

to Doc,



who's passion and  
dedication made  
this dream  
absolutely

**POSSIBLE**

Thank you.



# Test

Idea, project, graphic and realisation  
by Beppe Bolchi - Fare Fotografie

© for pictures and texts

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of which this one is the number: \_\_\_\_

by

**Beppe Bolchi**





**INVITATION to become a TOP SECRET  
IMPOSSIBLE TEST PHOTOGRAPHER**

January 2010

The Impossible Project had 31,536,000 seconds to re-invent and re-produce a new instant film. These 31,536,000 were dedicated to people like you, who believe in the magic of analog Instant Photography, proving with your talent what Wuthering Heights you can achieve therewith.

Now our Impossible dream of keeping Instant Photography alive has become possible. The first Impossible film packs will soon slide out of the machines at our factory in Enschede (NL). And as you are the drive behind our mission, we can't and don't want to take this considerable next step without you, your great talent and your valued opinion – we need your help:

We want you to receive two of these brand new and hot packs and to find out what your talent and creativity can do with our new-born Instant Film. We want you to push our film child over all limits, to show us what is possible with Impossible's instant film material and to thereby define our product. We want you to apply your favorite techniques to find out everything about its manipulability, we want to see what you manage to create, hear your opinion, get to know our product through you and last but not least present your results and thereby the characteristics, feeling and specifics of Impossible's first new film to the whole world.

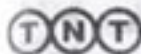
This is a not only a very substantial but also an incredibly honorable and top secret task, therefore we need you to fill in and print out the attached agreement and sign it as approval. We would appreciate if if you could return it to us per scan and E-mail or fax as soon as possible. We will then send 1 signed copy back to you, again per email or fax.

Looking forward to working with you,

Dr. Florian Kaps  
/ doc / founder of Impossible

## Impossible Films Test Plan by Beppe Bolchi

Frame No.	Subject	Equipment	Test Description	Ref Jpg
A1	Grey/Colour Card	Kiron Printer	Exposure - Latitude	
A2	Grey/Colour Card	Kiron Printer	Exposure - Latitude	
A3	Repro Bangkok	Kiron Printer	Manipulation in ambience temperature	
A4	Repro Bangkok	Kiron Printer	Manipulation in hot temperature	
A5	Repro Bangkok	Kiron Printer	Manipulation + Lift	
A6	Repro Portrait	Kiron Printer	Grey + Deep Black	
A7	Royal Arcade - Milan	Pin Hole	Long Exposure	
A8	Futurist Photodynamism	Pin Hole	Long Exposure	
B1	Carnival Masks	SX70	Correct Exposure	
B2	Carnival Masks	SX70	Manipulation in ambience temperature	
B3	Carnival Masks	SX70	Manipulation in hot temperature	
B4	Carnival Masks	SX70	Manipulation + Lift + Silver Understratum	
B5	Carnival Masks	SX70	Manipulation + Lift + Painting Sinopia & Back	
B6	Carnival Masks	SX70	Manipulation + Lift + Transparent	
B7	Fireplace	SX70	Manipulation + Lift + Painting Transparent	
B8	Photographer's Eye	SX70 + CloseUp Lens	Close Up	



INT/AIR

X-RAY

C1

No. 933061086  
1 of 1

Service Express

Option Priority

ARH 10 Feb 2010

QAR-1

LGG

LN

LN

IPO 22

20144



1 6083306 10860 1 102907 1020144

PLEASE PRINT IN CAPITALS AND PRESS HARD

Account Number

to Receiver

SENDER LIABLE FOR UNPAID CHARGES

Customer Reference Information you could use on the invoice that you receive from TNT

4. From (Collection Address)

Name Impossibile B.V.

Address Hoge Bathofstr 48

City Enschede

Post / Zip Code 7512 ZG

Postcode/Region

Country

Telephone R Timmer

Tel. No. (optional) 053-48406

5. To (Delivery)

Name Berne Balch

Address Via California

City Milano

Post / Zip Code 20144

Postcode/Region

Country

Telephone

Tel. No. (optional) 02-57426

Customer Reference

Information you could use on the invoice that you receive from TNT

Name

Address

City

Post / Zip Code

Postcode/Region

Country

Content Name

Tel. No. (optional)

6. Dangerous Goods (Check correct box)

Do contents contain any dangerous goods?

