

CYANOTYPES BY FRIENDS 2020:

The 3rd Cyanotype in Australia Exhibition celebrating World Cyanotype Day



A Catalogue of the Participant's Contributions

Cyanotypes by Friends 2020:

The 3rd Cyanotype in Australia Exhibition



THE WORLD MAYBE IN A PANDEMIC TURMOIL BUT BENEATH THE STRESS, PAIN AND FEAR OF WHAT SOME CALL THE ‘NEW NORMAL’ ARTISTS HAVE CONTINUED MAKING THEIR ART. During this time online connectivity has provided the space to coalesce communities of practice across the world where ideas and creative products can be shared, discussed, recognised and critiqued.

Cyanotypers worldwide celebrated **2020 WORLD CYANOTYPE DAY** on the 26th September by making cyanotypes, presenting work in exhibitions and online through their social media platforms. In the USA there are dedicated groups that have continued to support the medium: Db Dennis Waltrip, Judy & Amy and the World Cyanotype Day web and Facebook group; Malin Fabbri’s *Alternativephotography.com*; and **Amanda Smith’s Gallery** in Texas. These people have created the glue bringing together cyanotypers from around the world.

Two years ago **The Cyanotype in Australia** Facebook group was formed and brought together contemporary cyanotype work for presentation in major survey shows to celebrate Australian practitioners from across the country on World Cyanotype Day. The first show in 2018, *‘In Anna’s Garden’* was presented at the prestigious Monash Gallery of Art, Melbourne. Last year *‘Under the Southern Sun’* was shown at The Maud Street Photo Gallery – The Queensland Centre for Photography. This exhibition then toured to two venues in the USA: the A. Smith Gallery, Texas, and PhotoNOLA, New Orleans for the international World Cyanotype Day exhibition.

The Cyanotype in Australia Facebook group has actively supported a vibrant community of practice of not only local, but also international cyanotypers. This year, we decided to curate the World Cyanotype event online through the Facebook group page as this space enabled many artists from across Australia and internationally to contribute during these challenging times. We asked our Facebook Group members to select a cyanotype that may have been their first print, an image of a current process investigation or a work that tells a story. Forty three Australian and a few international Friends responded and posted their work on the page.

This catalogue has now been collated to show the breadth and creative work of these artists. We are again excited to present the amazing work of Australians including our international friends on *The Cyanotype in Australia* for World Cyanotype Day 2020.

The Cyanotype in Australia Facebook page is a closed group though we welcome ‘Requests to join’ from cyanotype practitioners.

Doug Spowart, with **Gail Neumann**, **David Symons** and **Victoria Cooper** are **The Cyanotype in Australia** Team

CONTRIBUTING CYANOTYPERS

Australian and International (marked with *)

John Ansell	Mirta Leyes*
Shane Booth	Mark Lourensz
Mel Brackstone	Anne McCallum
Susan Buchanan	Rebecca Macfie*
Renata Buziak	Jennifer Martinus
Chris Byrnes	Chantal Michot*
Sue Clisby	Danielle Minett
Victoria Cooper	Gail Neumann
Wendy Currie	Adele Otteridge
Linda Douglas	Gael Erica Phillips
Jennifer Eurell	Jan Ramsay
Dawne Fahey	Shetland in Blue (Clover)*
Trevor Foon	Angela Silva*
Emma Gardner	Doug Spowart
Sue Gordon	Ilia Starkovsky
Keiko Goto	Gail Stiffe
Claire Grant	David Symons
Gaja Grieves	LeAnne Vincent
Robert Horton	Natasha Ward
Tahia Houssain*	Jill Welham*
Jo Howell*	
Mat Hughes	
Karen Landt-Isley	



TITLE: *Pearl Diver in Suit*

DATE: 2019

SIZE: 20x25cm

ABOUT THIS CYANOTYPE: This image was taken to honour the thousands of divers, many of whom were untrained indigenous Australians, who died collecting shell and working under horrendous conditions around the world.

CONTACT or SOCIAL: www.johnansell.com.au



TITLE: *Flinders Pier*

DATE: 2016

SIZE: 13 x 18cm

ABOUT THIS CYANOTYPE: As a Victorian this is how I'm feeling about 2020.

Contact print from a pinhole camera film negative on
Begger Cot 320 paper.

CONTACT or SOCIAL: Instagram: zerocarefactor



TITLE: *Don't cry because it's over,
smile because it happened*

DATE: 2013

SIZE: 29.7 x 42 cm

ABOUT THIS CYANOTYPE: Scanned print in 2013, from an image I shot with my hand made bendy lens on a digital camera, and subsequently a digital negative was made using an inkjet printer.

I used watercolour paper and brown Ferric ammonium citrate instead of green.

The image has been toned with tea.

CONTACT or SOCIAL: Instagram: @melbrackstone_



TITLE: From the series *Unique State*

DATE: 2020

SIZE: 20 x 25 cm

ABOUT THIS CYANOTYPE: This image is a cyanolumen of pineapple sage - a herb growing in my garden that I have not yet found a culinary use for!

From memory, fibre-based paper was used, salt figured somewhere and there was surely a spritz of diluted vinegar. The sun did the rest of the work.

It is part of a series I call Unique State and featured in a recent Exhibition called "Blue, Bleu, Blau, Azul....." Cyanolumens and lumen prints are my playtime.

CONTACT or SOCIAL: www.nebuliarts.com/f944149543



TITLE: *Three Sisters*

DATE: 2009

SIZE: Size: 64 x 80 cm

ABOUT THIS CYANOTYPE: This work brings very fond memories from years ago. It reminds me of a special time I shared with two of my sisters, which included the making of some cyanotypes on cotton, such as the one pictured here.

