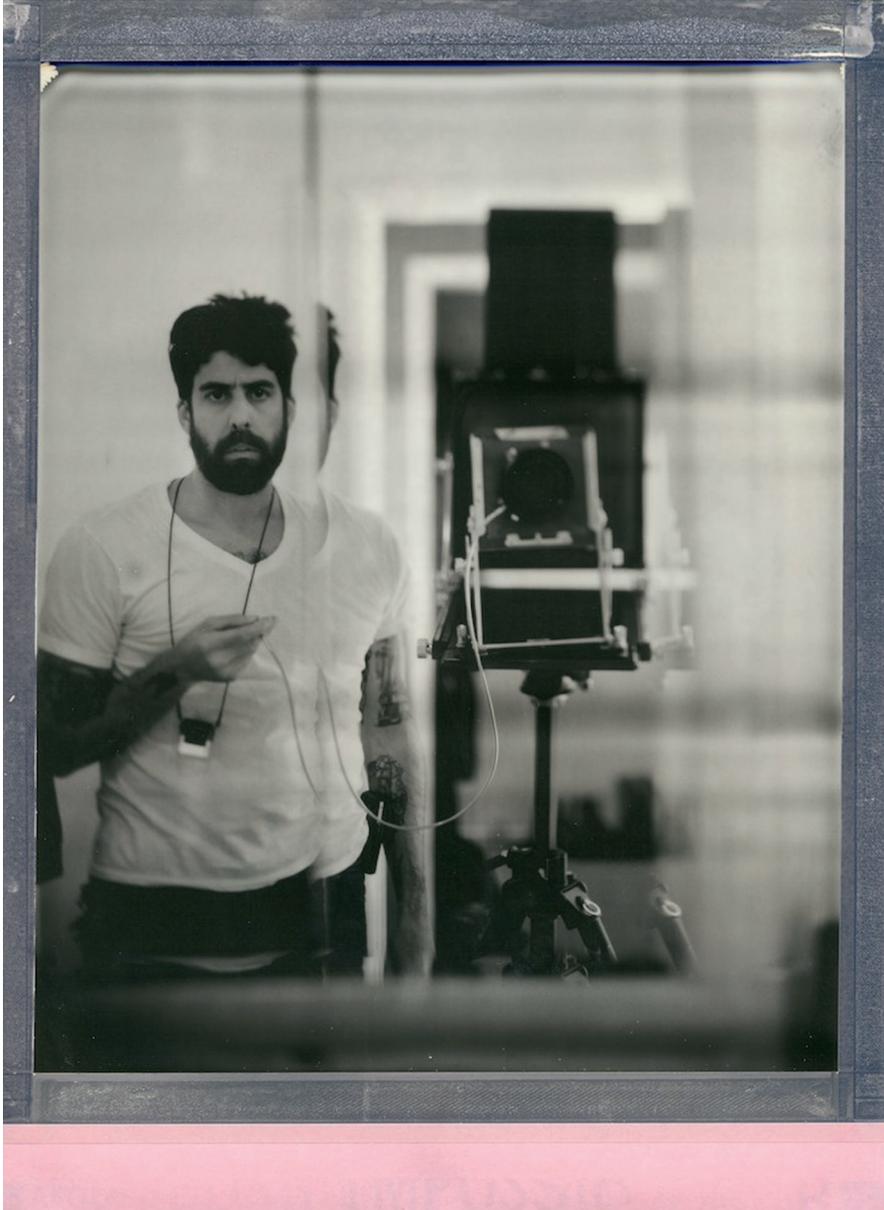


IMPOSSIBLE

HOW TO WORK WITH IMPOSSIBLE 8×10 FILM



Thank you for this title photo, Adam Goldberg

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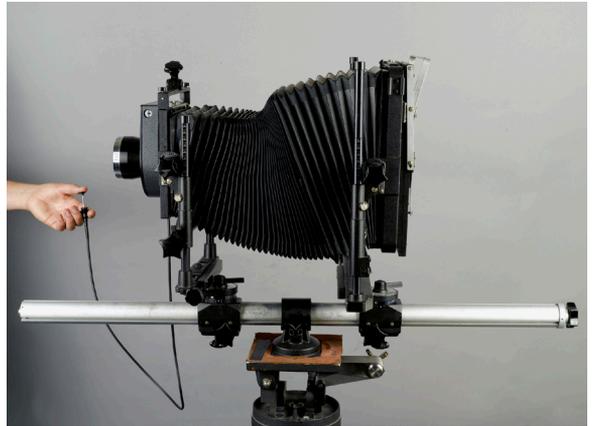
-
- ! It is recommended to wear gloves when handling chemistry.
 - ! Always keep towels and water close by.
 - ! If you experience exposure of paste to your skin, wash immediately.
 - ! Keep chemical waste away from children and animals.
 - ! See doctor immediately if paste is ingested or gets into your eyes.

- ! Keep your processor and rollers clean to obtain highest quality results. Clean up any chemical paste residue while the chemistry is still wet, both on the rollers & inside the processor. Dust all surfaces and clean felt strips on the film holder and loading tray.
- ! Work in subdued light to lessen the risk of light leaks. Leaving your film in direct sunlight can raise the temperature thus affecting the quality of your results.

WHAT YOU NEED



8×10 IMPOSSIBLE FILM



8×10 CAMERA



8×10 POLAROID FILM HOLDER



8×10 POLAROID PROCESSOR

HOW TO SET UP YOUR 8×10" PROCESSOR

1

You will need power. The power cord can be found in a hole on the bottom side of the processor & can be plugged in on the backside.

In absence of power there is a hand crank function available. If you use the hand crank, turn the handle quickly and consistently.



2

Lift open the processing compartment on the top of the processor until it extends to lay flat.



3

Check your rollers before processing each sheet of film. The rollers can be lifted out for inspection by unlocking the two latches on either side of the metal cover.

