

PORTFOLIO SERIES

NORTH | WEST PASSAGE

Photographs By Peter Eastway

PETER EASTWAY

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NORTH | WEST PASSAGE

Photographs By Peter Eastway

THE NORTH WEST PASSAGE

For Polar explorers, the North West Passage has almost legendary status. History tells of many expeditions that tried and failed to find a short cut through the polar ice, navigating through a labyrinth formed by islands and sea ice. In winter, it's hard to tell what is land and what is not.

Of course, the first nation peoples of this area have known their way around these areas and while they may not have had the long distance journeys in mind, they were certainly better adapted to life above the Arctic Circle.

Aurora Expeditions mainly offers voyages around Svalbard and to the east of Greenland, including Iceland. However, once or twice a season, they venture a little further west into Canadian waters – an area more correctly called Nunavut.

We flew into Cambridge Bay to start our voyage, which sits in the south west of the Canadian Arctic Archipelago. It's a tiny settlement with unpaved roads and rudimentary architecture, designed to survive rather than impress. I had to keep reminding myself that I was visiting at the end of summer and that in a few months, much of the water surrounding the islands would be turned to ice.

As we travelled north, we concentrated on the natural world, encountering polar bears, musk oxen, narwhales and

Beluga whales. But as remarkable as the landscape is, what I respond to the most are the deteriorating signs of man: ageing research stations and government outposts that are hardly surviving the furious Arctic conditions.

From Baffin Island and Pond Inlet, we crossed the bay to the west coast of Greenland and gradually made our way south to the capital Nuuk. Not yet an American state, its population of 57,000 are stretched around the southern coasts in often tiny settlements. Another 'sign of man', this time surviving and even thriving inspite of the climatic conditions.

The small fishing villages and towns are directly adjacent to towering peaks and calving glaciers – it really is a remarkable feat of cohabitation.

Before my voyage, I had seen very little of the North West Passage that inspired me. I must have been looking in the wrong places because there is no shortage of amazing subjects in the North West with which to engage.

Peter Eastway

Custance Inlet, Nunavit, Canada. Although the seaweed on the beach is already brightly coloured, I've enhanced it a little more to lead the eye into the distance.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 20mm.

Exposure

f11 @ 28/1 sec, ISO 80.

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NORTH | WEST PASSAGE

PETER EASTWAY





Beechey Island, Nunavit, Canada. A long exposure simplifies the elements in the landscape. Colours have been selectively strengthened.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 35 mm.

Exposure

f16 @ 30/1 sec, ISO 125.

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Beechey Island, Nunavit, Canada. A decaying ice berg stranded on the shore. By darkening the exposure in post-production, some Arctic drama is created.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 20 mm.

Exposure

f11 @ 20/1 sec, ISO 40.

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Croker Bay, Devon Island, Nunavit, Canada. A beluga whale surfaces next to the glacier's terminus.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/2000 sec, ISO 800.

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Croker Bay, Devon Island, Nunavit, Canada.
The textures in the glacier's terminus (front)
are nothing short of spectacular. Recent snow
provides a little icing sugar on top.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/2000 sec, ISO 250.

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NORTH | WEST PASSAGE

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Croker Bay, Devon Island, Nunavit, Canada.
Can you see the gull sitting on the top of the
iceberg?