Most of my family live interstate or overseas, so we don't get to see each other often. This year we feel the separation even more.

Let's cherish the precious memories of family gatherings, migration... distance... COVID... when will I see them next?

CONTACT or SOCIAL: www.renatabuziak.com

Instagram: @renatabuziak



TITLE: *Connie as Magritte*

DATE: Original image taken in Greenland 2018

SIZE: 78 x 57cm

ABOUT THIS CYANOTYPE: Connie posed wearing my Magritte appropriation hat on the last night before we helicoptered back towards Iceland. Overcome with a head and camera loads of images, I was thinking of the warmth of my own bed and my own home-made cup of tea, hence the English fine china teacup addition upon my return. Joined a few transparencies to make up the size I needed as I make what I can from what I have and sometimes I am just too excited to wait for other materials.

CONTACT or SOCIAL: www.chrisbyrnesartist.com

Instagram: [lady_camera_obscura](https://www.instagram.com/lady_camera_obscura)

ales at: <https://bluethumb.com.au/chris-byrnes>



TITLE: *I just spent 6 months in a leaky boat ...
... lucky just to keep afloat**

DATE: 2020

SIZE: 20 x 25cm on paper

ABOUT THIS CYANOTYPE: Covid hit Melbourne in March 2020 and ever since then we've been riding the waves.

At times I swing between feeling tired, frustrated, isolated, sad and angry – but I'm not alone in the boat and we're adjusting to a 'Covid normal'.

CONTACT or SOCIAL: www.photodecorum.com

Instagram: [zucclisby](https://www.instagram.com/zucclisby)

*Split Enz song 1982



TITLE: *Kinetic cyanotype printing*

Made for the 2008 artists' book "White Shadow"

DATE: 2008

SIZE: 56 x 76cm

ABOUT THIS CYANOTYPE: This book presents an investigation of the cyanotype process and image within the context of site-specific art. In this work I offer the unexposed sensitised material to the site for the natural elements to imprint their own marks as the image.

The documentation of this exchange is located within the metaphorical space of this book. It is an allegory that identifies, through the order and chaos in the sea and wind, with aspects of existential human experience

Standard A+B on Arches Watercolor Paper subjected to a 'splash' immersion in salt water.

CONTACT or SOCIAL:
www.wotwedid.com

Instagram: [wotwesaw](https://www.instagram.com/wotwesaw)

SEE PHOTOS OF THE BOOK:
<https://tinyurl.com/y5de3hmu>



Gum drops

2020

27 x 57 cm

My first wet cyanotype made on World Cyanotype Day 2020.

After coating the watercolour paper with sensitizer I placed wet gum leaves, sprinkled turmeric, chilli powder, salt vinegar and soap bubbles on the sheet.

Exposure was outside for 3 hrs, mostly in the rain.

www.wendycurriephotography.com



TITLE: *Papillon*

DATE: 2020

SIZE: 20 x 20 cm

ABOUT THIS CYANOTYPE: I hand-embroidered a butterfly on a light background, photographed it. After printing it onto acetate I combined it with a plant from the garden for the cyanotype exposure and printed it on cotton.

CONTACT or SOCIAL: Instagram: @wildaboutbooksnprint
Facebook: Linda Douglas



TITLE: *Eastern Whipbird*

DATE: 2019

SIZE: Image 42 x 33cms on Fabriano Rosaspina paper 70 x 50cm

ABOUT THIS CYANOTYPE: My cyanotype of the Eastern Whipbird was made for the Maleny Printmakers exhibition 'Feathers of the Forest' at the Mary Cairncross reserve, Maleny.

The bird shapes were drawn on the paper and painted with a traditional cyanotype solution. Once dry the work was exposed with foliage.

I am currently working with butterfly shapes for a similar exhibition 'Bugs in the System' at the same location in October.

CONTACT or SOCIAL:

www.jennifereurell.com

Cyanotype website: www.jennifereurell.wordpress.com

www.facebook.com/Jen-Eurell-Artist-614750078578266/

Instagram: @jeneurell/



TITLE: *Into the sea* a digital representation of 10 prints.

DATE: 2018

SIZE: 61 x 91.4 cm

ABOUT THIS CYANOTYPE: *Into the Sea* was created during an artist in residence at Tweed Regional Art Gallery, Murwillumbah, NSW.

I coated each print in the studio then transported it to Fingal Heads beach. At the beach I picked up flotsam and sand placing it individually on each print. After exposure to the sun the chemistry was washed off in the sea. I placed each single print into a container of sea water and transported it back to the gallery.