The rollers should be free of dust & chemistry. Clean them with a soft, moist tissue if needed. Make sure the rollers are dry before re-inserting.



4

When re-inserting the rollers make sure the round hole and slot are aligned with their corresponding parts on the housing.

Push the latches forward on either side to lock the rollers in place. The processor will not run if the rollers are not locked into place.



5

Also frequently inspect any other compartments that come into contact with the film and developing paste, and clean if needed.



HOW TO LOAD YOUR 8×10” HOLDER

?

Front of an 8×10 film holder.



Backside of 8×10 film holder, showing the dark slide and the blue clasps to open and close the holder.



8×10 negative. Its light-tight envelope should only be removed when securely loaded into the film holder.



1

To open an 8×10 negative holder, depress the blue clasps at the same time to release and open.



2

To load your 8x10 holder, place the negative with “This side up” facing upwards. The orientation of the film should be so that the orange tab sits underneath the black paper fold and tongue leader.

Slide the negative down in the direction of the three arrows, guiding the orange tab under the fold on the back of the film. Gently break through the seal in the fold and stop when the orange tab fits snugly into the fold. Do not pull down on the black light-tight envelope or you will expose the negative.



Before closing the holder, check that the negative is situated between the blue lines on either side. This alignment is important for proper processing.



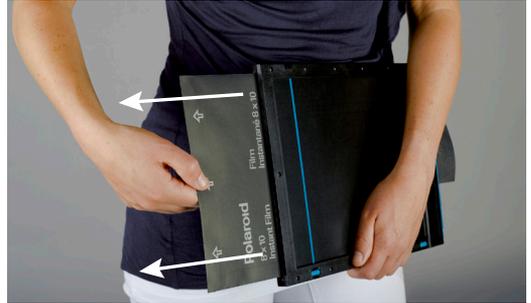
3

Close the 8x10 film holder, adding pressure to the side with the blue tabs. Double check that both blue tabs are tightly closed before continuing onto the next step.



