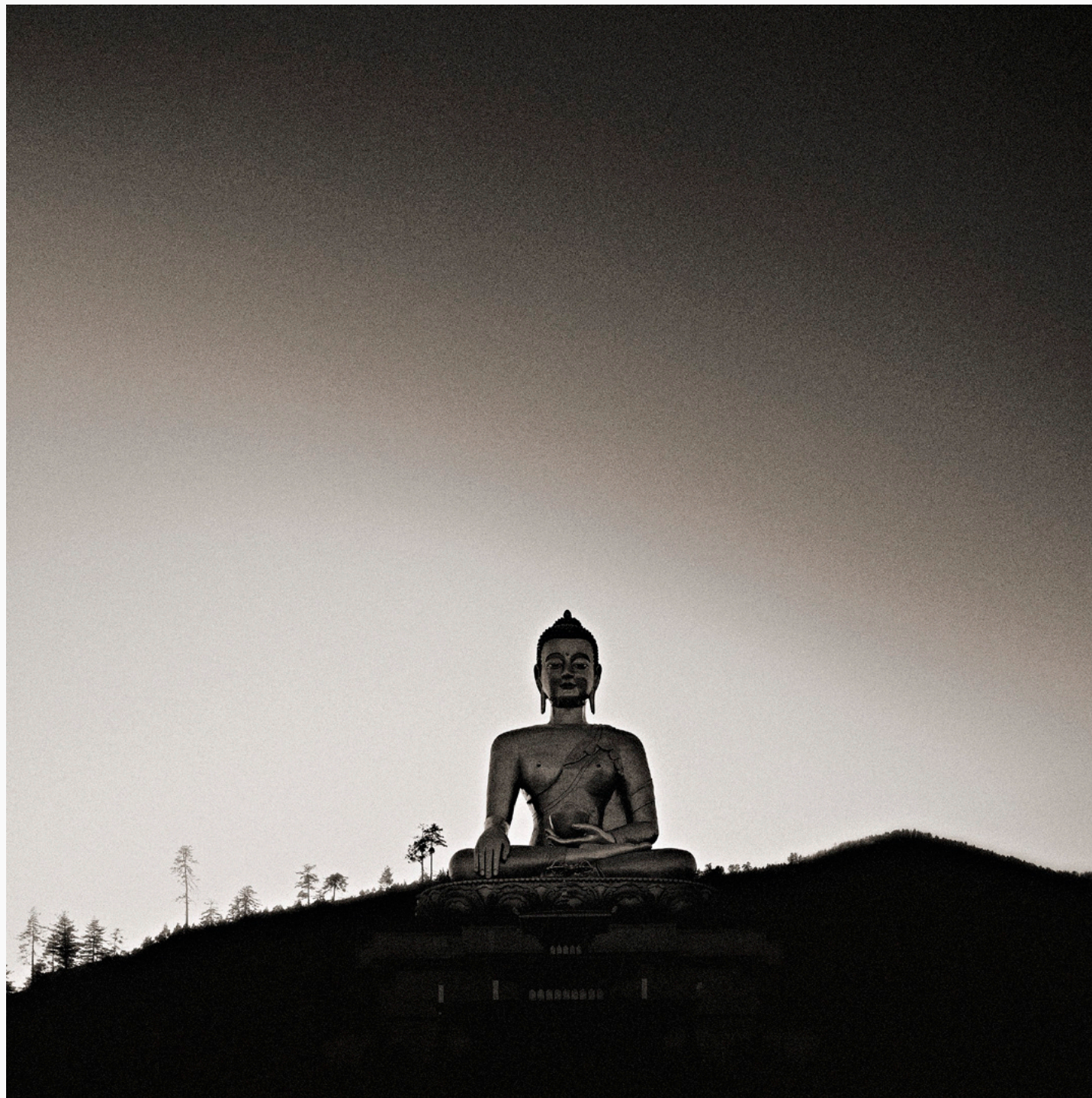
f5.0 @ 1/1600 sec, ISO 100

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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

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