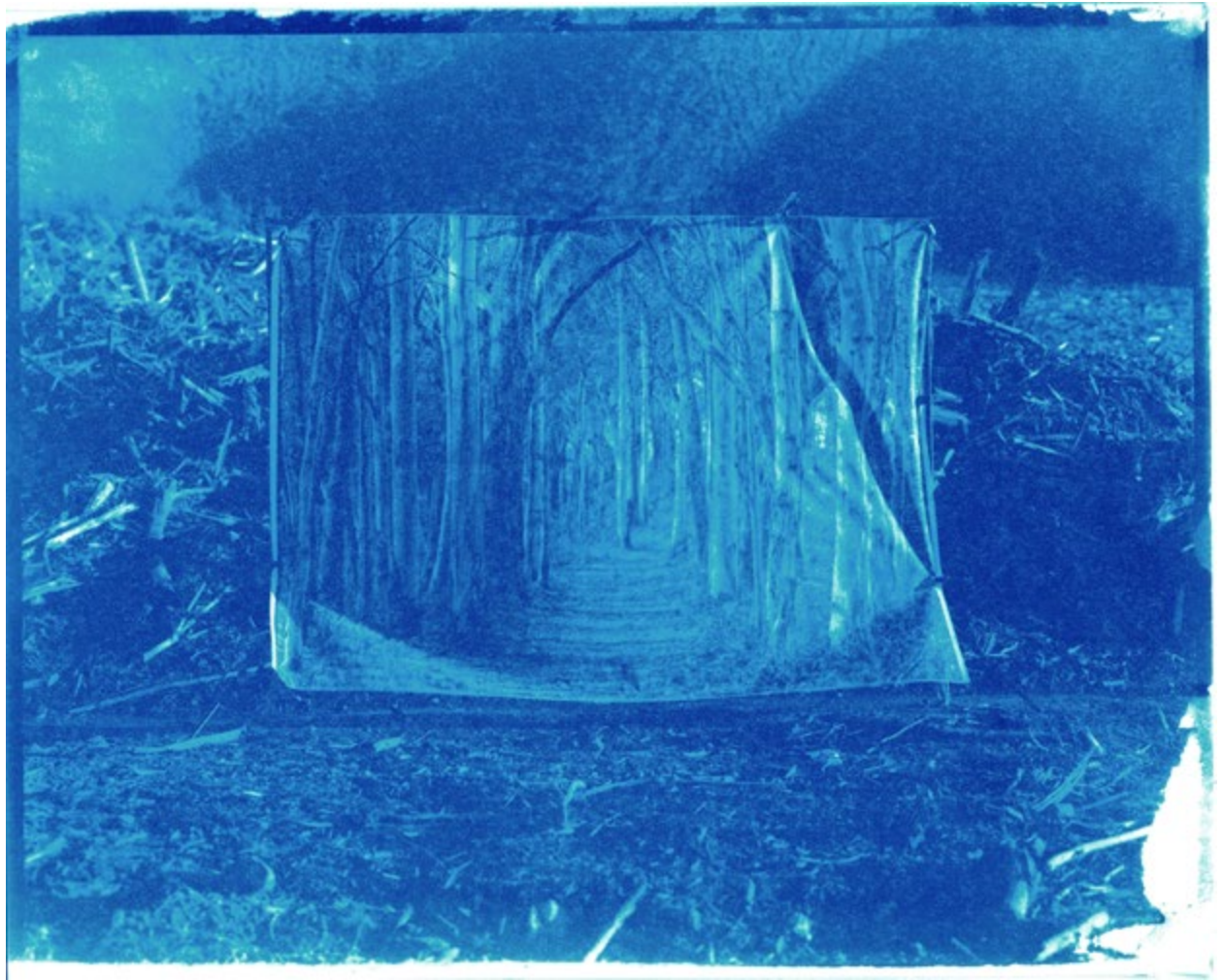
The original prints still hold salt sediments from the sea. I then photographed each of the prints for this presentation.

CONTACT or SOCIAL:

www.dawnefahey.com

Facebook: www.facebook.com/dawne.fahey

Instagram: Dawne Fahey



TITLE: *Loggin*

DATE: 2018

SIZE: 20 x 25cm

ABOUT THIS CYANOTYPE: This was an image made as a social comment on the logging of our old growth forests. Made on location in North East Victoria during my annual exploration.

This is a contact print from the original 8x10 negative shot on Sinar P-2. I didn't record the lens used, or the film, or the developing time. All the important information is in the image.

CONTACT or SOCIAL: www.galleries.foons.com.au/trevor-foon
www.facebook.com/trevor.foon
www.facebook.com/TrevorFoonTintypes
Instagram: @TrevorFoon



TITLE: *She Lingered for a While (Baba Yaga)*

DATE: 2020

SIZE: 220 x 153cm

MEDIA: Cyanotype, trace monotype oil stick and linocut on salvaged Indian Textiles.

ABOUT THIS CYANOTYPE: A subverted tale of adventure, on textiles gathered from my own adventures in India.

Implicating my figure as both author and subject, to complicate the relationship between truth and fiction.

CONTACT or SOCIAL: Instagram: @emma.gardner



TITLE: *Fern*

DATE: 2020

SIZE: 30.5 x 46 cm

ABOUT THIS CYANOTYPE: One of a series of cyanotypes produced from transparencies of photographs converted to sketches in Photoshop. They are part of an exhibition illustrating different perceptions of the hidden beauty in various dead plants. It is being held at Aspire Gallery in Paddington, Brisbane from Oct 9-31.

CONTACT or SOCIAL: Instagram: @sdashart



TITLE: *New Beginning*

DATE: Photographed 2015 and printed 2018

SIZE: Image 25cm x 18.8cm paper 31.4cm x 25.7cm

ABOUT THIS CYANOTYPE: It was popular to put locks on a bridge in Melbourne in 2015 when people got married to promise to stay together “in sickness and in health, until death do us part”.

When I saw a dummy hanging under one of the locks, it made me smile and warmed my heart. Behind the locks, I saw the twinkling city lights making beautiful Bokeh. Ah, the joy of life, a small blink of happiness in a city.

In the following year, the locks were all gone. Apparently, the wire was breaking up due to the weight of the locks.