Yes

No

Do contents contain any restricted goods?

Do contents contain any hazardous materials?

Do contents contain any flammable, explosive, or highly flammable materials?

Do contents contain any corrosive, toxic, or infectious materials?

Do contents contain any radioactive materials?

Do contents contain any other dangerous goods?

Do contents contain any other restricted materials?

Do contents contain any other hazardous materials?

Do contents contain any other flammable, explosive, or highly flammable materials?

Do contents contain any other corrosive, toxic, or infectious materials?

Do contents contain any other radioactive materials?

Do contents contain any other dangerous goods?

Do contents contain any other restricted materials?

Do contents contain any other hazardous materials?

Do contents contain any other flammable, explosive, or highly flammable materials?

Do contents contain any other corrosive, toxic, or infectious materials?

Do contents contain any other radioactive materials?

Do contents contain any other dangerous goods?

Do contents contain any other restricted materials?

Do contents contain any other hazardous materials?

Do contents contain any other flammable, explosive, or highly flammable materials?



43

100 ASA - 43 - A - 1.45

Production Date: 16/02/2010

Pack number: 6 Operator: JPM



**43**

**100 ASA - 43 - A - 1.45 - 1.57**

**Production Date: 16/02/2010**

**Pack number: 6 Operator: JPM**

Test # 1

Pack Number: **69**

Film Type: **40**

Frame Number: **1**

Subject:  
Iron Bridge

Location:  
Milan  
Porta Genova Station

Equipment:  
SX 70

Description:  
Normal - Exposure -1/3  
Protected from light

Results - Notes:  
Good - Low Contrast





## Test # 2

Pack Number: **115**

Film Type: **40**

Frame Number: **1**

Subject:  
**Royal Arcade**

Location:  
**Milan**

Equipment:  
**Self made Pin Hole camera**

Description:  
**30" exposure - Protected from light**

Results - Notes:  
**Darkest areas remained blue for a while,  
then moved to dark brown**



## Test # 3

Pack Number: **115**

Film Type: **40**

Frame Number: **2**

Subject:  
**Royal Arcade**

Location:  
**Milan**

Equipment:  
**Self made Pin Hole camera**

Description:  
**Normal - Exposure -1/3**  
**Protected from light**

Results - Notes:  
**Darkest areas solarization + moved to dark brown. Probably because had been exposed to open light before the complete development**



## Test # 4

Pack Number: **115**

Film Type: **40**

Frame Number: **3**

Subject:

**Duomo Cathedral**

Location:

**Milan**

**Duomo Square**

Equipment:

**Self made Pin Hole camera**

Description:

**5" exposure - Protected from light**

Results - Notes:

**Again, if exposed to open light, even for a while, picture fades with lower density in dark areas and with dirty whites**



Test # 5

Pack Number: **69**

Film Type: **40**

Frame Number: **2**

Subject:

Duomo Cathedral

Location:

Milan

Duomo Square

Equipment:

SX 70

Description:

Normal - Exposure -1/3 - Protected from light, then exposed to daylight when blue layer was still on

Results - Notes:

Image faded



## Test # 6

Pack Number: **115**

Film Type: **40**

Frame Number: **4**

Subject:

**Self Portrait while reading  
(Futurist Photodynamism)**

Location:

**Busto Arsizio  
My Studio**

Equipment:

**Self made Pin Hole camera**

Description:

**30" exposure - Protected from light (10')**

Results - Notes:

**If picture is left for a long time in absolute darkness (10 minutes?), wonderful blacks appear and whites are clear**



## Test # 7

Pack Number: **115**

Film Type: **40**

Frame Number: **4**

Subject:

Grey Scale

Location:

Busto Arsizio  
My Studio

Equipment:

Kiron Printer (Repro)  
1 x

Description:

Double Exposure: A to M - M to 14  
Protected from light (10')

