

The label of the box lists the: Material description, format, item number, sensitivity and darkroom safelights needed.

PACKAGING/NOTE

- Low sensitivity, orthochromatically sensitized black and white paper, can be used at 3-6 ISO both as shooting and enlargement material
- Excellent maximum density
- High-quality, durable and modern polyester base, also known as Melinex, in high-gloss Ilfochrome® look.
- Medium to high contrast, which can be influenced both with pre-flashing and the developer
- Very good reciprocity behavior, even after multi-minute exposures, which is especially important with pinhole cameras
- Good tone reproduction, with fine differentiations in the color spectrum
- Loading of the sheet film holders and processing possible with indirect red light (test first)
- Optimal flatness thanks to high-quality polyester base

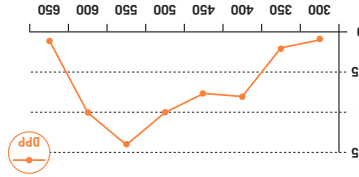
SUMMARY OF IMPORTANT PRODUCT FEATURES

IMAGO DIRECT POSITIVE PAPER is a black and white paper that is direct positive orthochromatically sensitized. However the emulsion is not poured onto an FB or RC base, but rather a polyester base. The world-famous Ilfochrome® paper also uses this Melinex™ base.

The DPP can be used both for shooting and enlargement. It can be used in large-format or pinhole cameras as sheet film. It is also suitable for photograms and experimental photography. The sensitivity is between 3 and 6 ISO. It is relatively high contrast, and corresponds with a gradation of 3 to 4; the contrast range is roughly equivalent to a slide film with around 4 to 5 apertures. It delivers prints with very deep, rich blacks and luminous whites, with excellent reproduction. The print tone is neutral.

Black	1.64	1.81
Blue	1.00	0.46
Green	0.84	0.44
Red	0.54	1.43
Gray	0.90	0.88
Gray	1.28	1.69
White	0.00	0.00
White	0.00	0.02
Gray	0.66	0.16
Cyan	0.63	0.05
Magenta	0.49	0.26
Yellow	0.16	0.05

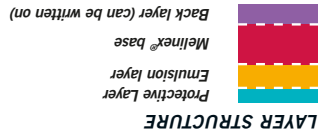
GRAY TONE CARD



SPECTRAL SENSITIVITY

SIZE (INCH)	SIZE (CM)
3.5 x 4.7	9 x 12
4 x 5	10.2 x 12.7
5 x 7	12.7 x 17.8
8 x 10	20.3 x 25.4
8 x 10	20.3 x 25.4
9.5 x 12	24 x 30.5
11 x 14	27.9 x 35.6
12 x 16	30.5 x 40.6
16 x 20	40.6 x 50.8
20 x 24	50.8 x 61
-	62 x 40.0

FORMATS



LAYER STRUCTURE

- The material can be used like a sheet film in your sheet film holder. This must be loaded in complete darkness or with muted dark red light, as is the case for orthochromatically sensitized films. Your only concern is that the image will be reproduced as a mirror image.
- The sensitivity of 3 to 6 ISO is greatly dependent on the exposure situation and the lighting conditions. Be aware that the difference can be up to 100%! Even a deviation of 30% (1/3 of an aperture) can make an image unusable. The higher the blue component of the light, the higher the sensitivity. On the other hand, the higher the red component of the light, the lower the sensitivity.
- Daylight, cloudy day.
- Daylight, sunny, with some clouds = 4-5 ISO
- Daylight, sunny = 4 ISO
- Daylight, sunny, but at sunrise, sunset = 3 ISO

DPP AS EXPOSURE MATERIAL

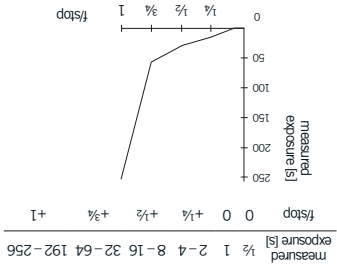
- The tone reproduction is optimally adjusted
- The sensitivity is 6 ISO
- Minor, linear overexposure in the other color ranges

The medium gray and maximum density match: neutral lighting conditions.

tells us how they are reproduced by the DPP, i.e. whether they are under- or overexposed. These exposures were shot in daylight with a slightly cloudy sky, i.e. with neutral lighting conditions.



PRE-FLASH TECHNIQUE



BLACKFIELD

No pre-flash: Images without pre-flash are very dependent on the exposure metering. **Without pre-flash:** A pre-requisite for different options for exposure – with or other camera systems), there are two various cameras (large format, pinhole For photographic applications with lighting reduced gray tones.

LIGHTING

IMAGO POSITIVE PAPER



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IMAGO POSITIVE PAPER

**BLACK & WHITE
DIRECT POSITIVE PAPER
ILFOCHROME LOOK**

DATA SHEET

pre-flash. This can be individually increased or decreased. (e.g. up to f 8, 8" main exposure, 2" pre-flash = -2 f stop)

· *Example with the same time + aperture:* measured value f 8 - exposed with f 16 = 2 stops underexposed creates a good approximate value for the pre-flash. This can be individually increased or decreased. When this technique is used the ISO sensitivity is between 4 and 6.

