

# Cyanotype supplies and equipment

## Part 1

- Jacquard Cyanotype chemistry set
- Watercolour paper e.g. Canson XL 140 lb. is often used. Should be smaller than the plexiglass, which should be smaller than the light box if that's what you're using. 8 x 10" is nice to work with. So is 9 x 12" - it just needs a bit bigger tray for developing, or to be cut in half or trimmed. St. Armand Canal paper is also very good. Many other things work, such as cotton or other natural-fibre fabric, printed maps, or dictionary pages, but they are trickier to work with when you're learning.
- Wide brush for spreading solution, foam or ordinary
- Rags, paper towels or shop towels.
- Measuring equipment - old measuring spoons and cups

## Part 2

- UV light source - light box (and probably an extension cord, power bar if needed for a switch) or sun
- 2 sheets of plexiglass or glass, same size. One must be free of scratches or other marks.
- 4 binder or bulldog clips
- Tap water
- Vinegar - very small amount,
- Hydrogen peroxide (optional but desirable)
- Timer - kitchen timer or electronic, e.g. on cell phone
- Trays for rinsing - old photo developing trays, disposable cake pans, or dish pans. Must be bigger than the paper. Must not have iron content.

- Tongs or gloved fingers - Cyanotype stains fingers. It's good to have gloves even if using tongs.
- Something to protect work surface and floor
- Newsprint for blotting paper

### **NOTES:**

To start with, especially if you aren't familiar with your light box or the strength of the sun, use smaller paper. E.g. cut 8 x 10" into 4 x 5" to save paper and solution. You can treat it first, then cut it.

If printing using sunlight, the paper size is only limited by the size of the plexiglass in which you will be sandwiching it before exposure.

You will also need a work space with dim light, preferably tungsten or most LED bulbs, not UV light - fluorescent and daylight, for mixing and putting solution on paper, also for the first part of the second stage.

### **For the subject matter:**

**Negatives:** inkjet or laser transparencies. You'll need software or a free service (Jacquard <http://www.jacquardcyanotype.com/>) to invert your photo. Remember "where the light gets through it's blue and where you block the light it's white." You can also draw on transparencies with a Sharpie. You don't have to reverse the type; just make sure it's readable when you place the negative on the treated paper.

**Or objects** (sometimes called a photogram when you do this):

- Translucent paper, perhaps with marks on it
- Old lace
- Feathers
- Strings of beads
- Bits of paper doilies
- Sequins
- Glass such as aquarium glass (but this will mean your sheets of plexiglass don't make as good contact with the paper).
- Flowers, plants. Fresh or dried flat. Ferns and grass work well to start with.
- Mesh of almost any kind: onion bags, drywall, decorative.
- Paper cutouts, e.g. tracing of a hand
- Random little objects: safety pins, paper clips, bits of packaging like strawberry baskets
- Stencils or masks

**Somewhere to dry prints.**

You will need a dark space to store the treated paper. Not pizza boxes or other cardboard - will turn paper blue prematurely. Black plastic is good.

Supplies & Equipment list provided by: Carol Bromley Meeres, Visual Artist