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

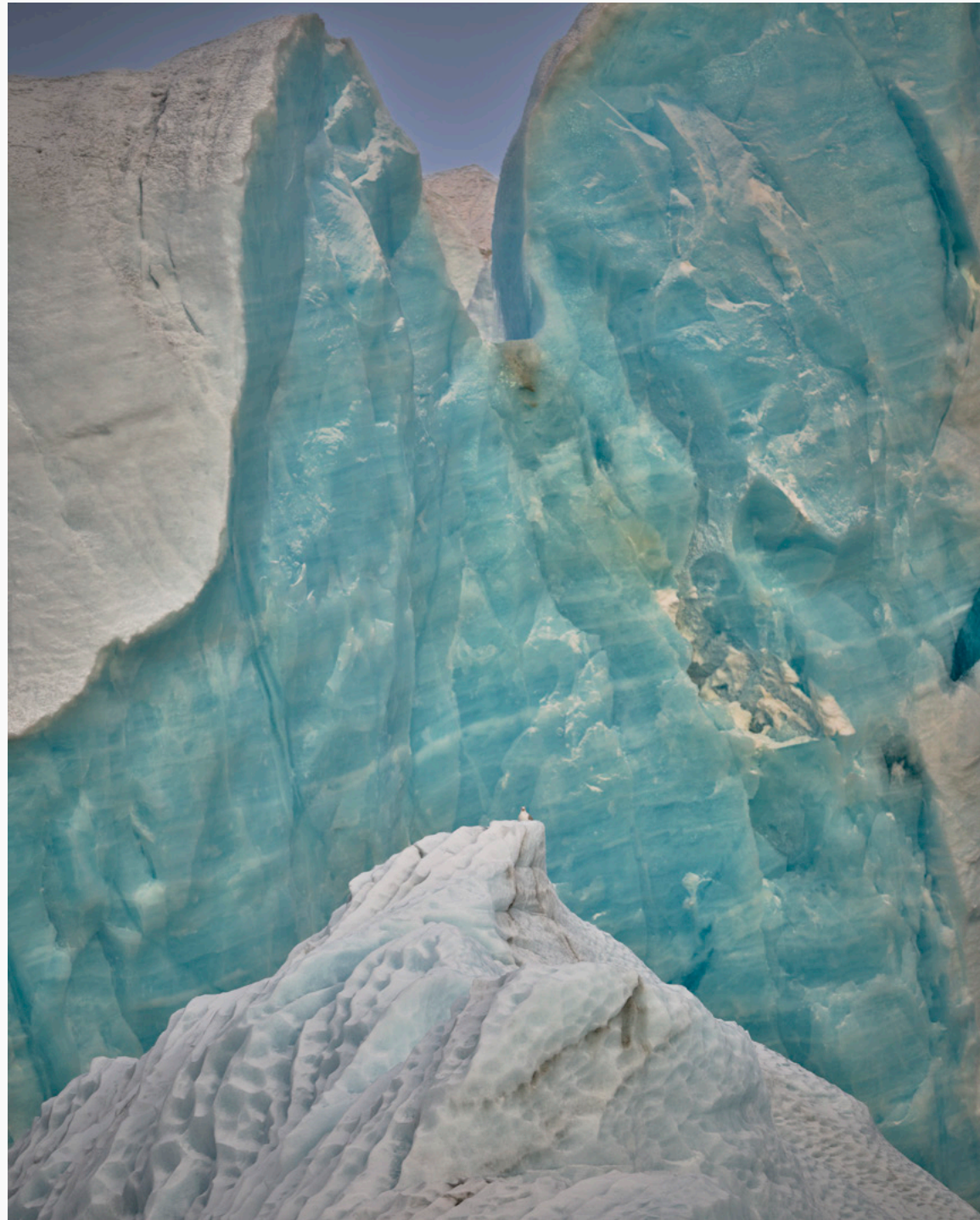
Exposure

f5.6 @ 1/2000 sec, ISO 160.

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Ilulissat, Greenland. A glacier calving directly into the sea leaves forest of strangely shaped icebergs. Underexpose and work the contrast to create an angular, icy feeling.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f16 @ 1/800 sec, ISO 80.

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NORTH | WEST PASSAGE

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Ilulissat, Greenland. A glacier calving directly into the sea leaves forest of strangely shaped icebergs. Underexposed and looking into the light.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

