

Greenland

With Peter Eastway
and Tony Hewitt
21-28 September 2026



Small Ship • Fly from Iceland • 12 people













Call for Expressions of Interest

Scoresby Sund, East Greenland

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One of the most photogenic places in the world, Scoresby Sund (or Sound) is a huge, still water labyrinth of deep coastal fjords, giant arched icebergs and (with a bit of luck), the Northern Lights.

Our voyage begins (and finishes) in Iceland with a flight directly into Scoresby Sund, so we save long days crossing the Arctic Ocean and instead we land next to the mirror-smooth waters at Constable Point where our ship, MV Freya will be waiting.

It's a small ship with berths for just 12 photographers (plus Peter and Tony). And our exhibition leaders will be John Rodsted and his partner Mette.

Peter met John 20 years ago on Peter's first voyage to Antarctica when John was taking a break from his photojournalism in war zones! John has 40 years experience in the Polar regions

and is considered one of the world's leading polar guides. It was John who suggested Scoresby Sund would be perfect for Peter and Tony to take a group interested in landscape and wildlife photography.

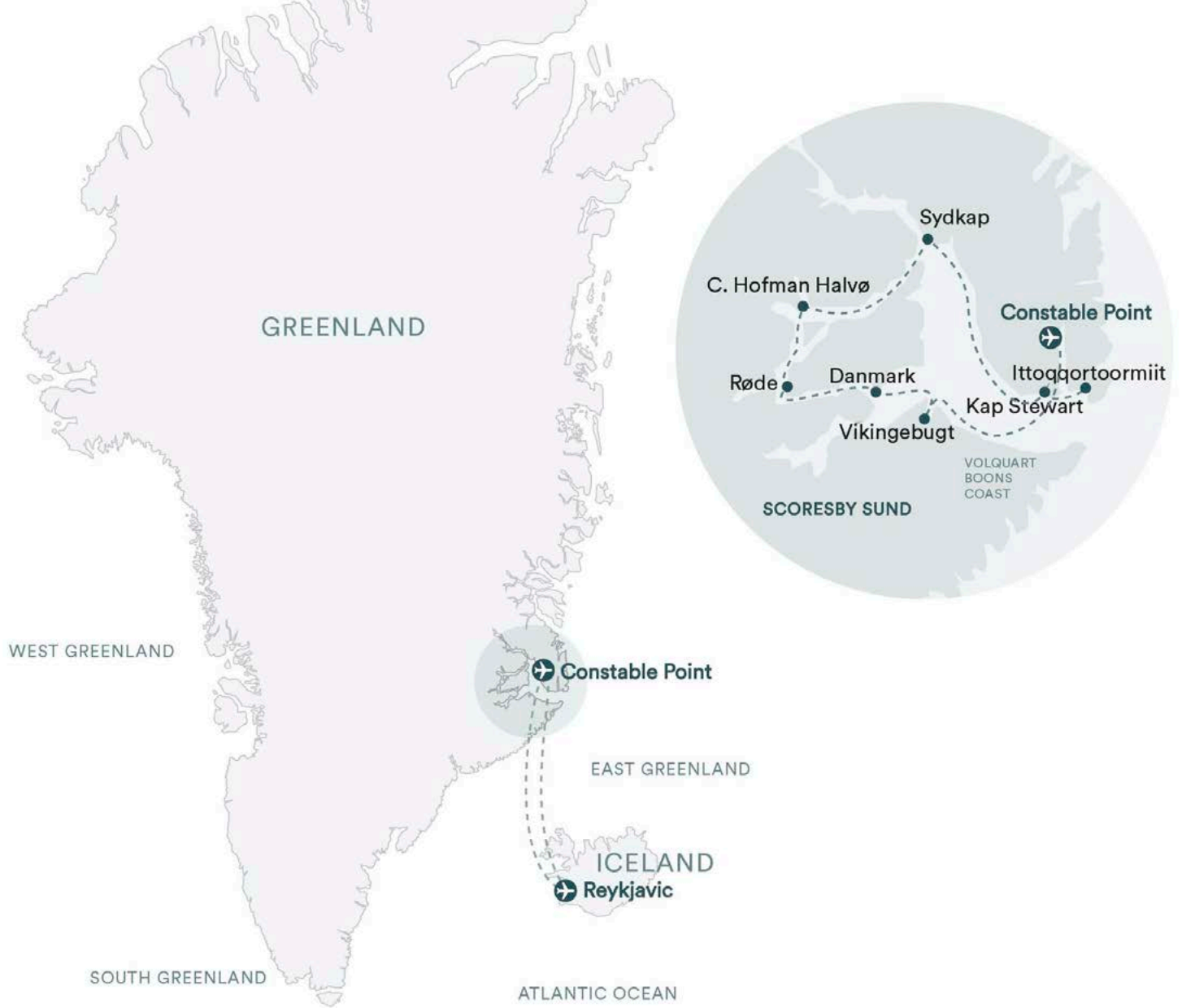
And John also suggested late in September as there a sunsets that last forever and a great chance of seeing the Northern Lights!