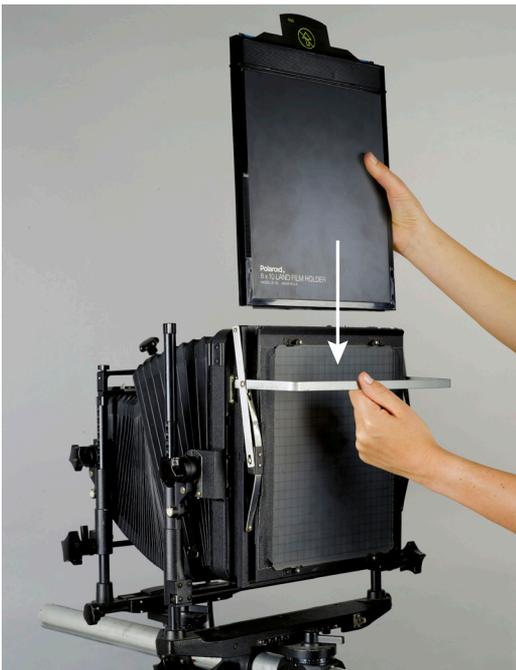
4

Just before shooting, pull out the black, light-tight envelope from the film holder, pulling from the center straight out. This will require some force but take care not to bend or bruise the negative in the process.



5

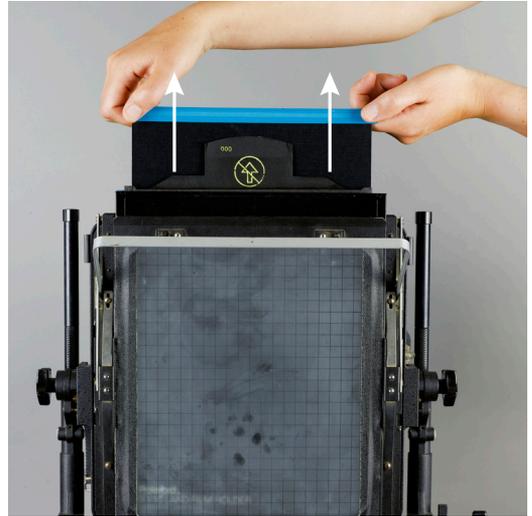
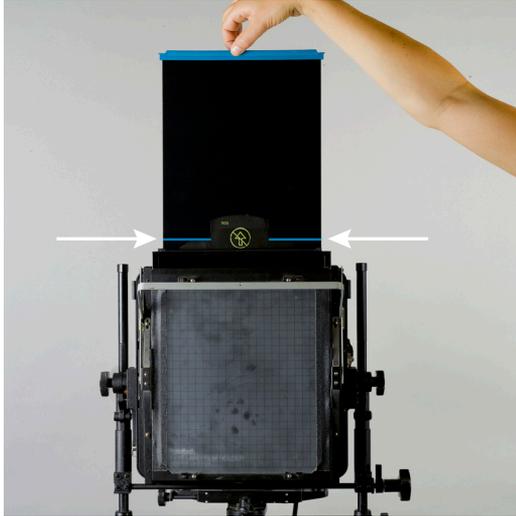
When you are ready to expose your film, open the ground glass on the back of your 8x10 Camera and insert the film holder.



6

Before making the exposure pull the dark slide straight up. Lift the dark slide up until the bottom blue line is just showing. When pulling the dark slide, do not pull on the negative itself; the paper tongue with the yellow arrow. Shoot your photo!

When finished re-insert the dark slide fully into the holder before removing it.



7

To avoid accidentally exposing or fogging your negative:

- Use care when handling the negative; the light-tight envelope is attached by a thin seal that is meant to break when pulled with moderate force.
- When loading the film onto the orange tab in the film holder, do not pull down on the black lighttight envelope.
- Double check that your film holder is closed tightly before pulling out the light-tight envelope.
- When pulling on the dark slide, do not pull on the black paper tongue with the yellow arrow: you could accidentally pull the negative out.