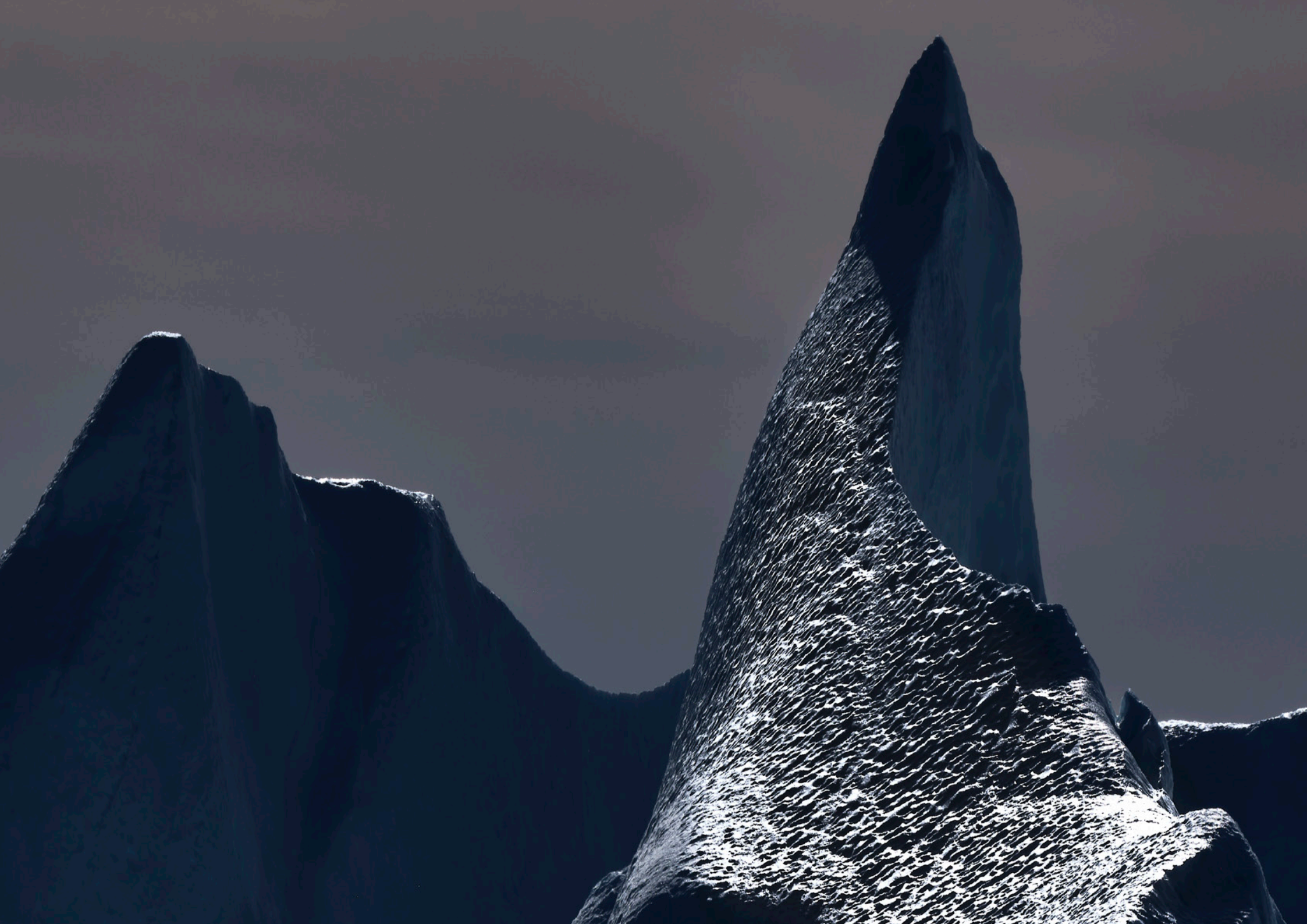
f16 @ 1/800 sec, ISO 80.

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**NORTH | WEST
PASSAGE**

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Croker Bay, Devon Island, Nunavit, Canada.

Bergy bits sitting on a rocky beach.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR

@ 500 mm.

Exposure

f5.6 @ 1/640 sec, ISO 500.

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Croker Bay, Devon Island, Nunavit, Canada.
Sometimes, very little needs to be done to an image because the light is just right. Doesn't mean this image doesn't have half a dozen adjustment layers, but a lot of the work was done by nature.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR @ 173.5 mm.

Exposure

f5.6 @ 1/120 sec, ISO 80.