CONTACT or SOCIAL:

www.keikogotophotography.com

Facebook : Keiko Goto Photography

Instagram: @keikoleica



'Brisbane' from the series 'In Flight'

2019

240mm x 350mm (approx)

My mixed media work, from a series titled 'In Flight', evolved over many years spent viewing the Australian landscape from an aerial perspective, through either the tiny circular galley window or the oval shaped cabin windows of a Dash-8 aircraft, whilst working in my job as a Flight Attendant.

The horizon is created via a unique and original batik inspired encaustic resist, with skies filled with navigational charts exposed in cyanotype using waxed paper negatives.

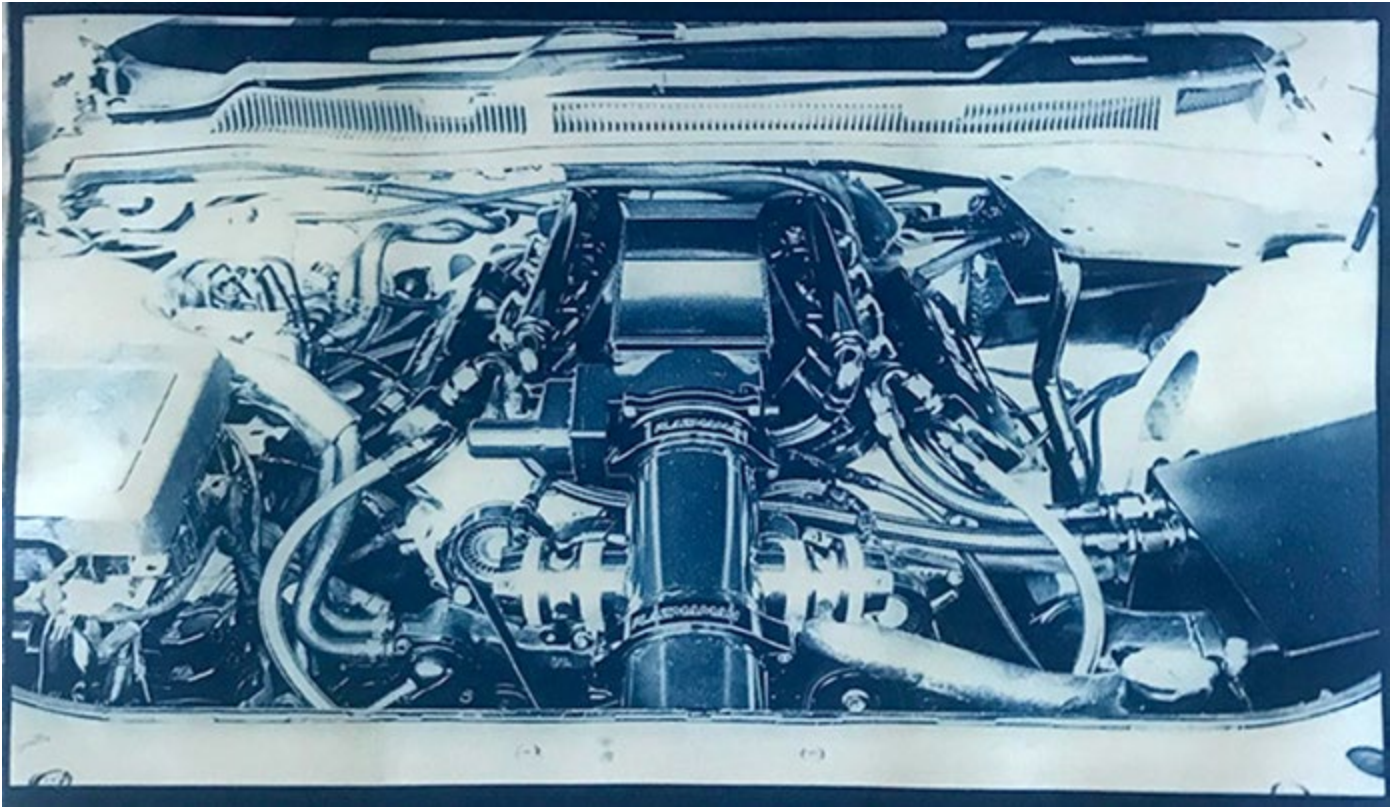
The cyanotype is exposed in the sun, containing images from navigational charts used by pilots as a backup only, kept on file in each aircraft should all computer systems fail. The charts are of destinations throughout

regional Australia and are made into paper negatives by coating the paper in a layer of thin wax to produce a transparent effect. The negatives are then printed via the cyanotype process mixed with vinegar, salt, turmeric and moisture to produce unpredictable effects in the sky of these abstract landscape views.

Cyanotype and encaustic on hand torn Awagami Hosho paper

www.clairegrantart.com

Instagram: @_loudandclaire



TITLE: *ALIEN*

DATE: 2020

SIZE: 27 x 15.5cm

ABOUT THIS CYANOTYPE: This work is about the mess of wires and tubes hiding under our car bonnets. When our cars are working well we don't think about our engines and when they stop working we open our bonnets and look at the wires like they're going to reveal their mysteries to us.

I like to view everyday objects from a new perspective.

CONTACT or SOCIAL: Instagram: [gg.gajagrievs](https://www.instagram.com/gg.gajagrievs)



St Mary's Cathedral, Sydney

2016 printed 2020

The original image was captured using an Olympus EM1 and 12-40mm f2.8 lens.

A digital negative was created in Photoshop and printed on a standard multifunction Canon printer. I specifically used the Canon printer and not my Epson 3880 to ensure I could pass on the knowledge to students so they could replicate the process without having to use expensive equipment to get the results required to create a good digital negative.