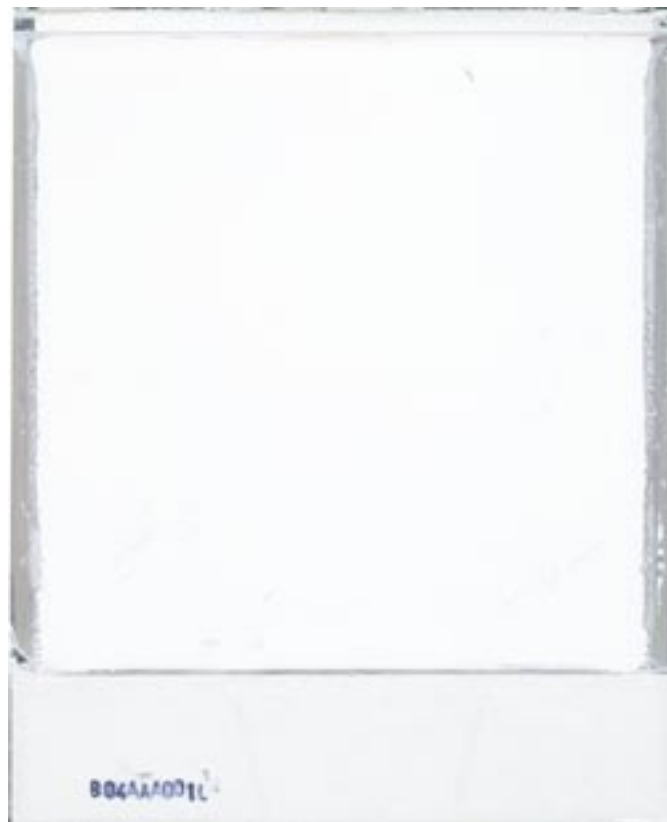
Results - Notes:

Under Exposed.

Front cover lift after 7 hours, emulsion is still wet and sticky, then stuck again to the front and lifted from the back.

There is no Synopia!





## Test # 8

Pack Number: **115**

Film Type: **40**

Frame Number: **6**

Subject:  
Grey Scale

Location:  
Busto Arsizio  
My Studio

Equipment:  
Kiron Printer (Repro)  
2 x 1+

Description:  
Double Exposure: A to M - M to 14  
Protected from light (10')

Results - Notes:  
Poor result for Repro  
**ALERT:** white specs in the upper middle of  
the picture!





## Test # 9

Pack Number: **69**

Film Type: **40**

Frame Number: **3**

Subject:

The Phantom of the Opera

Location:

Busto Arsizio  
My Studio

Equipment:

SX 70

Description:

Auto Long Exposure  
Protectd from light (5')

Results - Notes:

Manipulation after 5 minutes  
Risults are not very impressive, surface is  
hard to manipulate. Can only leave white  
marks, black back layer not reachable



Test # 10

Pack Number: **69**

Film Type: **40**

Frame Number: **4**

Subject:

**Carnival Mask**

Location:

**Busto Arsizio  
My Studio**

Equipment:

**SX 70**

Description:

**Auto Exposure  
Protected from light (5'), but not very fast**

Results - Notes:

**Manipulation after 5 minutes  
Pushing hardly can reach white layer,  
lighter pressure gives only soft results**



Test # 11

Pack Number: **69**

Film Type: **40**

Frame Number: **5**

Subject:

Carnival Mask

Location:

Busto Arsizio  
My Studio

Equipment:

SX 70 + FlashBar

Description:

Auto Exposure  
Protected from light (5')

Results - Notes:

Very Under Exposed?!? Probably due to dark filter for CloseUp or because had been put in warmer environment.  
Front cover lifted after 15', emulsion is dry, manipulation





Test # 12

Pack Number: **69**

Film Type: **40**

Frame Number: **6**

Subject:

Carnival Mask

Location:

Busto Arsizio  
My Studio

Equipment:

SX 70 + FlashBar

Description:

Auto Exposure  
Protected from light (5')

Results - Notes:

Manipulation after 5 minutes. ALERT:  
white specs. Front cover lift after 1 hour,  
emulsion is still wet and sticky!  
After one day drying, had been painted  
with soft colours.