HOW TO PROCESS YOUR 8×10" FILM



Impossible 8×10 Negative



Impossible 8×10 Sheet



An Impossible 8×10 integral photo; shot, processed, & dried down.



To insert the processing tray, press down on the oval button and push the tray in until it clicks firmly into place.



2

Insert the transparent positive sheet into the tray, with with the chemical pod leading into the tray and the pod facing up.



Insert the sheet as far forward as possible, with the back end of the sheet sitting down snugly into the tray.



3

Before loading the negative holder, always check that the sheet is lying flat. If the sheet curls up too much, it can get stuck or misalign during processing.



Slide the film holder into the loading tray, blue button side down and black tongue forward.



Slide the holder forward, with light downward pressure to feed it through the spring loaded tray.



Insert the holder as far as you can; the backside should be a couple of millimeters inside the positive tray.



4

Before processing set the timer dial to 'four', and the black switch to 'minutes'. At this setting, the timer will buzz at four minutes, when your photo is ready for viewing.



When you are ready to process your photo, hold down the white processing button until your photo has gone through the rollers.



5

Leave your photo enclosed in the dark compartment until the buzzer goes off, or, if working without electricity, until four minutes have passed. After the four minutes, it is safe to open the lid & remove your print for viewing! Even after removing your print from the processor, the photo will continue to process and change, with the blacks intensifying over time.



HOW TO DRY YOUR 8×10” PHOTOS



A newly processed 8×10 photo consists of a layer of wet developing paste, sandwiched between a negative and a transparent sheet. In this wet condition the photo develops and alters further. To keep the print stable, it is necessary to stop this development process. In this chapter we will explain the two standard methods that proved to work well.

New discoveries and tips as well as constantly updated user feedback can be found on www.the-impossible-project.com/8x10

Do not stack the photos when they are wet. Leave space around them to dry!

If you are traveling with your photos while they are still wet, we suggest cutting off the additional chemistry at the end of the print to avoid a mess.

Photos should be displayed out of direct sunlight and when not in use, stored in archival boxes!

PEEL APART METHOD

!

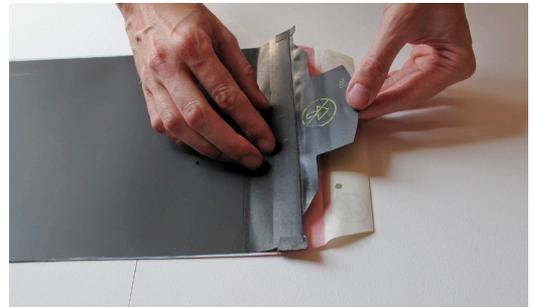
The quickest and safest way to get any humidity out of the print is to separate the positive and the negative sheets. This effectively stops any chemical reaction within the print and prevents the photo from altering or shifting in color. Once you have peeled the photo apart and stopped this reaction, you have several options for the final display of your print.

- Keep your photo as a transparency
- When both the transparency sheet and negative are dry, put your print back together to its original integral state
- Try one of the creative techniques, such as lifting, to create a whole new effect

1

Peel the print within 2 hours after processing. The optimal time to peel apart your photo is 20–30 minutes after the print has been processed.

Pull out the negative tongue and free it from the white paper slit to begin your separation.



2

You will be able to separate the positive from the negative layer by slowly and carefully peeling apart the two layers. The heat of a hair dryer will aid in this process and will make peeling easier and cleaner. Peel smoothly without any hesitation to avoid marks in the emulsion.

After peeling, you will be left with a transparent, stable positive layer that carries your photo. If you wish to put your integral print back together to its original state, you must first dry your transparent sheet and negative. If white residue is coming up with your transparent print, you are peeling outside the recommended time window or you are not using enough heat.



3

The pool of developing paste at the end of both the print and negative will take days to dry and will eventually become chalky and crumbly, sometimes creating unwanted dust.

