

FXW ZINE

JANUARY 2022

ISSUE 02

Rising At Dawn

**Photographing In The
Early Morning Light**



FXW ZINE

ISSUE 02

DECEMBER 2022

It's hard to believe, but it's already 2022! The last year has just flown by. While there were certainly some significant challenges, it was overall a pretty good year—definitely more ups than downs. I'm exceedingly excited to find out what's in store for this coming year!

This is Issue 02 of *FXW Zine*, an eZine extension of the Fuji X Weekly blog, and a part of the Fuji X Weekly Creative Collective. There's some great stuff in this month's publication, so I hope that you're as excited for this as I am. You might notice that this issue is longer than the last one by eight pages!

The cover story, *Rising At Dawn*, was a fun photoessay project that I undertook just before Christmas. Each day presented a different set of challenges. Flip to Page 3 to journey with me on this adventure! I enjoyed this project so much that I hope to make photographing at dawn a daily habit in 2022. Time will tell how that goes.

Another note about Issue 02: there are pictures captured with each generation of X-Trans cameras—I, II, III, and IV.

Happy New Year to you! I'm more than honored that Fuji X Weekly is a part of your 2022 adventure.

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Behind The Picture

ROCK BALANCED

ARCHES NATIONAL PARK, UTAH

BY RITCHIE ROESCH

I captured this picture, entitled *Rock Balanced*, in Arches National Park, Utah, on March 30, 2019. I used a Fujifilm X-T30 programmed with the Velvia film simulation recipe. I had a Fujinon 35mm f/2 lens, set to f/8, attached to the camera.

I chose the Velvia recipe because I wanted to bring out the vibrant colors of the red rocks painted with the warm setting-sun light. I underexposed by 1/3 stop to make the colors richer.

The picture is of the iconic Balanced Rock in Arches National Park, just outside of Moab, Utah. The natural rock formation is 128 feet tall and is a popular picture opportunity for both laymen tourists and professional photographers. I just happened to arrive at the rock at the perfect moment to capture this image. If it had been a couple of minutes later, I would have missed the light.

Moab is a touristy town in southern Utah that is close to both Arches National Park and Canyonlands National Park, plus many other recreation areas—an epic location for travel photography!

RISING AT DAWN

Photographing In The Early
Morning Light.

5 Film Simulation Recipes.
5 Cameras.
5 Lenses.
5 Locations.
5 Days.

BY RITCHIE ROESCH

Cover: *Sunrise Over Frozen Mountains*
Fujifilm X100V
Retro Gold Low Contrast
ISO 640, f/13, 1/500
Farmington, Utah
Day 1

Right: *Tall Grass In Winter*
Fujifilm X100V
Retro Gold Low Contrast
ISO 640, f/11, 1/280
Farmington, Utah
Day 1

Next Page: *Snow On Shrub*
Fujifilm X100V
Retro Gold Low Contrast
ISO 640, f/10, 1/480
Farmington, Utah
Day 1







Above: *Stump & Frozen Marsh*
 Fujifilm X100V
 Retro Gold Low Contrast
 ISO 640, f/11, 1/180
 Farmington, Utah
 Day 1

Right: *Bird Sanctuary in Winter*
 Fujifilm X100V
 Retro Gold Low Contrast
 ISO 640, f/10, 1/300
 Farmington, Utah
 Day 1



DAY 1:

FUJIFILM X100V

RETRO GOLD LOW CONTRAST

Great photographs often require great light, and great light is most prevalent during the “golden hour” near sunrise and sunset. In order to catch the sunrise light, I headed out at dawn to different locations for five straight days, using a different camera, lens, and film simulation recipe each day.

For Day 1 I chose the Fujifilm X100V with the Retro Gold Low Contrast recipe—I thought this combo would do well capturing the sunrise and winter snow. The location was the Farmington Bay Wildlife Management Area, which is close to my home.



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DAY 2:

FUJIFILM X-H1
FUJINON 18MM F/2

KODAK PORTRA 160

On Day 2 I programmed the Kodak Portra 160 recipe into my Fujifilm X-H1, and I attached a Fujinon 18mm f/2 lens to the camera. I visited a local commuter train station (which sits next to a shopping mall) for these pictures. I chose the 18mm lens because I like using that wide-angle focal-length in city environments. I went with the Kodak Portra 160 recipe because it has a warm cast and is low-contrast, which I thought would do well with the location and lighting.

Previous Page: *Suburban Adventures*
Fujifilm X-H1 & 18mm f/2
Kodak Portra 160
ISO 400, f/9, 1/120
Farmington, Utah
Day 2

Above Right: *Yellow & Red Steps*
Fujifilm X-H1 & 18mm f/2
Kodak Portra 160
ISO 400, f/5.6, 1/110
Farmington, Utah
Day 2

Right: *Chain Link Sunrise*
Fujifilm X-H1 & 18mm f/2
Kodak Portra 160
ISO 400, f/11, 1/160
Farmington, Utah
Day 2





DAY 3:

**FUJIFILM X-PRO1
PENTAX-110 50MM F/2.8**

KODACHROME 1

The next morning was mostly cloudy. For this day I chose my Fujifilm X-Pro1 using the Kodachrome 1 recipe, which is one of my favorites for X-Trans I. The lens that I attached to the camera was the Asahi Pentax-110 50mm f/2.8—made for the world's smallest SLR—which has a fixed aperture of f/2.8, making it difficult to use, but the lens has a lot of character that I love. Beginning during “blue hour” before sunrise, I walked a trail behind a local amusement park, photographing until it got bright; however, the sun hid behind the grey sky all morning.