Expressions of Interest

At this stage, we have the ship on hold. Prices are on the next page and as we are chartering the ship, we would like to fill all 12 berths. However, if we don't, there's still a very good chance we could go as Secret Atlas will put the berths we can't fill out into their market - but we'd love to have 12 of our photographers!

If you're interested, email Peter -

eastway@betterphotography.com



PETER EASTWAY'S

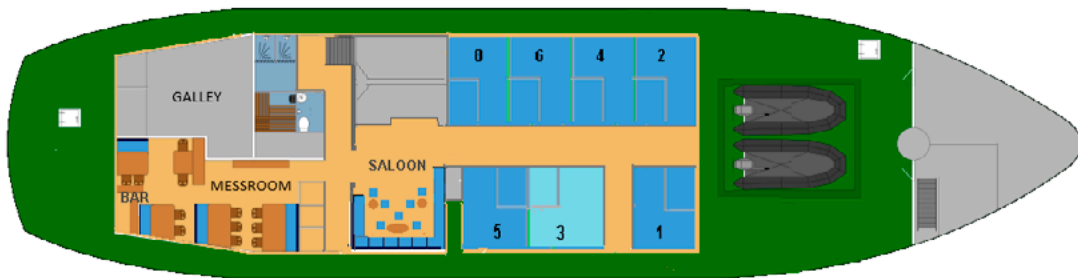
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This is a charter voyage which we are arranging with Secret Atlas. You will see lots more information on their website, but you'll need to book with us - email Peter for further details or to express your interest - eastway@betterphotography.com

MS FREYA

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-  Twin Cabins with lower berths and private shower and WC 1, 2, 4, 5, 6, 8, 22, 23, 24, 27
-  Superior Cabin with double berth and private shower and WC 3

Note! Cabin 22, 23, 24, 27 has an extra pullman bed that can be folded down and make a Tripple cabin.

MV Freya, the Cabins and Pricing!

John Rodsted suggested the MV Freya was the ideal ship for us. It's one of the Secret Atlas fleet he works with and he says there's lots of room for our laptops and editing, and very close to the bar!

It's a small ship and there are seven cabins as follows (pricing to be confirmed before booking):

1x Double (one bed)	€ 16,500 pp
4x Twin (two beds)	€ 16,500 pp
2x Single (one bed)	€ 19,500 pp

Experienced travellers know that it is quite usual to share a cabin on a ship and it's the same with the MV Freya. However, we can offer two single cabins on a first in basis, after which you'll need to purchase a whole cabin - so € 33,000 - or partner up with someone. Sharing is a wonderful opportunity to make new friends - or bring your own if you prefer!

All cabins have a private shower and W/C.

The price includes full board on ship (naturally as there are no restaurants in this part of the world), including alcohol (remembering that Peter and Tony will be getting you up at sunrise every morning - just saying!)

The price also includes flights from and back to Reykjavik in Iceland, and also included is an extra night when we return in a hotel (so if our flight is delayed, we don't want you missing your next flight home).

Tony and I are also considering a short tour to some of Iceland's highlights the week before Greenland if you're interested.