Test # 13

Pack Number: **69**

Film Type: **40**

Frame Number: **7**

Subject:

**Carnival Mask**

Location:

**Busto Arsizio  
My Studio**

Equipment:

**SX 70 + FlashBar**

Description:

**Auto Exposure +2/3  
Protected from light (5')**

Results - Notes:

**Manipulation after 5 minutes  
ALERT: white specs**



Test # 14

Pack Number: **69**

Film Type: **40**

Frame Number: **8**

Subject:

**Carnival Mask**

Location:

**Busto Arsizio  
My Studio**

Equipment:

**SX 70 + FlashBar**

Description:

**Auto Exposure  
Not protected from light (5')**

Results - Notes:

**Manipulation right away in ambience light,  
no fading, brighter whites.**





## Test # 15

Pack Number: **115**

Film Type: **40**

Frame Number: **7**

Subject:

Repro Wat Suthat

Location:

Bangkok

Equipment:

Kiron Printer (Repro)

2 x 3+

Description:

Repro

Protected from light (10')

Manipulation after about 2 hours, warming  
a bit the surface

Results - Notes:

Front cover lift after 4 hours, emulsion is  
still wet and sticky. Front cove stuck again  
to emulsion. White specks.



Test # 16

Pack Number: **115**

Film Type: **40**

Frame Number: **8**

Subject:

Repro Wat Suthat

Location:

Bangkok

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro

Protected from light (5')

Results - Notes:

Manipulation after 5 minutes, warming a bit the surface

Front cover lifted after 1 day, emulsion is still wet and possible to be manipulated.

Fantastic!





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## Test # 17

Pack Number: **114**

Film Type: **40**

Frame Number: **1**

Subject:

Repro Cannareggio

Location:

Venice

Equipment:

Kiron Printer (Repro)

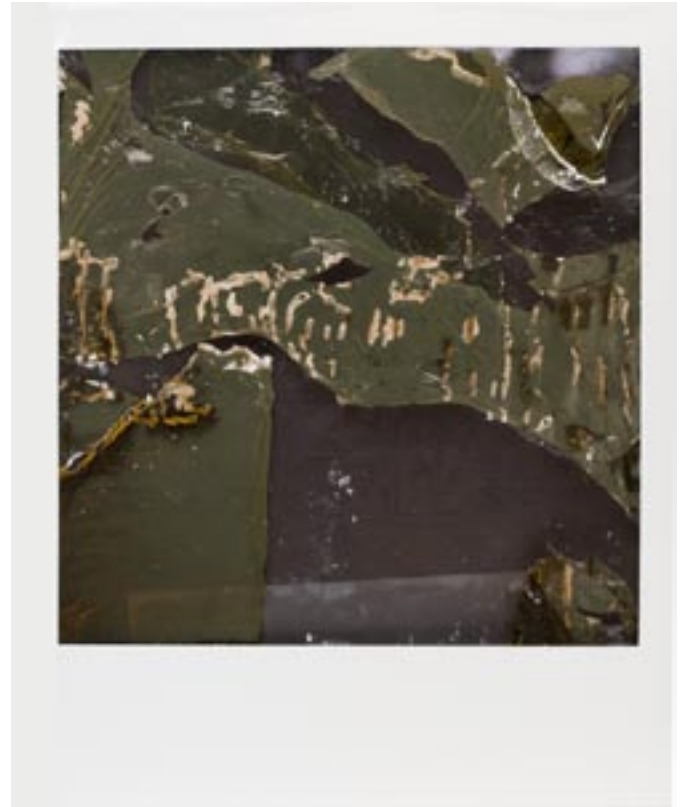
4 x 3+

Description:

Repro. Upper layer lifted immediately after the blue disappeared. Manipulation from the back. Put under hot water for removing the white layer.

Results - Notes:

Emulsion is dry! Lower layer shows the Negative, that turns to black after a while. With water, white layer goes away and soft emulsion appears, very delicate but consistent.





## Test # 18

Pack Number: **114**

Film Type: **40**

Frame Number: **2**

Subject:

Repro Cannareggio

Location:

Venice

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro - Exposed to ambience light - Front cover lifted after 30', emulsion is wet, then manipulation until dry.

Results - Notes:

Emulsion is lovely and available for manipulation, just softly moving and drawing. Don't touch the surface when dry! It breaks immediately with no repair options.





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## Test # 19

Pack Number: **114**

Film Type: **40**

Frame Number: **3**

Subject:

Repro Cannareggio

Location:

Venice

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro - Protected from light - Front cover lifted after 30' , emulsion is wet. Put under cold water, emulsion becomes more delicate for manipulation.