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PETER EASTWAY



Nunavit, Canada. Half the fun of expedition cruising is watching the weather as it changes. Lots of masks were needed to bring out what I saw, while containing the huge dynamic range.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/1000 sec, ISO 80.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY

PAGE 21



Nunavit, Canada

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF100-200mm F5.6 R LM OIS WR @ 167.5 mm.

Exposure

f5.6 @ 1/1250 sec, ISO 80.

PORTFOLIO

**NORTH | WEST
PASSAGE**

PETER EASTWAY

PAGE 22



Sky above Beechey Island, Nunavit, Canada. The clouds look like snow covered hills.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f7.1 @ 1/2000 sec, ISO 80.

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**NORTH | WEST
PASSAGE**

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Bellot Strait, Nunavit, Canada. This is just a simple pattern shot which I find hard to resist. Using a telephoto, it was a matter of isolating an area of continuous detail and contrasting it against a soft sky.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/500 sec, ISO 80.

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NORTH | WEST PASSAGE

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Bellot Strait, Nunavit, Canada. The sheer cliffs drop into deep water and, with still water, create great reflectios. I have selected the cliff face and enhanced colour, contrast and clarity.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/1000 sec, ISO 160.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY









Bellot Strait, Nunavit, Canada. Beautiful calm conditions with low cloud evaporating - so serene. Careful control of contrast and exposure during post.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 35 mm.

Exposure

f8 @ 1/1000 sec, ISO 320.

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NORTH | WEST PASSAGE

PETER EASTWAY



Prince Leopold Island, Nunavit, Canada. A steep cliff drops vertically into the sea. The cliff and sky are selected separately, the sky softened and the cliff enhanced to create more contrast.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