Previous Page: *Hanging Leaves*
Fujifilm X-Pro1 & Pentax-110 50mm f/2.8
Kodachrome 1
ISO 800, f/2.8, 1/850
Farmington, Utah
Day 3

Above Left: *Uncovered Wagon*
Fujifilm X-Pro1 & Pentax-110 50mm f/2.8
Kodachrome 1
ISO 800, f/2.8, 1/600
Farmington, Utah
Day 3

Left: *Seed Pods*
Fujifilm X-Pro1 & Pentax-110 50mm f/2.8
Kodachrome 1
ISO 800, f/2.8, 1/1400
Farmington, Utah
Day 3

MAGNIFICENT
CHRISTMAS



10 NOR

DAY 4:

FUJIFILM X-T1

FUJINON 35MM F/2

JON'S CLASSIC CHROME

On Day 4 I programmed Jon's Classic Chrome recipe (Jon is my son, who invented the recipe) into my Fujifilm X-T1, and I attached a Fujinon 35mm f/2 lens to the camera. I photographed downtown Bountiful, Utah, which is a charming small town business district, and the film location of the recent holiday movie *Candy Coated Christmas*. The sky was a heavy overcast, and on this outing the morning sun did not make an appearance.



Previous Page: *Some Christmas*
Fujifilm X-T1 & Fujinon 35mm f/2
Jon's Classic Chrome
ISO 800, f/3.2, 1/1000
Bountiful, Utah
Day 4

Above: *No Potty*
Fujifilm X-T1 & Fujinon 35mm f/2
Jon's Classic Chrome
ISO 800, f/2, 1/220
Bountiful, Utah
Day 4

Left: *Winter Church*
Fujifilm X-T1 & Fujinon 50mm f/2
Jon's Classic Chrome
ISO 800, f/4, 1/1300
Bountiful, Utah
Day 4





DAY 5:

**FUJIFILM X-E4
FUJINON 90MM F/2**

FUJICOLOR SUPERIA 1600

I decided on the Fujifilm X-E4 and Fujinon 90mm f/2 lens for Day 5, selecting the Fujicolor Superia 1600 recipe because I like its strong analog aesthetic. I returned to the Farmington Bay Wildlife Management Area; however, I chose a different part than Day 1, and trekked a different trail. So maybe I cheated a little, but this is such a great place for photography, that it's worth returning to again and again. Like the previous two mornings, the overcast sky hid the rising sun.

Previous Page: *Matted Grass*
Fujifilm X-E4 & Fujinon 90mm f/2
Fujicolor Superia 1600
ISO 1000, f/6.4, 1/100
Farmington, Utah
Day 5

Above Left: *Grass In A Frozen Pond*
Fujifilm X-E4 & Fujinon 90mm f/2
Fujicolor Superia 1600
ISO 640, f/6.4, 1/480
Farmington, Utah
Day 5

Left: *Cattails*
Fujifilm X-T1 & Fujinon 50mm f/2
Jon's Classic Chrome
ISO 640, f/8, 1/100
Farmington, Utah
Day 5

THE MAN WHO CAME BACK

REVISITING THE SAME LOCATION

BY RITCHIE ROESCH

There was an article in the September 1955 issue of *Arizona Highways* magazine by photographer Chuck Abbott entitled *You Have To Go Back To Get The Good Ones*. In the article he addressed the question: how does one become a better photographer? His answer: be the man who came back. Return again and again to the same subject. Try the picture at a different time of day, in a different season, under different light, from a different angle, etc. Keep coming back to it over and over, and don't stop, even if you are satisfied with the results. Press yourself to make a more interesting picture of something that you've photographed before. Be a better storyteller than the last time. Make a stronger composition than your previous attempts. This is the best piece of advice that I can give you: if you want to become a better photographer in 2021, be the person who came back.

I've been photographing Antelope Island State Park in Utah since 2017. I've visited this park at least once a year for five years now, and I'll keep returning again and again in search of great photographs.

Right: *Frary Fence*
Fujifilm X-T20 & Fujinon 90mm f/2
Acros Push Process
ISO 400, f/9, 1/240
Antelope Island State Park, Utah
January 1, 2019



Right: *Bison In The Road*
Fujifilm X-E1 & Industar 61
Edited with Nik Silver Efex
ISO 800, f/Unknown, 1/1000
Antelope Island State Park, Utah
February 20, 2017



Right: *Clouds Over The Great Salt Lake*
Fujifilm X100F
Kodak Tri-X Push Process
ISO 3200, f/8, 1/2500
Antelope Island State Park, Utah
November 2, 2018



Right: *A Kodak Moment*
Fujifilm X-T20 & Fujinon 90mm f/2
Recipe Unknown*
ISO 200, f/6.4, 1/2500
Antelope Island State Park, Utah
March 17, 2019
*I believe this was a failed
Kodachrome 64 experiment. It has
kind of an Ektachrome look.



Left: *Sage Sunset*
Fujifilm X100V
Kodak Portra 400 v2
ISO 1600, f/9, 1/125
Antelope Island State Park, Utah
September 23, 2020

Next Page: *Dark Sunset Over Salt Lake*
Fujifilm X100V
Kodak Portra 400 v2
ISO 6400, f/3.2, 1/60
Antelope Island State Park, Utah
February 17, 2021





YOSEMITE NATIONAL PARK IN VINTAGE COLOR

I captured these photographs in Yosemite National Park on April 24, 2021, using a Fujifilm X100V and the Vintage Color film simulation recipe. This recipe reminds me of famed Hudson River School painter Albert Bierstadt's Yosemite paintings.