Why MV Freya?

I have travelled extensively with Aurora Expeditions on ships that carry 130 passengers - and I love it. There are certainly advantages to be had with the larger ships, but there are different opportunities with smaller ships.

With just 12 photographers (or fewer), we can spend more time at locations, get out earlier, stay later. There are two zodiacs, so plenty of room for photographers and their gear. And subject to local restrictions, we can land almost anywhere.

However, I've never had any problem getting great photos on the larger ships either - when you're in the polar regions, there's always something to photograph - so I think for a small ship like MV Freya, the most important aspect

of the voyage will be the small group dynamics, where everyone gets to know each other, we all have access to the expertise and experience of our guides (John and Mette), and, of course, to Peter and Tony for their photography guidance.

Small ships are slower, but as we're flying into Scoresby Sund, speed isn't something we need. In fact, going slowly is great for photographers - and with John and Peter in command (subject to the captain, of course) - we will be maximising the opportunities presented, whether it's wildlife, northern lights or huge icebergs.

And a smaller ship can go to places larger ships cannot - and in a location like Scoresby Sund, this can be very useful indeed!



SIGNATURE PENTHOUSE
(DOUBLE)



SIGNATURE
SINGLE



MV FREYA

 SECRETATLAS



Camera Skills

Photographing in the polar regions can be challenging, but you should immediately put your mind at rest because all the challenges are handled for you.

On this voyage, Peter and Tony will assist you with the camera skills needed to capture the many amazing moments and locations you'll experience.

A ship is a perfect photography platform. You go to sleep one place and wake up at a new destination. You can shoot from the deck and there is always something happening outside in the polar regions: birds, waves, clouds, shorelines, icebergs and sometimes pack ice.

Whenever we can, we will also go for zodiac cruises or an excursion on shores.

Shore excursions are not overly strenuous, but they are in wilderness areas, so there are no steps

or paths to follow. We follow our guides! You should be fit enough that you can go on a hike or a bush walk - or optionally you are able to stay on board and shoot from there (with a nice cuppa tea next to you).

Zodiacs (stable and inflatable watercraft), are perfect platforms for photography. So sometimes we just cruise along the shoreline, remaining in the zodiacs. This in itself is a wonderful adventure.

However, generally we land and spend from two to four hours ashore, exploring some of the most amazing locations on Earth.

Editing And Post-Production Skills

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One of the highlights for photographers on a voyage like this is the opportunity to edit and improve their photography.

While there always seems to be lots happening when you're on board a ship, there's still time to sit in your cabin and work on your files in private, or to join the other photographers in the lounge where Peter and Tony will provide one-on-one and small group assistance.

Peter and Tony can look over your shoulder or sit next to you and help you work through the complexities of Adobe Photoshop, Lightroom or Capture One.

During the voyage, there will be many opportunities to learn about post-production and to refine your editing skills. We don't set definite times for when and where the editing tuition will take place, because this depends on what's happening outside the ship. If we have an

opportunity to land three times in a day, then we won't stay on board in front of our computers! Our main aim is to experience and photograph Greenland and Scoresby Sund.

However, on an average day, you can expect one and often two sessions in front of your computer with access to and assistance from Peter and/or Tony.

For example, after an early morning shoot, we might have breakfast and then spend a couple of hours before lunch working on our files, while the *MV Freya* steams to our next destination. And then following our afternoon expedition, we might spend an hour in the lounge, downloading our files and talking photography. The 'image lab' sessions are when you'll learn lots about photography.



How Do You Like To Learn?

Everyone has different ways of learning. For some, it is sitting back and watching an expert at work, noting how he or she positions and uses the camera, reacts to the light and the weather, or interacts with people and wildlife to achieve the best posing and expression.

Others like to be given suggestions, to understand what the experts are seeing and thinking, and then left to experiment and discover on their own. They are looking for guidance, but not too much.

And yet other photographers like to be shown how to find the photograph, how to compose the image and what camera settings are required. They want help with their camera controls and detailed instructions on how to frame and compose.

