

Cyanotype Instructions

1. Make your sensitized cyanotype chemistry. **Mix equal parts of the A & B solutions**--one mixed ounce will coat approximately 10 8x10" sheets. I buy the dry chemistry in bulk and mix 50 grams of Ferric Ammonium Citrate (green) dissolved in 8 oz. distilled water for the A solution and 35 grams Potassium Ferricyanide in 8 oz. of distilled water for B. Once the A & B solutions are combined it is now light sensitive--keep it in the dark!
2. Organize your coating station. Have your paper set on a backing board and have your brush, mixing cup and sensitizer nearby. **It's important to do this in as dim of a location as possible.**
3. Pour your sensitizer into your mixing cup and saturate your brush. Move the brush across the paper in steady strokes, overlapping at the edges. Avoid going all the way to the paper edges. Apply a second coat at a 90 degree angle from the direction of the first coat. If the chemistry starts to pool, you're probably applying too much! If you wish to see the brush strokes on your final print, coat with a dryer brush.
4. Carefully take your paper and let it dry in complete darkness. I like to hang my prints on a clothesline in a closet.
5. **Gather objects that interest you.** Collect a variety of shapes, sizes, opacities and features. Grasses, ferns and feathers can yield a surprising amount of detail! Rocks, dense leaves, and other opaque objects will most likely appear as silhouettes.
6. Pre-arrange your objects paying attention to your canvas size (the size of the paper you'll be working with). **It helps to have an idea of your composition** as you'll have to move fast when you take the paper out.
7. Grab an exposure frame and separate the glass from the backing board. Take a sheet of cyanotype paper from the paper-safe, write your name on the back and place it on your backing board with the light-sensitive side (yellow) facing up. **Be sure to close the paper-safe** to prevent exposure to the other sheets!
8. Working quickly **in a dimly lit area**, compose your objects on top of the cyanotype paper. Relatively flat objects can be sandwiched between the paper and the glass. These will result in the sharpest imagery. Objects placed on top of the glass will appear to be softer. Binder clips can help hold the glass in place--just be careful that the clips don't become part of your composition (unless intended).
9. Once your composition is complete, it is now time to expose it to the light! Place your frame in direct light, ideally with the **light coming from directly above**. Direct sun exposures are usually 5-10 minutes, cloudy days ~ 15 minutes and the UV exposure units require ~ 7-10 minutes.

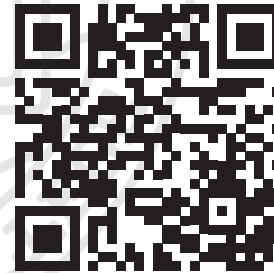
10. Your cyanotype has received enough light when **the areas that have been exposed the most take on a copper color**. Remove the frame from the light source, remove the glass from the frame and take your objects off of the cyanotype paper. Note that your paper is still light-sensitive! Keeping it out of direct light is very important if you want the maximum tonal range.
11. To “develop” your print, immerse your paper in the first water bath **for approximately 5 minutes**. You can agitate the paper to ensure even washing. Once you no longer see chemistry dripping off of the paper, it is safe to move to the second bath.
12. The second bath is water + hydrogen peroxide. It’s an optional bath but helps accelerate the oxidization process of the cyanotype. Immerse your print in this bath for **20-30 seconds**.
13. After washing, your print is ready to dry! Hang it on a clothes-pin and allow it to **air-dry for at least 15 minutes**. If properly washed, your cyanotype print should last centuries!

More info

Eric’s website:



Workshop info:



Eric’s Instagram:



Prints for sale:

