



## Sony A7Rii "Scans" with Nikon Micro-Nikkor 55mm f/2.8 Lens

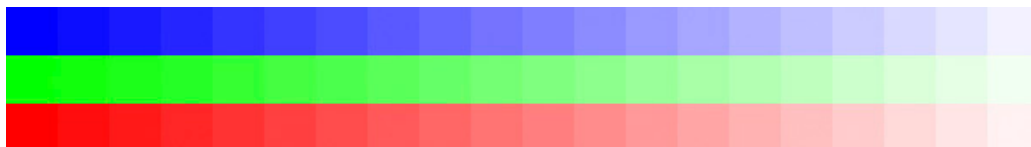
These "scans" use digital capture from my Sony A7Rii camera and a Nikon Micro-Nikkor 55mm f/2.8 AI-s. I shoot at f/4.0, for the greatest sharpness, and to my eye this is significantly sharper than the Flextight scanners by Hasselblad or even drum scans (e-mail me for sample images: [todd.agx@gmail.com](mailto:todd.agx@gmail.com)).

There are several advantages to this method over traditional film scanners (i.e. the Hasselblad Flextight). The RAW files have massive amounts of dynamic range and better workflow (Lightroom and Capture One, rather than a .tiff or FlexColor .fff files) and I change the exposure depending on the negative, or even make multiple exposures for high contrast negatives (though I've never really encountered the need for this, the Sony sensor has loads of dynamic range).

**Stitching** - If you need larger pixel dimensions than the Sony's 46 megapixels can deliver, that can be solved too: multiple exposures of a single negative can deliver really large and sharp files. I normally stitch together two photos for 6x6 or 6x7 120 negs, three for 6x9 or 4x5 negs, and I've stitched together nine photographs of 5x7 and 8x10 film. Cost increases based on the number of stitches, of course, as it greatly increases working time.

**Holders** - I can use film holders (which speeds up the process but crops out a bit of the edge of your negatives) or sandwich your negative between two pieces of anti-newton ring (ANR) glass (which makes the negs flatter and also allows for photographing the edges of the negative). Cost increases slightly for the use of ANR glass.

**Dust** - While I am careful to dust the film prior to scanning, some dust is also very likely (depending on the condition of your film). Since this is largely dependent on your film, if you'd like me to dust your images, the normal hourly retouching rate of \$50/hr applies to this.





## Price Lists:

I have two different rigs I use for this, the Nikon film digitizer, which only holds 35mm but is really efficient, as well as a copy stand, which I could theoretically photograph 16x20 film if you wanted that to be digitized. But it's a bit slower to work with. Thus two price lists.

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### Using my Copy Stand Setup:

	One shot	2-Stitched	3-Stitched	4-Stitched	Discount I	Discount II
<b>35mm</b>	\$5 / image	\$12 / image	\$18 / image	\$25 / image	-25% / 50+	-50% / 100+
<b>120</b>	\$5 / image	\$12 / image	\$18 / image	\$25 / image	-25% / 50+	-50% / 100+
<b>4x5</b>	\$5 / image		\$18 / image	\$25 / image	-25% / 50+	-50% / 100+
<b>5x7</b>	\$5 / image		\$18 / image	\$25 / image	-25% / 50+	-50% / 100+
<b>8x10</b>	\$5 / image			\$25 / image	-25% / 50+	-50% / 100+

There is an ANR Glass Surcharge = \$2 / image. Contact me for prices for other formats or if you need more than 4 captures stitched together (with will yield a file with pixel dimensions of approximately 9000x12000, depending on the aspect ratio).

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### Using the Nikon Film Digitizer Attachment:

	RAW Files*	Catalog**	Full Neg Edges†	Bulk Discount II	Bulk Discount III
<b>35mm</b>	\$5 / image	\$8 / image	+50% / image	-50% / 1+ roll	-70% / 5+ rolls

\* - just the RAW files, which you'll have to edit, flip to positives, etc., all by yourself.

\*\* - Includes an Adobe Lightroom catalog with basic edits and corrections of your files.

† - Uses a modified film holder so all four edges of your film are included in the image.