Hint: a few trial runs are required

Measured: f 11 2" pre-flash – 7" main exposure – ISO 6

DARKROOM LIGHTING

It is important to use dark red darkroom lighting, such as that used for orthochromatic films, to prevent fogging of the paper. We explicitly recommend Safelight Ilford 906, or similar bulbs with this spectral composition. The exposure distance should also be considered (further away), and indirect exposure is also recommended.

Attention: If these parameters are not observed then the results will not be optimal – the paper will be foggy, and the contrasts and maximum density will be lost.

layer means that pre-hydration is not necessary. Development: the development is possible in any standard paper developer, with a dilution for normal contrast. Depending on the developer we recommend a slightly longer development time of 2 to 4 minutes, in order to optimize the maximum density. The Rollei Print Neutral RPN in a dilution of 1+9 is particularly suitable. The processing temperature of the developer bath should be between 20°C and 24°C.

POSSIBLE SOURCES OF ERROR

- Image is too bright – it is overexposed = too much light
- Image is too dark – it is underexposed = too little light
- The image is dull – no blacks = incorrect darkroom lighting or lighting too close to the paper, developer too diluted, development time too short, developer temperature too cold
- Image has drying spots = use wetting agent.

F/STOP TABLE



TRANSFERAL OF COLOR & B/W SLIDES

A stepped grey wedge, from white to black with a lot of gray tones, can be created in a darkroom with an enlarger. This is a test to determine the exposure time for the pre-flash. The first recognizable step after the deepest black is the right exposure time. The entire paper should be exposed with this, and then the photographed motif. This achieves a good differentiation over the entire tonal range.

DEVELOPMENT PROCESS

The paper should be developed immediately after exposure so that no changes occur to the latent image. IMAGO DIRECT POSITIVE PAPER can be processed in the same processing solutions as standard B/W photo paper, either in a tray or with automatic paper development machines. The stable

STOP BATH

The stop bath between the development and fixer baths prevents:

- Post development
- The contamination of the fixer bath with alkaline developer

Maco Ecostop	1+19	1 minute
Rollei Citrin Stop	1+19	1 minute

FIXER BATH

The fixer bath clarifies the layer, removes the sensitive silver salt in unexposed and undeveloped areas, and stabilizes the image silver (the ideal conclusion of the process is then in the final rinse, where the not easily soluble silver salts are completely removed). A reference point for the correct fixer time is double the time needed for clarification of the film. With standard fixer baths this normally means a fixer time of between 3 and 5 minutes.

FINAL BATH

The final bath with a wetting agent guarantees even run-off of the water, so that no drops, spots or streaking occurs. Some wetting agents also guarantee protection from fungus and bacteria formation. High dilution (between 1+100 and 1+1000) and gentle movements should be used to minimize the creation of foam, as this would lead to unsatisfactory drying.



Susanna Kraus is the art director of **IMAGO Camera** and its visionary mastermind.

As a trained actress and concept artist she has devoted herself to the **IMAGO project** for many years. During this time she has initiated and provided the ideas for many important inventions, such as the rebirth of a production technique of the **Harman Direct Positive Paper**.

COLOR RENDERING & EXAMPLE IMAGES



Kodak and Jobo color and gray card

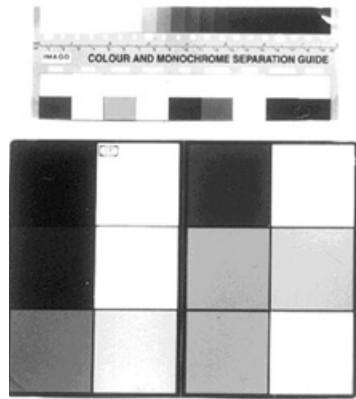
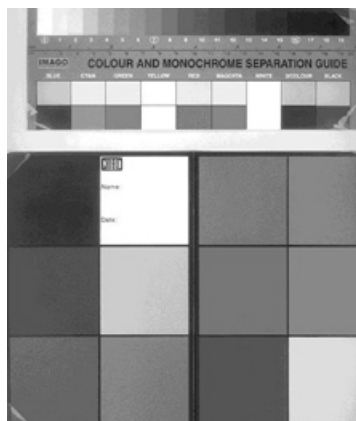
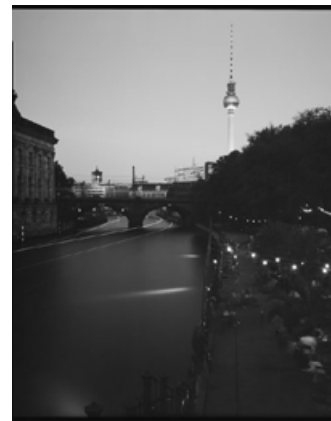


Image of the color and gray card with Imago DPP Pre-flash f 11 2" (frosted glass) Main exposure f 11 8" at ISO 8



Kodak and Jobo color and gray card in grayscale



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