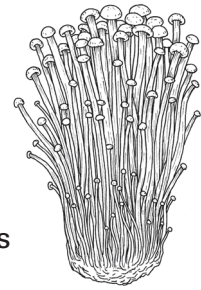


THE ANALOGUE LABORATORY

JUNIOR CYANOTYPE KIT



instructions for making cyanotype photograms and prints

Your kit contains

- cyanotype solutions A&B
- junior contact frame
- plastic syringes
- paper samples
- hake brush
- amber mixing jar
- tracing paper

You will also need

- to read all these instructions before starting
- a dimly-lit, clean workspace such as a bathroom or laundry
- some flatish objects like feathers (to make photograms)
- sunshine (inside by a window will do nicely, but outside is fastest)
- a baking tray or dish big enough to hold your paper

Note

Cyanotype solution will only work for about 1 week after it's been mixed up. Keep this in mind when making your solution - a little bit goes a long way. Once mixed the solution will stain anything porous, so please be careful.

1. Mix up the goo

Use the plastic syringes to put equal amounts of Solution A and Solution B into the mixing jar. Put the lid on and place the jar in a cool dark place for an hour or overnight to 'ripen'. If you try to use the solution right away you won't be able to get a nice, deep blue.

While you are waiting, get your workspace ready by putting down an old towel or plastic bag, just in case of any spills. You can also rinse out your syringes so they are ready for next time.

Then, find some flat things to use to make photograms. Some suggestions for flat objects include leaves and feathers, lace, confetti shapes or foam stickers. Or you can do a drawing with a black felt tip pen on tracing paper to use as a negative.

2. Coat the paper

In your dimly-lit workspace paint a piece of the paper using the hake brush and the solution you mixed up in step 1. Try not to leave any puddles on the paper - these will be a deeper colour than the rest of the paper. Ideally you will have a nice even coating. You can brush the solution over the paper until you are happy. We think it looks lovely to leave brush marks at the edges.

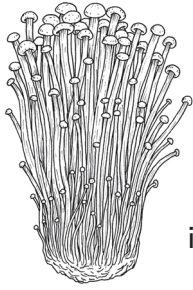
Let the paper dry. You may use a hairdryer on a low setting to speed this up. The area of the paper you have coated will be a yellowy-green colour.

3. Smoosh it all together

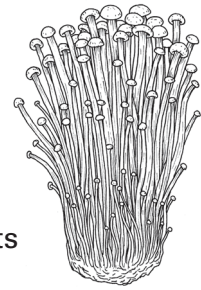
Unclip the black bulldog clips from your contact frame, and take the clear perspex off of the blue felted board. Place your dry, coated paper face up on the felt board. Assemble your flat objects or negative on top of the paper.

Place the clear perspex over the top and clip the bulldog clips around the edges - one on each side or corner.

Time for the sunshine!



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4. The Sun

Place your board, glass and paper sandwich in a sunny position. If you are exposing indoors keep in mind that some glass has UV inhibitors, which will slow things down.

At first the coated areas of the paper were green, but they will quickly turn blue in the sunshine. Be patient! The colour will continue to change to a greeny-brown, and finally a grey colour. Grey is what we are after.

While you are waiting for your print to expose, fill up the baking dish with water. This is your wash bath - you can do the next steps anywhere you like, dim light is no longer required.

5. Washing and drying

When you feel your print has exposed in the sun for long enough, undo the contact frame and take out your paper. Areas of the print that didn't get exposed will still be green, some bits will be blue and others grey. The wash bath will make all the colours change again!

Float the paper right side down in the wash bath. Leave it there until the green areas have washed away entirely. If there are some purple bits it could use a few minutes more - all that should be left is a nice blue.

We are not done yet! As the paper dries the colours will change further - what might be a light blue now will get lovely and deep. Hang your paper on the washing line to dry.

While you are waiting, how about making another?!

Some other things to try

Make shapes out of felt, lace or other semi-see-through fabrics. Cutouts on card can make really interesting cyanotypes, too.

Pressed flowers make glorious floral cyanotypes! Best of all you can use them over and over again.

Colour in the white parts of your prints. Watercolour pencils are especially good for this.

Thirsty for more?

When you've used up all of your cyanotype solution it's easy to get some more. The good people at The Analogue Laboratory will be happy to help. You can email them at hello@analoguelab.com.au, or order through their website at www.analoguelab.com.au

Paper is also fairly easy to come by. We recommend Somerset Satin, but most smooth printmaking and watercolour papers (but not inkjet printing paper) will give good results. Your local art supply shops will have some fun papers to experiment with.