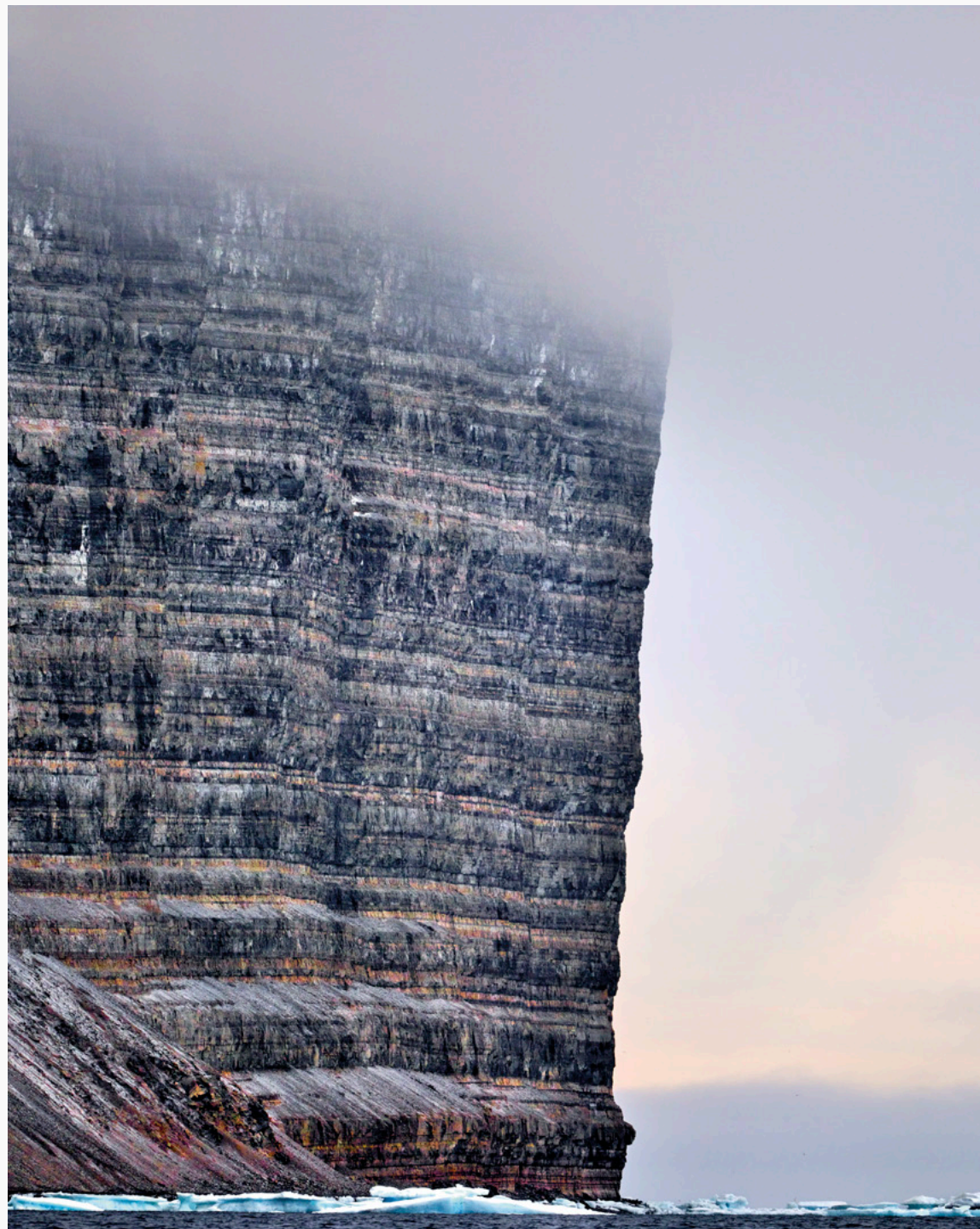
Exposure

f5.6 @ 1/2000 sec, ISO 1250.

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Greenland.Tall mountains, sharp icebergs.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
+ 1.4x @ 700 mm.

Exposure

f8 @ 1/1000 sec, ISO 125.

PORTFOLIO

**NORTH | WEST
PASSAGE**

PETER EASTWAY



Beechey Island, Nunavit, Canada. Amazing
buttressing in the cliff, enhanced with a little
contrast and colour.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF100-
200mm F5.6 R LM OIS WR @ 119.5 mm.

Exposure

f8 @ 1/150 sec, ISO 80.

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**NORTH | WEST
PASSAGE**

PETER EASTWAY





Pond Inlet, Baffin Island, Nunavit, Canada.
The scene was very low in contrast due to a
hazy sky and sea spray, requiring a little extra
contrast in post-production.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/500 sec, ISO 80.

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NORTH | WEST PASSAGE

PETER EASTWAY



Sukassat, Greenland. The gulls are almost hidden within the rich texture of the cliff face. Not a photo that stands on its own, rather an image tht provides background for the portfolio as a whole.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/2000 sec, ISO 2500.

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NORTH | WEST PASSAGE

PETER EASTWAY





Basalt formation, Sukassat, Greenland. Just a pattern shot, but I hope it fits in with all the other images to give you a sense of what Greenland is all about. It's not just an icecap!

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/1000 sec, ISO 1600.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY





Coastal scene, Sukassat, Greenland. A long exposure simplifies the composition. Selective adjustments have lightened some of the foreground rocks to create a large centre of interest.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 23.8 mm.

Exposure

f13 @ 28/1 sec, ISO 125.

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NORTH | WEST PASSAGE

PETER EASTWAY



Uummannaq Bay, Greenland Early sunlight finds the remnants of giant icebergs floating around the island.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/500 sec, ISO 2000.

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NORTH | WEST PASSAGE

PETER EASTWAY







Port Leopold, Nunavit, Canada. And old research station makes a wonderful subject against a barren Arctic landscape. Yellows and reds have been enhanced on the building and the surrounding ground.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 24.1 mm.

Exposure

f11 @ 1/27 sec, ISO 80.

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NORTH | WEST PASSAGE

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Dundas Harbour, Devon Island, Nunavit,
Canada. Government outpost buildings - one
blown upside down. Must have been windy!

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 35
mm.

Exposure

f7.1 @ 1/200 sec, ISO 125.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY





Dundas Harbour, Devon Island, Nunavit,
Canada. Government outpost buildings - one
blown upside down!

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 28.6
mm.