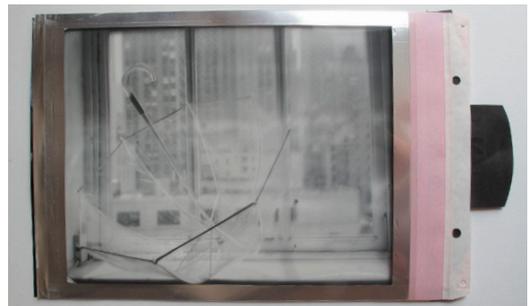
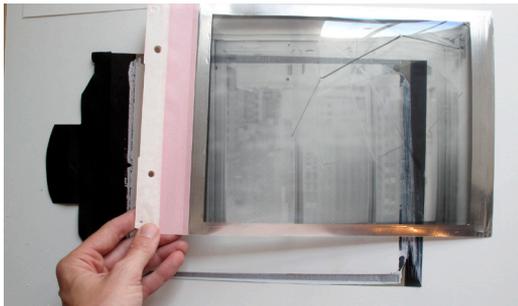
To avoid this, wipe away the paste with a paper towel, or for less dust, cut and remove this chemical section completely. Use caution to keep the paste off of yourself, your photo, and the furniture around you.



4

Once the transparency and negative have dried, the transparency can be fit over the black leader on the negative, bringing the materials back together as they originally were.

The photos can be left loosely bound or can be reattached through a binder or adhesive of your choice.



DRY AGE METHOD

!

If you are not comfortable with peeling the print apart, you can also apply the dry ageing method, which takes care that your 8x10 photos dry and become rigid over a longer period of time. Some color shifting and changes in contrast can occur during this process.

Before placing your photo into the Dry Age kit, remove as much of the extra developing paste as possible from the open end of the print. Work on newspaper or a surface that can be cleaned. Use a paper towel or heavier card stock to push the paste outward - away from the image and outside of the print, where the excessive paste can easily be wiped away.

If you leave this paste as is and do not remove it, it will dry thick and hard and may leave sepia artifacts that bleed into your image field.

1

Take the eight silica packs and the humidity indicator out of the small silver aluminium bags.



Put 4-8 silica packs into one of the big silver bags that open and close with a seal.



Add a maximum of two 8x10 photos. When entering 2 photos make sure to not stack them directly on each other but to separate them with the silica gel packs.



Put the humidity indicator on top of the pile. Securely close the seal. Store the big silver bag containing your photos in a vertical position.



2

Leave the pictures to dry for about one month. You can of course take them out briefly for viewing.

During the drying process, periodically check the humidity indicator which should be blue. If the color of the indicator has changed from blue to pink, please regenerate the silica bags. For repeated use of the Dry Age Kit, make sure to regenerate the silica bags.



!

REGENERATING SILICA BAGS

The silica packs can easily be regenerated by exposing them to moderate heat. Put the silica bags and the indicator card in an oven for 60 minutes at 60°C /140° F. If any silica gel grains are released, fill them back into the pack and seal it up with adhesive tape or a stapler. Let the bags cool down and re-use them. Please also visit www.the-impossible-project.com/dryage

HOW TO STORE FULLY DRIED PHOTOS

!

Fully dried photos (3+ weeks) should be stored with a protective layer between them, such as archival paper. Do not store dried photos in a humid environment and avoid prolonged exposure to intense sunlight to best preserve the photos.

TROUBLESHOOTING: CAUSE & CURE

MY PHOTO TURNS OUT BLACK

It's possible that either the negative envelope or the dark slide was not removed when the photo was exposed. It's also possible your lens shutter failed to release, so check to make sure your lens mechanism is in working order.

MY PHOTO TURNS OUT WHITE

Your negative was exposed to light, either when loading it, shooting it, or while it was developing. Make sure to shield your photo during the first four minutes after processing.

MY PHOTO IS TOO DARK

The photo wasn't exposed long enough – you may need to take into account the bellows factor and/or reciprocity in the case of a long exposure. Also remember that flash exposure tends to slow ASA. A photo may also turn out overly dark if the film has been exposed to temperatures above 28°C/82°F.