The digital negative when dry was contact printed on A4 Canson watercolour paper an exposure to sunlight of 6min and 21 seconds.

Developed in 5% citric acid bath for 2 minutes, and then moved to a rinsing bath for a further 5 minutes.

The image was then sprayed with a diluted hydrogen peroxide solution, and then given a final rinse.

Robert started his fascination with Cyanotypes back in the 1970's creating simple contact prints using objects and flora.

Today technology has changed everything. Digital imaging editors, ink jet printers and ink jet receptive clear film give us all the tools required to create excellent digital negatives that can be used to create exceptional contact prints.

There are so many variations to processing Cyanotype and I'm always experimenting and finding new way to create images.



Tahia'20

TITLE: *Tough*

DATE: 2020

SIZE: 60.96 x 71.12 cm

ABOUT THIS CYANOTYPE: No matter where the life takes you, you have to be able to endure hardship and pain. This cyanotype is showing my tough soul.



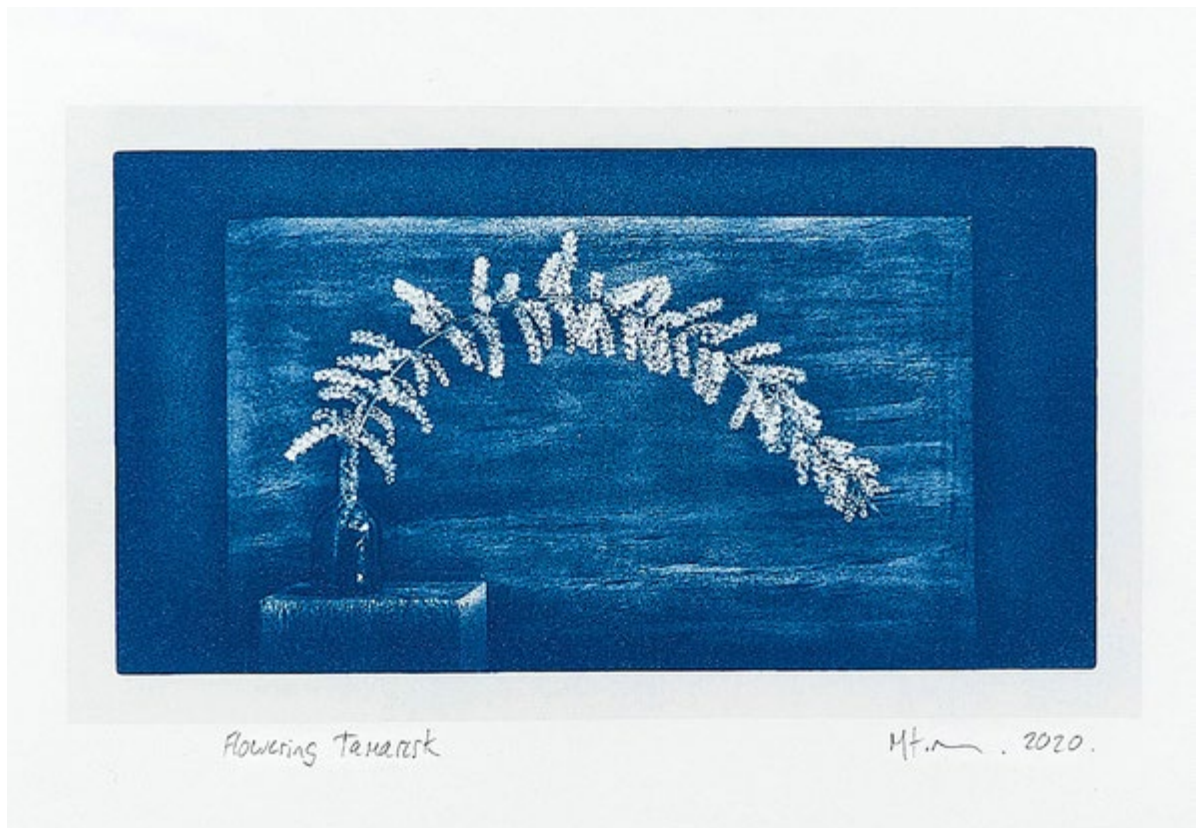
TITLE: *Grown in darkness*

DATE: 2019

SIZE: Variable

ABOUT THIS CYANOTYPE: This is my biggest cyanotype to date. The cyanotype plants flow from a 250 year old botany cabinet that belonged to Mary Eleanor Bowes.

Media: Paper, cyanotype, fabric, earrings 2019



TITLE: *Flowering Tamarisk*

DATE: 2020

SIZE: 20 x 11.5cm

ABOUT THIS CYANOTYPE: I'm told that it's Spring. Unlike most people, I cannot detect the subtle changes in seasons. This reinforces how connected we are over our lifetime to our geographic location.

Of course, if I were back in the UK I would be on automatic pilot, but here I need a manual kick start.

MEDIA Cyanotype print on Arches Aquarelle hot press
185gsm
From 4x5 film negative

CONTACT or SOCIAL: www.mathughesimages.com
Instagram: @mat_hughes_images



TITLE: *Distance*

DATE: 1978

SIZE: 24 x 38cm

ABOUT THIS CYANOTYPE: My 1st cyanotype was part of the degree in Photography at RMIT (Victoria). The assignment was to create a sense of “distance”.

The image was created by combining a tonal film with a contrasty, highlight mask to enhance the white.

My sister was tied to the pier and mum held the fill-in flash. Mum was concerned as the tide was coming in!!!!

