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ABOVE Just some of the games available to play at a recent London on Board event

LEFT Steve Morton holds his leatherbound paper organiser, ready for action

technologists. “Video games are a massive part of my life,” says Wingrave. “I started actually coming here to get out of the house.”

Maria Gillies adds: “I’ve always played video games, ever since I was a kid. I used to play more video games than actually going out with human beings.” Then she moved to London from Brussels and used London On Board to make friends. The difference between board games and online games? “You don’t talk about how your day was,” she says. “Here, even though sometimes we’re playing with strangers, you get to talk about how you are, and how your life’s been. It’s that social interaction.”

Social media gets a colder reception. “I’m a developer,” Wingrave tells me. “I work with technology all day, but I don’t use Facebook and I don’t use Instagram.” Gillies tells me she’s another social media refusenik and Anne Learoyd takes a break from managing the United States’ military to admit to being on Facebook but nothing else.

Getting in the way of life

“I think that a lot of digital technology interrupts your life,” Charlotte Longworth tells me. Longworth runs the London Analogue Photography Meetup, whose 1,500 members meet up to shoot images on film, while Longworth herself runs workshops helping beginners process their own rolls. “I think there’s a thing now where people feel a bit overwhelmed with technology,” she says. “[They’re] overwhelmed with being sat in front of a computer all day – there’s something getting back to them in film that feels real and physical.”

For those coming from digital photography – high-quality, forgiving on sloppy technique and near-instant – the appeal of film can be oblique. “People like having the discipline,” says Longworth. “What you’d think would be its weakness is actually one of the strongest things about it.”

The gaggle of photographers in the City of London agrees. The group’s

organiser, Abdul Hye, argues film forces photographers to be more thoughtful. “When you shoot film you’re kind of editing as you’re going along,” he says.

Film photography isn’t only for amateurs looking for hip-looking kit. “You learn your craft,” pro Jayson Brinkler tells me. “Anyone can turn up with a digital camera and be trigger happy and shoot lots of images. [But] if you slow your process down, you’re thinking about the light, you’re thinking about the composition, you think about your subject matter. Everything slows down.”

He recounts a portrait shoot in which the subject unexpectedly asked him to shoot a colleague as well. Shooting on a single roll of medium-format Hasselblad film, he found himself with six frames per subject. “That’s all I had to work with, and one of those frames that I came away with is now in the archive of the National Portrait Gallery, so if you think about what you’re doing, it slows your process down and you make sure you come away with the goods.”

There are practical benefits, too. One of the photographers, Marcus Walker, is using a Bronica camera that he picked up for £200 on eBay. “My medium format equipment is equivalent to 100 megapixels [in a digital camera],” says Brinkler. “If I was to buy a 100-megapixel camera, I’m looking at £40,000 to £50,000.”

Paper planning

The practical benefits of analogue technology are familiar to Steve Morton, who in 2008 joined Filofaxy, a blog that passionately expounds the benefits of paper planners. “Passion” is the right word: when I go to meet Steve and a small cadre of Filofaxophiles in a London restaurant, one lady tells me she’s driven a hundred miles from the Kent coast; another literally flew in from Spain to share her enthusiasm for Mia Cara stationery (Morton tells me such efforts are “not unusual”).

Morton’s enthusiasm is rooted in practicality. “It’s speed,” he tells me.