MY PHOTO IS TOO LIGHT

Your film was overexposed, or the photo may have been removed from the closed processing compartment less than four minutes after processing. When working outside in full sunlight, protect the film holder and processor from direct sunlight by covering them with black materials. Don't remove the dark slide fully, but only as far as the blue line. You can also check for light leaks in the bellows or for lens flare.

MY PHOTO COMES OUT WITH THE IMAGE MIRRORED

This mirrored (backwards) look is simply the nature of this film, because it is an integral film and not the same as Polaroid's peel apart films. By utilizing the heated peeling technique your photo can be flipped over to its original view.

THERE ARE TINY WHITE DOTS THROUGHOUT THE PHOTOGRAPH

This may be a result of using the film in extreme humidity or heat. It may also be because the photograph wasn't properly dried down with a dry age kit or peeled apart.

MY PHOTO TURNS BROWN

The film may have been processed above 28°C/82°F or the photo has not dried fully. See "How to dry 8x10 photos" starting page 13.

MY PHOTO HAS POOR D-MAX (INSUFFICIENT BLACKS)

After processing your print the photo will continue to develop: rich blacks will begin to appear after 30 minutes.

Other reasons for poor d-max include: The film is old or was not stored at a cool enough temperature. Mismatched film components can also be a problem. Make sure the photo is not exposed to light too early after processing (no less than four minutes) or left out in direct sunlight directly after processing. Poor d-max can also be caused by cooler temperatures (below 13°C/55°F) or if the film was stored in the refrigerator and not give enough time to warm up to room temperature.

THERE ARE REPEATED DOTS OR STRIPES ON MY PHOTO, ALIGNED VERTICALLY

There may be dirt or dust on the rollers, in the processing compartment under the rollers or in the loading tray, so try cleaning these.

THERE ARE SCATTERED DOTS ON THE PHOTO

There is dust on the sheet – use canned air to clean it, and make sure the felt strips on the film holder and loading tray are clean. There may also simply be occasional spots on the film itself.

THERE ARE HORIZONTAL LINES ACROSS MY PHOTO

The rollers are pausing on the photo because they are either wet or dirty, so try cleaning the rollers. If the problem is uneven processing, then switch from the hand crank to motor-driven processing.

THERE ARE OTHER MARKS ON MY PRINT

This can be caused by handling the materials too roughly, for example bruising the negative or leaving fingerprints on the sheet. Take more care with the materials, and be careful not to handle the processed print while it is still wet. Don't squeeze or hold the photograph at its center.

ONLY MY NEGATIVE GOES THROUGH THE PROCESSOR.

The negative tongue failed to go through the opening on the sheet.

MY FILM ISN'T GOING THROUGH THE PROCESSOR.

The sheet isn't pushed in far enough, or it curled up and got caught when the negative holder was inserted. Check that the slit at the top of the paper is not bent. The negative tab may also be bent, or the negative may not be aligned in the film holder, causing it to get stuck.

MY FILM IS GETTING STUCK AND JAMMED IN THE PROCESSOR.

The negative and sheet are misaligned in the processor, or the sheet may have moved or gotten stuck when the negative holder was inserted.

THERE IS A BLACK LINE ON THE TOP, BOTTOM OR SIDE OF MY IMAGE

When shooting, either the darkslide was not removed enough or your bellows is blocking the film plane. Check placement of your dark slide when shooting, and/or double check the movements on your camera bellows to ensure that the front and back standards are not too far off center, or your swings or tilts are not too severe.

THERE IS A STRONG LINE OF SEPIA AT THE TOP OF MY PRINT

This mark appears in response to the extra developing paste hardening on the edge of the print. It is important to push out the extra chemistry at the end of the print before loading your prints into a Dry Age Kit (see page 16).