CONTACT or SOCIAL: karen.landt@my.jcu.edu.au



TITLE: **Image from the “*Cyano Sun*”**

DATE: 2020

SIZE: 10.5 x 15 cm

ABOUT THIS CYANOTYPE: The subject of my blueprint is the animal capybara that inhabits the iberá estuaries in Argentina, land of my roots of my blood.

My connection with the earth is very strong, many times you will find references to them in my work. Far from home I miss my land.

CONTACT or SOCIAL: mirtaleyes@yahoo.com.ar

Instagram: [@mirtayaguarete](https://www.instagram.com/mirtayaguarete)



TITLE: *Bush Cathedral*

DATE: 2020

SIZE: 14 x 27cm

ABOUT THIS CYANOTYPE: This is a contact print from a digital negative printed today on Cot320 paper and toned with green tea.

This is a beautiful part of the country in the Macedon ranges in Victoria at a blip on the map called Kerrie.

This cathedral of trees and afternoon light provided the backdrop to my daughter's wedding which occurred during a small window between the Victorian bushfires and covid19 lockdown earlier this year.

A perfect day in an otherwise tumultuous year.

CONTACT or SOCIAL: Instagram: @mark.lourensz



TITLE: *Tree bark*

DATE: 2020

SIZE: 40.6 x 50.8cm

ABOUT THIS CYANOTYPE: I'm working on a series of cyanotypes featuring the bark from trees that I've photographed in the town where I live, this is one of my favourites.

CONTACT or SOCIAL: Facebook: Rebecca Macfie Art

Instagram: @rebecca.macfie.art



TITLE: *The Wait*

DATE: 2017

SIZE: 21 x 29cm

ABOUT THIS CYANOTYPE: This is one of the first cyanotypes I made – an experiment on tracing paper using a digital image from one of my photos.

I like the effects where the solution beaded and pooled on the paper making it quite imperfect but one of my favourites. It is these happenchances that draw me to cyanotypes.

Some highlights were added in white pen.

CONTACT or SOCIAL: Instagram: @jen_m_art



TITLE: *Concatenation*

DATE: 2020

SIZE: 45 x 80cm

ABOUT THIS CYANOTYPE: Concatenation – a series of interconnected things.

Everything in the world is interconnected, we live in a meshwork, an entanglement of lines, a place where there is no hierarchy, no inside, no outside – just a line of movement and growth.

The use of threads creates lines and traces, connections and conversations about now and then and what will come.