Results - Notes:

Lifting the emulsion from the back is too hard. Manipulation is more difficult due to softer emulsion. Placed a watercolour paper in front is leaving its texture mark, but doesn't lift the emulsion.







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## Test # 20

Pack Number: **114**

Film Type: **40**

Frame Number: **4**

Subject:

Repro Cannareggio

Location:

Venice

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro - Protection from ambience light  
Front cover lifted after 30', emulsion is wet. Stuck again to front cover for trying emulsion lift afterwards.

Results - Notes:

Placed in warm water, little agitation is lifting the emulsion from its support, then placed onto a plastic sheet for drying (difficult to move and to manipulate). White layer still in place allows free standing.





Results - Notes:

Back layer reveals the negative image,  
that needs to be cleaned with warm water  
(needs further investigations for timing)



## Test # 21

Pack Number: **114**

Film Type: **40**

Frame Number: **5**

Subject:

Repro Cannareggio

Location:

Venice

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro - Protection from ambience light  
Front cover lifted immediately after blue  
disappears, emulsion is dry and still onto  
the front cover.

Results - Notes:

Placed in warm water with soft agitation removes  
the white background (but not completely), the  
emulsion becomes soft and can be transferred to  
watercolour paper (very delicate). Glue layer is lif-  
ting as well. Negative is still visible in the lower layer.



Results - Notes:

Negative image can be perfectly washed and cleared with warm water. It seems that details are perfect and the negative could be used for further processing.



## Test # 22

Pack Number: **114**

Film Type: **40**

Frame Number: **6**

Subject:

Repro Wat Suthat

Location:

Bangkok

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro - Protection from ambience light.  
Front cover lifted immediately after blue  
disappears, emulsion is dry and still onto  
the front cover.

Results - Notes:

Placed in warm water with soft agitation  
removes the white background, the emu-  
sion becomes soft and can be transferred  
to watercolour paper (very delicate). Glue  
layer is preventing an easy transfer.



Further Processing Bonus:

Digital reproduction and inversion reveals

great results for further digital processing.  
Details are very fine and the original pat-

tern gives a very interesting appeal.  
An analogic instant negative that can be  
digitally enlarged and manipulated, this is a  
real free Bonus for creative photographers!





## Test # 23

Pack Number: **114**

Film Type: **40**

Frame Number: **7**

Subject:

Repro Wat Suthat

Location:

Bangkok

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro - Protection from ambience light  
Front cover lifted immediately after blue  
disappears, emulsion is dry and still onto  
the front cover.

Results - Notes:

Placed in warm water with soft agitation re-  
moves the white background (but not com-  
pletely), the emulsion becomes soft and can  
be transferred to watercolour paper (very  
delicate). Glue layer cannot be removed





Test # 24

Pack Number: **114**

Film Type: **40**

Frame Number: **8**

Subject:

Self Portrait: Profile Repro

Location:

My Studio

Equipment:

Kiron Printer (Repro)

3 x 3+

Description:

Repro - Exposed to ambience light - Front cover lifted after 2 hours, emulsion is wet, then manipulation until dry.

Results - Notes:

Emulsion is lovely and available for manipulation, just softly moving and drawing. Don't touch the surface when dry|!



## Test # 25

Pack Number: **61**

Film Type: **43**

Frame Number: **1**

Subject:  
Hugging Puppet

Location:  
My Studio

Equipment:  
SX 70

Description:  
Auto Exposure - Not protected from light  
- Manipulation right away

Results - Notes:  
Greys more neutral - Manipulation through  
the front cover not easy, emulsion can just  
be marked, not possible to reach the black  
layer



## Test # 26

Pack Number: **61**

Film Type: **43**

Frame Number: **2**

Subject:  
Hugging Puppet

Location:  
My Studio

Equipment:  
SX 70

Description:  
Auto Exposure. Not protected from light. Trying to lift the front cover, but emulsion is still dry, then wait for 30' - ok, now emulsion is wet, front cover can be lifted and emulsion can be manipulated. Adding Crystal Lacquer colour when dry.