Different photographers at different stages require different levels of assistance and that's fine! Peter provides all three levels of interaction, all you have

to do is ask. Importantly, you will never be made to feel silly because you asked a basic question - chances are many in the group don't know the answer either!

Peter and Tony will be shooting as well. They are just as passionate as you are about photography, so they will be capturing their own images (like the ones in this brochure) and sharing them with the photo group. They feel it is important to practice what they preach and show participants what they have found.

However, they are very aware that their primary role is to act as your instructors and guides. And they want you to return on other workshops and trips, which you will only do if you are happy.

So, please don't be shy to ask for help at any time and it will be cheerfully provided with a smile!





What Level Of Photographer Do I Need To Be?

You don't need to be a serious photographer to come on this voyage! And you can choose as much or as little photography education as you like.

On voyages like this, we have had all levels of photographers attending, from seasoned professionals wanting to refine their skills, to newcomers who need assistance with basic camera settings.

We actually like a range of photographers to attend. The more experienced participants invariably help the newcomers, and the newcomers give all of us new ideas we've never thought about!

"One of the things that constantly keeps me grounded", said Peter Eastway, "is the range of ideas and viewpoints participants bring. They

see things I don't, so I'm learning just as much as everyone else.

"And importantly, it is all done in a positive and encouraging environment. I've been doing this long enough that I don't need my ego stroked.

"I get a buzz out of helping other photographers capture great photos - my reward is seeing the expression on your face when you nail a top shot or a great video clip."

And Peter lied about not needing his ego stroked. Please pay him a compliment every now and then - you'll get a lot more from him if he's happy!

Photo of Peter: Matthew Horspool



Peter Eastway

FAIPP HON FAIPP GM PHOTOG. HFNZIPP, MNZIPP

Sydney-based photographer Peter Eastway is a Grand Master of Photography and a two time winner of the AIPP Australian Professional Photographer of the Year. Known best for his landscape and travel photography, he has worked in most areas of the profession and also loves sport, studio still life, portraiture and wildlife.

Peter is the editor and publisher of *Better Photography* magazine and website, a position that has given him special access to many of the world's leading photographers over the past 30 years. His ability to communicate both the technical and aesthetic sides of photography makes him a sought after speaker on the international circuit.

Peter was the chairman of the Canon AIPP

Australian Professional Photography Awards for many years and is still involved in all aspects of photography competitions, both as a judge and as an active participant. He judges and speaks internationally on a regular basis.

Peter's work has been published internationally in photography and travel magazines, and he was also the author of the Lonely Planet's *Guide to Landscape Photography*. His photography has featured on the cover of the Lonely Planet's guide to Australia, an Australian postage stamp, in articles in the Qantas inflight magazine, and in an Apple television commercial. And he has worked with Phase One researching and promoting its Capture One raw processing software, and with Adobe on its Lightroom software.

He is familiar with Canon, Nikon, Fujifilm and Phase One camera systems.

AMBASSADOR FAIPP HON FAIPP GM Photog PB II HON FNZIPP MNZIPP

EPSON®



WACOM®

PHASEONE



PUBLISHING

Better
Photography

momento pro

MEDIA PRESENTER



Adobe Lightroom

TALES by
LIGHT

Canon
Now streaming on
NETFLIX





Tales By Light Now On Netflix

The *Tales By Light* television series first screened on the *National Geographic* cable channel in Australia and is now available worldwide on Netflix.

Abraham Joffe approached a number of photographers with his idea for the television series. Explained Peter Eastway, “Over the years, I had been approached by at least half a dozen producers with photography-based ideas, but when Abraham said he had the support and partnership of Canon Australia, I realised it was really going to happen.

“I’m still not quite sure why Abraham picked me as a presenter out of all the photographers in the world, but I was mighty glad he did, especially when he suggested we go to Antarctica to shoot the segment. Who would say no?”

This was a huge investment on many levels.

“Abraham and his wife Jen spent over a year

travelling with the five photographers. It must have been a dream job for them because they visited some of the most amazing and remote locations on the globe, including Africa, India, Bhutan, Alaska, Tonga, America and Antarctica. And since then they have done Series 2 and are now onto Series 3!