CONTACT or SOCIAL: Instagram: @images-by-anne



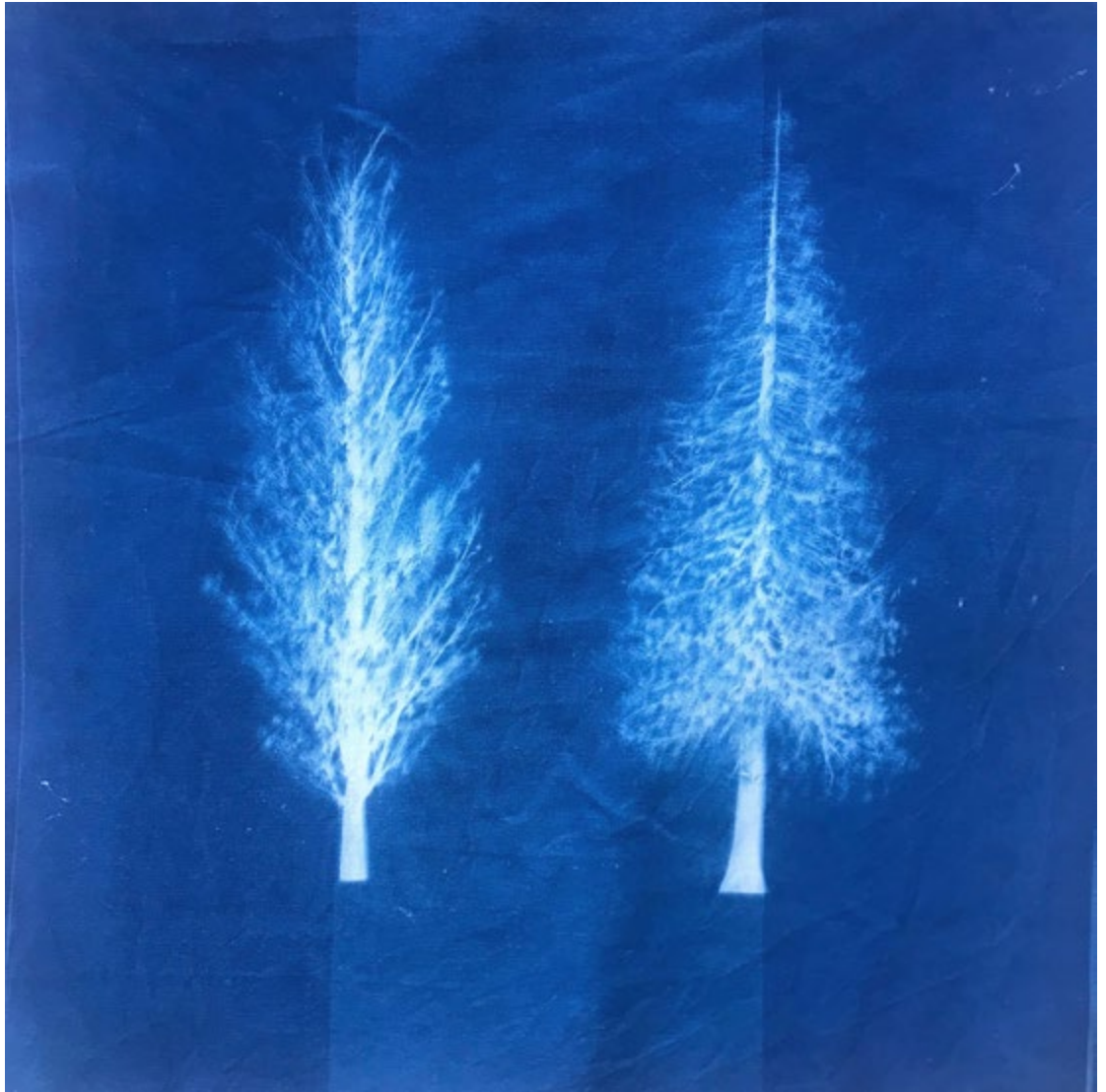
TITLE: *Fall flowers*

DATE: 2020

SIZE:

ABOUT THIS CYANOTYPE: Papier aquarelle 300g.
Exposition longue.
Vinaigre blanc, eau, savon, pétales d'hibiscus.

CONTACT or SOCIAL: Chantmichot@yahoo.fr



TITLE: *These Trees*

DATE: 2019

SIZE: 30 x 30cm

ABOUT THIS CYANOTYPE: I created this work for the cyanotype flags exhibition and it has just arrived home. I really love it and now its up in my art room.

I love the rich blue of cyanotype and depicting nature in a blue print form.

CONTACT or SOCIAL: www.danielleminett.com.au

Instagram: Danielle Minett Artist

www.facebook.com/danielleminettartist



Exposing the cyanotype overlooking the Aegean Sea.

Skopelos

2017

22 x 34.5 cm

I have chosen this image because it was one of the first cyanotypes I made while at a workshop on the beautiful Greek island of Skopelos in 2017. I spent two weeks living on the island wandering the streets day and night taking photographs and making art.

One day I walked up a steep hill to see the beautiful view of the ocean surrounding the island. I photographed grasses gently blowing in the breeze.

Printed on rice paper using a 10x8 inkjet negative.

Instagram: @lookingthroughgailseyes



TITLE: *Mini papyrus*

DATE: 2019

SIZE: 30 x 30 cm

ABOUT THIS CYANOTYPE: I harvested these beautiful dried inflorescences in a dear friend's garden in Port Douglas and carefully carried them back to Brisbane.

They survived the journey and I was able to use them for my cyanotype. I find these little structures very pleasing.

CONTACT or SOCIAL: www.studiowestend.com
Instagram: @studiowestend



TITLE: *Three Bodhi Tree Leaves*

DATE: 2020

SIZE: 30 x 30 cm

ABOUT THIS CYANOTYPE: These three Bodhi Tree leaves symbolise 'Peace and Happiness' for the 'Interconnected' theme for the 2020 World Cyanotype Day.

MEDIA Traditional Cyanotype on cotton muslin

CONTACT or SOCIAL: www.facebook.com/gael.phillips



TITLE: *Mr Gobble*

DATE: 2016

SIZE: 22.5 x 30cm

ABOUT THIS CYANOTYPE: Mr Gobble was a very handsome pet and a perfect subject to cyanotype, coffee stain and then some hand colouring.

CONTACT or SOCIAL: www.eyeonphotography.com.au



TITLE: *Dancing Welsh Poppies*

DATE:

SIZE: 420cm x 297cm

ABOUT THIS CYANOTYPE: My work is a mixture of both Traditional Cyanotype and Wet Cyanotype Prints based solely on the Nature and flora that surround my home in Shetland.

I love making prints from the nature that surrounds us, flowers, and leaves, weeds, seaweed and nature all sourced in Shetland to produce beautiful blue prints.

Printed on A3 paper using the wet cyanotype method- with sea water, sea salt, garamasala and diluted vinegar. The exposure was 12 hours.

CONTACT or SOCIAL: www.shetlandinblue.co.uk
www.facebook.com/ShetlandinBlueCyanotypesbyClover
Instagram: [shetland_in_blue/](https://www.instagram.com/shetland_in_blue/)



TITLE: *Cold Brew*

DATE: 2019

SIZE: 30.5cm x 30.5cm

ABOUT THIS CYANOTYPE: A cyanotype print based on photographs of my husband's hand, my body and a scan of a letter.

Themes emerging from the work include: our marriage, yearnings, and how he loves me.

He makes a special cold-brew coffee every day and serves it in my favorite mug.

CONTACT or SOCIAL: Instagram: @alegnaavlis



TITLE: *Cuttlefish shoal – Second/life*

DATE: 2016

SIZE: 21 x 30cm

ABOUT THIS CYANOTYPE: What washes up on the beach has always fascinated me - not so much the plastic and human junk, although I have made cyanotypes from that too.

This for me was about giving the spirit of the cuttlefish a second life in a sea of Prussian Blue...

Standard A+B on Arches Watercolor Paper

CONTACT or SOCIAL: www.wotwedid.com

Instagram: @woteyesaw



TITLE: *Distressed Leaves*

DATE: 2020

SIZE: 24 x 24 cm

ABOUT THIS CYANOTYPE: My first attempt at wet Cyanotypes / Soap bubbles / Turmeric sprinkled onto the wet paper.

25 minutes exposure blessed with full sun rich in UV here in Queensland.

This was my very first attempt at cyanotypes after a workshop with Kim Herring of Art Workshops Maleny on the Sunshine coast in Queensland.