Results - Notes:  
Grain very heavy, but looks peculiar - Manipulation of wet emulsion is the very same than Type 40 - Cutter can reach white layer and move the emulsion, that can be painted



## Test # 27

Pack Number: **61**

Film Type: **43**

Frame Number: **3**

Subject:  
Puppet

Location:  
My Studio

Equipment:  
SX 70 + CloseUp Lens

Description:  
Auto Exposure - Protected from light  
- Front cover lift after 1 hour - Emulsion  
manipulation + cutting + lift back to front  
cover

Results - Notes:  
Not easy but very interesting way to create  
two levels picture, needs to find the right  
subject





Test # 28

Pack Number: **61**

Film Type: **43**

Frame Number: **4**

Subject:

Carnival Mask

Location:

My Studio

Equipment:

SX 70 + CloseUp Lens

Description:

Auto exposure - Protected from light  
- Front cover lift after 2 hours - Emulsion  
manipulation and painting when wet

Results - Notes:

Lovely black and greys - Neutral cast





Test # 29

Pack Number: **61**

Film Type: **43**

Frame Number: **5**

Subject:

**Carnival Mask**

Location:

**My Studio**

Equipment:

**SX 70**

Description:

Auto exposure. Protected from light. Front cover lift after 5 minutes. Placed in running warm water, white layer removes. Detaching borders allows emulsion to be lifted and placed onto watercolour paper (back to front)

Results - Notes:

Emulsion Lift looks similar, as results, to peel-a-part film. Same consistency and possible to manipulate, but only upside down. Glue layer looks impossible to be lifted without destroying the emulsion itself.





Test # 30

Pack Number: **61**

Film Type: **43**

Frame Number: **6**

Subject:  
**None**

Location:  
**My Studio**

Equipment:  
**SX 70**

Description:  
**Unexposed picture for dark black evaluation  
+ Manipulation almost right away with  
Hearts Texture Plate**

Results - Notes:  
**Manipulation through the front cover not  
really easy and productive**



Test # 31

Pack Number: **61**

Film Type: **43**

Frame Number: **7**

Subject:  
**Self Portrait**

Location:  
**My Studio**

Equipment:  
**SX 70 Sonar + Nissin Flash**

Description:  
**Skin Tones**

Results - Notes:  
**Very good!**



Test # 32

Pack Number: **61**

Film Type: **43**

Frame Number: **8**

Subject:  
(Im)possible Project

Location:  
My Studio

Equipment:  
SX 70 Sonar + Nissin Flash

Description:  
Black & White contrast

Results - Notes:  
Ok



PRESS RELEASE 22<sup>th</sup> January 10



#### Back to Reality

The Impossible factory is working overtime but so is the rumor mill: Polaroid rocked CES in Las Vegas, dancing with Lady Gaga. This breathtaking performance so overwhelmed them that they obviously forgot to share the real facts about the future of Analog Instant Photography. The details are simple: *The Impossible Project is the one and ONLY institution in the whole milky way that will be capable of producing Analog Instant Film for Polaroid cameras.*

PRESS RELEASE 8<sup>th</sup> February 2010  
For Immediate Release



### Will there ever be new film for Polaroid cameras? Impossible encounters a delay in reviving production of analog Instant Film

In 2008 when Polaroid surprisingly discontinued production of Instant Film for traditional Polaroid cameras, analog Instant Photography seemed to be doomed. The Impossible Project saved the last Instant Film Production plant in Enschede (NL), taking on the task of re-inventing analog integral film. Since 1972, integral film production has followed the same recipe. In order to carry instant film production into the 21st century, Impossible had to find new solutions for replacing and upgrading problematic or unavailable components.

Bringing back Instant Film is an intricate process. On the weekend of February 6th Impossible encountered an unexpected problem with one of the components vital for production. This undesirable fact is now engaging all of the Impossible team's attention and is forcing a rescheduling of the project's timetable. As such, the NYC press event on 22nd February has to be postponed. The Project leader's Florian Kaps and André Bosman must give themselves one more month to cope with the Impossible. On

22nd MARCH 2010

they will disclose whether or not their Impossible Project will be possible. At that time, they will present the status of their work, their plans and the products to change the world of photography publicly in New York. Details and invitations to the press event will follow. There will be a video of the presentation in New York, and a comprehensive media kit will be available worldwide.

Further updates will be published on [www.the-impossible-project.com](http://www.the-impossible-project.com)

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