FREQUENTLY ASKED QUESTIONS

DOES THE NEW IMPOSSIBLE 8×10 FILM WORK OLD POLAROID HARDWARE?

Yes, Impossible 8×10 film works with the Original Polaroid 8×10 film holders and processors. Using the Film Holders that require the feed tray are recommend as other models can be problematic.

DO I NEED TO GET ANY NEW HARDWARE?

No.

WHAT'S THE DIFFERENCE BETWEEN IMPOSSIBLE AND OLD POLAROID FILM?

The old Polaroid 8×10 films were a peel apart film. The new Impossible film is not a peel apart film but an instant integral film, similar to SX-70 films. This means the film does not need to be peeled for the sake of timing image processing. It is a different chemical process than the older 8×10 Polaroid films, and will behave differently. Please see more in about Drying 8×10 photos.

WHY IS MY PHOTO REVERSED?

Polaroid 8×10 films corrected the inverted orientation of a view camera image by transferring the image from a negative to a peel apart print. Impossible 8×10 film is integral, which means that the photo is exposed and then directly develops onto a clear receiving sheet above, effectively reversing photos left-to-right. Smaller integral cameras correct this with a mirror. If you do not desire this reversed effect and wish to correct it, shoot into a mirror with your view camera or try the heated peel apart technique and flip over the transparent positive after peeling.

WHY IS MY PHOTO CHANGING? AND WHAT CAN I DO ABOUT IT?

Impossible 8×10 is a new and experimental film. The prints can take 3 weeks to dry and during this time, the prints have the propensity to shift in tone and color. Extreme temperatures and humidity cause more change. To dry your prints as effectively as possible please follow the points in chapter 2.4. of this manual. Once the film has fully dried, it will be stable.

WE SUPPORT YOU

To learn all details on usage of 8x10 film and find all tutorials and updates please visit our website on www.the-impossible-project.com/8x10.

If you have any further questions, please visit our Online Support Desk at <http://support.the-impossible-project.com>

TECHNICAL SPECIFICATIONS

The new Impossible 8x10 Silver Shade Film is a high speed, medium contrast, monochrome integral film with a beautiful tonal range and experimental character and possibilities.

Film speed: Nominally ISO 640. Suitable for daylight 5500K. The ASA can vary in response to extreme temperatures outside of the range of 13–28°C (55–82°F) and to different color temperatures of light, with flash slowing down the effective ASA. In direct sunlight, load holders in low light and do not pull off the protective envelope until you are about to shoot.

Exposures: 10 exposures per box

Development time: 4 minutes in the dark processing compartment with final development over approximately 25 minutes.

Dimensions: Format: 8x10 inches, image area: 7.5x9.35 inches/19x24 cm

Finish: glossy

Dry down: Peel Apart: 48 Hours, Dry Age: 3+ weeks

Prints utilizing the Dry Age technique tend to dry down -2/3 stop darker noticeably in the mid to dark tones.

Compatible hardware: 8x10 Polaroid Processor and any 8x10 camera equipped to accept an 8x10 Polaroid film holder.

Additional equipment needed: Polaroid 8x10 Processor and film holders.

Film Storage Best used within 12 months of production date. Store unopened film pack in the fridge at 5–10°C/41–50°F. Do not freeze! **Film Characteristics** The development of this film is a sensitive chemical reaction, triggered by light and affected by various parameters such as temperature, age, time, mechanical manipulation and others. Therefore variations in results are not only possible but to be expected with this analog instant film. **Limited Warranty** Any film that does not show any photographic result due to defective manufacture, labeling or packaging will be replaced, provided representative samples as well as batch numbers are returned to Impossible customer service. This warranty excludes all consequential damages. **Caution** This film uses a caustic paste. Do not cut or take apart the film. Avoid contact of the paste to skin, eyes or mouth. If you get paste on your skin, eyes or mouth, wipe it off immediately, wash with water to avoid an alkali burn and consult a doctor. Keep discarded materials and paste away from children, animals, clothing and furniture.