Exposure

f7.1 @ 1/180 sec, ISO 125.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY







Pond Inlet, Baffin Island, Nunavit, Canada.
Twilight over snow-capped mountains , but
even at f1.7 and 1/150 second (we were
moving), I needed ISO 6400 to make the
exposure. The noise is there, but better than a
blurred shot.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF80mm
F1.7 RWR @ 80 mm.

Exposure

f1.7 @ 1/150 sec, ISO 6400.

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NORTH | WEST PASSAGE

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Near Baffin Island, Nunavit, Canada. Another delightful sky. I always think of Hiroshi Sugumoto's sky and sea compositions - the impact is best as a large print on a wall.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF80mm
F1.7 RWR @ 80 mm.

Exposure

f9 @ 1/500 sec, ISO 80.

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Graham Harbour, Nunavit, Canada. Big horns from a Bighorn Sheep. To offset an overcast morning, the yellows have been lifted to create a strong backdrop.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 34 mm.

Exposure

f4.5 @ 1/125 sec, ISO 250.

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NORTH | WEST PASSAGE

PETER EASTWAY



Qaarsut, Uummannaq Bay, Greenland. The foreshortening of a long telephoto creates the huge sense of scale and space behind the tiny town.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/1000 sec, ISO 250.

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NORTH | WEST PASSAGE

PETER EASTWAY





Kangersuatsiaq, Greenland. You can't help but wonder why they chose to live here, but maybe in the depths of winter there are good reasons! The church and the school house.

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/1250 sec, ISO 160.

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NORTH | WEST PASSAGE

PETER EASTWAY



Kangersuatsiaq

Camera Data

Fujifilm GFX100S II, GF500mmF5.6 R LM OIS WR
@ 500 mm.

Exposure

f5.6 @ 1/1250 sec, ISO 160.

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NORTH | WEST PASSAGE

PETER EASTWAY



Pond Inlet, Baffin Island, Nunavit, Canada. I love the small churches found all over the world and even in the remote Arctic, there's always one or two in town.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 20 mm.

Exposure

f11 @ 1/340 sec, ISO 125.

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NORTH | WEST PASSAGE

PETER EASTWAY











House on a hill. Sisimuit, Greenland. As travel photographers, we look for things that are different to what we are used to.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF80mm
F1.7 RWR @ 80 mm.

Exposure

f1.7 @ 1/1500 sec, ISO 250.

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NORTH | WEST PASSAGE

PETER EASTWAY



Overview, Sisimuit, Greenland. I love the white trim around the buildings in the foreground.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 25.9 mm.

Exposure

f8 @ 1/90 sec, ISO 250.

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NORTH | WEST PASSAGE

PETER EASTWAY





Sisimuit, Greenland. All around town you'll find small fishing vessels, waiting a repair, but decaying just the same. Love the shapes.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF80mm
F1.7 RWR @ 80 mm.

Exposure

f1.7 @ 1/640 sec, ISO 80.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY













Uummannaq, Greenland. I have used transform controls to distort the house slightly, creating a little unease in the composition. The dog said it was okay.

Camera Data

Fujifilm GFX100S II, GF20-35mmF4 R WR @ 35 mm.

Exposure

f8 @ 1/220 sec, ISO 160.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY









Street scene in downtown Uummannaq,
Greenland. Each house had the exposure,
contrast and colour adjusted separately in post.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF80mm
F1.7 RWR @ 80 mm.

Exposure

f4.5 @ 1/500 sec, ISO 160.

PORTFOLIO

NORTH | WEST PASSAGE

PETER EASTWAY





Uummannaq, Greenland. A house with a view,
remembering this is summer and in winter the
bay out there is covered in ice.

Camera Data

Fujifilm GFX100S II, Fujifilm Fujinon GF80mm
F1.7 RWR @ 80 mm.

Exposure

f3.6 @ 1/1400 sec, ISO 160.

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NORTH | WEST PASSAGE

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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.

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North West Passage

Written and photographed by Peter Eastway.

This eBook is published by Pt 78 Pty Limited

t/a Better Photography Magazine

ABN 75 003 152 136

PO Box 351, Collaroy Beach NSW 2097, Australia.

Phone: (02) 4388 6851

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