CONTACT or SOCIAL: www.beerwahphotographics.com.au



TITLE: *Blue Connections*

DATE: 2020

SIZE: 27 x 270 cm

ABOUT THIS CYANOTYPE: Cyanotype on pineapple fibre paper that has been momigamied and sticks from *Broussonetia papyrifera* with the bark peeled off. Imagery from text and lino cut photocopied onto acetate plant materials and fingerknitting.

The piece contains text and imagery highlighting the inter connectivity of nature, it is double sided and is best if handled.

CONTACT or SOCIAL: www.gailstiffe.info

Instagram: @gail_stiffe_books_paper



TITLE: *Modern Painters – John Ruskin*

DATE: 2020

SIZE: 10.5 x 15 cm

ABOUT THIS CYANOTYPE: This image is from a series of reimagined book covers I made of books that were published the same year (1842) as Anna Atkin's cyanotype book 'Photographs of British Algae'.

But why that image for John Ruskin's 'Modern Painters' you may ask?

CONTACT or SOCIAL: www.davidsymons.com.au

Instagram: symOnster



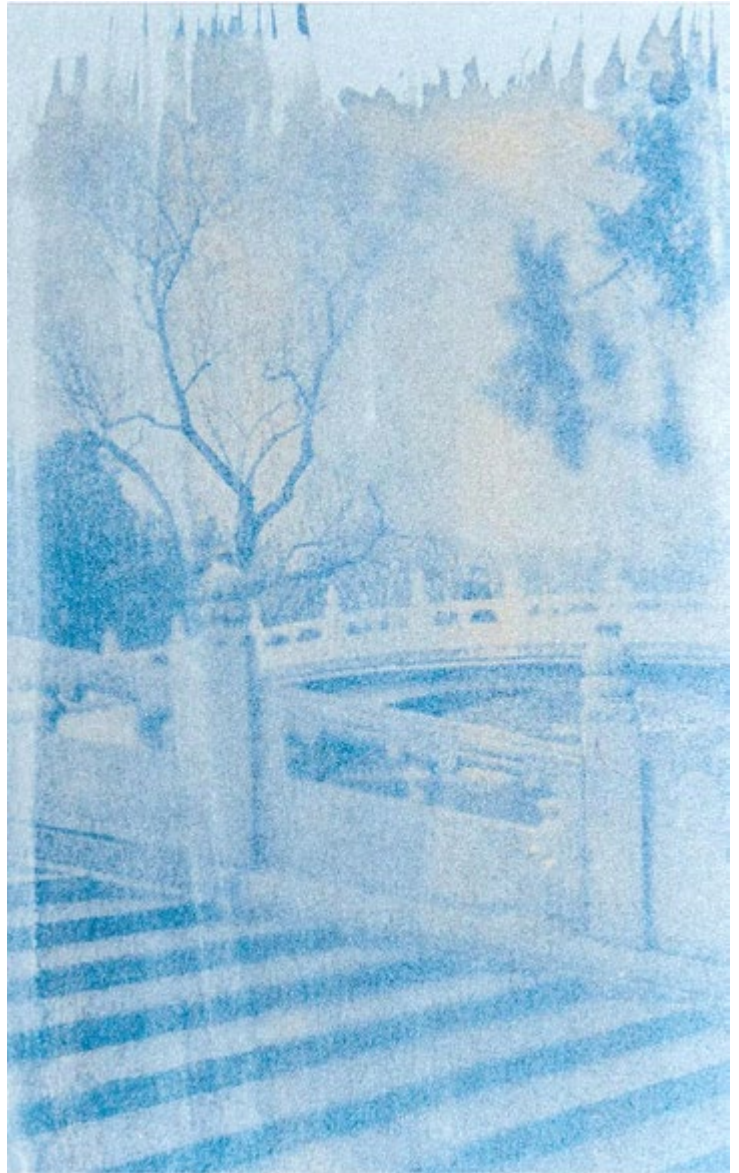
TITLE: *Weeds*

DATE: 2020

SIZE: 60 cm diameter

ABOUT THIS CYANOTYPE: Multiple cyanotypes on fabric with stitching
These traces of weeds accentuate the beauty in their form and act as a memorial to their existence before transitioning to compost

CONTACT or SOCIAL: www.leannevincent.com.au
Instagram: @leannevincent_photographer



TITLE: *Untitled*

DATE: 2019

SIZE: 11 x 17cm

ABOUT THIS CYANOTYPE: Original image taken on a trip to China in 2018, and printed as a cyanotype in 2019. I loved the way the wet cyanotype process added warm tones creating an beautiful old world feel.

MEDIA Wet cyanotype on Canson metallic blue card.

CONTACT or SOCIAL: Instagram: [natashawphoto](#)



TITLE: *Hung up to dry*

DATE: 2020

SIZE: Each 9.5 x 14 cm

ABOUT THIS CYANOTYPE: Sadly the weather here hasn't been ideal but I managed to create these six little wet cyanotype prints despite the cool temperature and cloudy skies.

These were all collected from my garden and from the hedgerows on this morning's dog walk.

They are just out of the rinse so the colours will develop over the next few days.

MEDIA All on Hahnemuhle Platinum Rag paper created using soap suds. Exposed under cloudy skies for 7 hours.

CONTACT or SOCIAL: www.mirrored-images.co.uk

Facebook: <https://m.facebook.com/MirroredImagesArt>



This catalogue is an initiative of

THE CYANOTYPE IN AUSTRALIA
Facebook Group

To Celebrate the 2020

WORLD CYANOTYPE DAY

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Editing + proofing: Victoria Cooper

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