“It was also a huge investment by Canon. Sure, all the photographers chose to use Canon cameras, but the product placement was the only reference to Canon in the entire series. To Canon’s credit, the production is all about photography and it can be enjoyed by anyone, no matter what type of camera they use.”

Peter and Abraham travelled to Antarctica with Aurora Expeditions to shoot the program and since then, Aurora has invited Peter back to revisit many of the locations filmed in *Tales By Light*.

Tony Hewitt

G.M. Photog., FNZIPP, FAIPP, Hon. FAIPP

Tony is a Grand Master of Photography of the Australian Institute of Professional Photography (AIPP) as well as the Wedding Portrait Photographers International (WPPI). He is also an Honorary Fellow of the AIPP and a Fellow of the New Zealand Institute of Professional Photography.

Tony's career highlights feature over 150 state, national and international photography awards. In September 2013, Tony was awarded the prestigious title of Canon AIPP Australian Professional Photographer of the Year, and in the same year received the New Zealand Overseas Photographer of the Year, the Australian Landscape Photographer of the Year and the Western Australian Landscape Photographer of the Year.

Tony was also invited to be a Core Artist at the 2013 Ballarat International Foto Biennali. He was

Western Australian Professional Photographer of the Year in 2004 and also in 1994.

Of course, Tony also works closely with Nikon and Phase One medium format cameras (he produced the launch photographs for the Phase One 100MP Trichromatic back) and is a Gitzo tripod ambassador.

Tony Hewitt's photographic journey has seen him explore the genres of portrait, landscape, wedding and fine art photography. He has exhibited around the world and has judged photography competitions internationally. He is a past Chairman of the AIPP's Australian Professional Photography Awards (APPA).

With a passion for people, places and pictures, and an instinctive sense of the moment, Tony brings a unique combination of creative skills, award winning photographic vision and simple creativity.



Camera Equipment For The Voyage

Peter is not an equipment snob! Yes, he uses professional equipment, but that's his full time job.

So, whether you turn up with the latest mirrorless or an older camera you've loved for many years, it really doesn't matter. However, there are some lenses and accessories that will certainly help you capture a wider range of photographs and videos.

We do recommend you bring everything you think you might need, but not so much you can't carry it with you. If in doubt, bring it, because you will be able to leave equipment behind on the ship in your cabin at any time. However, be aware of weight restrictions for any flights to or from the ship - Peter's suitcase has very little in the way of extra clothing and not everyone likes to travel this way!

If you have two camera bodies, it can be sensible to travel ashore or in the zodiac with both of

them, each with a different lens. If the weather gets challenging (and exciting), or there's windblown snow or spray, changing lenses is not advisable. Also, when wildlife appears, it can happen very quickly – so having one camera with the telephoto attached and another with a wide-angle, means you're always ready for action.

This is a preferred approach, but not essential. Bad weather days are not the norm and usually a weather front passes through quickly, so on the majority of occasions, especially when you're on shore, there's plenty of time to safely change your lenses. If you only have one camera, no trouble (although we still recommend you bring an older or smaller second camera as a backup).

A lot of photographers are very happy with a standard zoom – like a 35-70mm or a 28-120mm. And there's so much to see on the voyage, if this is the only lens you bring, you will be incredibly happy.

Even so, if you're reading this before you travel, Peter has a couple of suggestions. If you're just wanting the one lens to do everything, most cameras accept wide range zooms, like a 18-200mm or 28-300mm zoom and these are ideal for both landscapes and wildlife.

And if you're a step more enthusiastic, then he'd suggest taking two extra lenses - the widest angle and the longest telephoto. The really wide-angle can be great for big skies (and you'll get a lot of them), while the longest telephotos are fantastic for closeup portraits of the animals. The wider and longer the better.

For example, Peter's Fujifilm outfit uses an 8-16mm ultra wide-angle and a 150-600mm super telephoto.

And don't forget a laptop and Photoshop, Lightroom, Capture One or similar. Photography is two things – capture and post-production and there's nothing better than sitting on the ship, editing your photos.

Recommended Camera Stuff

Here's an incomplete list of some of the things you may need.

- DSLR or mirrorless camera
- Backup camera - preferably taking same lenses
- Standard zoom e.g. 35-70mm or 28-100mm
- Wide-angles - as wide as you have
- Telephoto - 300mm is not too long, a 100-500mm ideal; 600mm awesome if you can hold it!
- Spare camera batteries & battery charger
- Backpack style camera bag (waterproof bags can be bought on board on most voyages)
- Tripod (with a quick release plate) (optional)
- Plenty of storage cards for your camera
- Polarising filter
- Neutral density filters (0.9x, 4.0x optional)
- Card reader and cable if necessary
- Laptop computer (Mac or PC)
- External back-up drives and cables
- Photoshop, Lightroom or Capture One
- Mouse or stylus/tablet
- Camera/sensor cleaning gear
- Dry bag (large enough for camera bag with easy opening and closing). See next page for details.

Dry Bags

We don't plan to get your camera gear wet! However, after we leave the ship to go ashore, the weather can change and so our return trip may be a little more exciting! Specifically, wind chop and swell can have water splashing into the zodiac and the bottom of the zodiac can be awash with water. This is very rare, but it can happen.

This won't worry us because we have Wellington boots and spray-proof clothing, but our normal camera bags can soak up salt water, which is not great for our cameras and lenses inside.

One solution is to use a dry bag into which you put your camera bag. You can also use heavy duty plastic garbage bags, but many photographers opt for the Sealline range of dry bags. Peter has used two Seallines in the past.

The Sealline Widemouth Duffle is great for working in the Zodiac because it is easy to open and access gear. However, it's harder to carry if

you need two hands to hold onto something. The other option is the Sealline Boundary Portage Pack (check your camera bag will fit in - Peter used the large 115 Litre size). It has shoulder straps which are not all that comfortable. However, once in the Zodiac, they aren't as quick to access.

On shore, you leave the dry bag with your life jackets at the landing point, so they are only used while actually in the Zodiac.

For travellers with smaller camera bags, smaller dry bags will work just fine. The above bags are fully waterproof, but they don't need to be for use in the Zodiac. Their main purpose is to keep your camera dry while it is sitting on the bottom of the Zodiac, and from splashes coming over the side in transit.

There are other options as well. For instance, most camping or outdoor shops sell waterproof 'inner liners' for backpacks - when the backpack gets

soaked in rain, the inner liner keeps its contents dry. They are quite robust and can be carried in your camera bag.

When the weather is calm, you just use your normal camera bag (being aware that salt water is corrosive and can seep into some camera bag materials, so placing your bag on the wet floor of a zodiac remains hazardous). And when the weather turns more challenging, you pull out your waterproof inner liner and put your camera bag into it. It will keep your cameras and camera bag dry.

Yet another option is a Pelican (or similar) waterproof hard case. The advantage of a case like this is when you're shooting in the Zodiac. The case is quick and easy to open. You can take out a lot of the dividers and put in two cameras with lenses. And there's room for a spare lens (if it's safe to change lenses), batteries, memory cards and so on. In tricky situations, it is very quick to put your cameras safely away and there's no worry about water on the floor of the zodiac because it's made of plastic. However, the downside of the Pelican case is when you get ashore because it is a pain to



carry. Who wants to carry a suitcase on a walk? A backpack or shoulder bag is much more sensible!

Peter's current equipment is an SKG hard case (like a Pelican case and made in the USA) with a backpack inside it. When doing a Zodiac cruise (no landing), just the hard case can be used. However, when doing a shore landing, the backpack with cameras goes inside the hard case for the ship-to-shore journey, and once on shore, the back pack comes out and the hard case stays behind with the zodiac – until the return journey.

There are also a number of smaller, more comfortable back-pack style dry bags which, along with some spare clothing, make very servicable camera bags. Aurora usually has some of these for sale on the ship.

There's no single answer - worst case, bring your normal bag and a heavy duty plastic bag.





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PETER EASTWAY'S
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