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# The Trash Art Project
# Short Guide

Cyprus Greece Latvia

# What is the Trash Art Project

ENVIRONMENTAL ISSUES AFFECT EVERYONE, AND A CARELESS ATTITUDE TOWARDS NATURE CAN LEAD TO FAR-REACHING GLOBAL CONSEQUENCES. PROMOTING ENVIRONMENTAL AWARENESS HELPS PEOPLE UNDERSTAND THE LONG-TERM IMPACT OF THEIR ACTIONS AND ENCOURAGES MORE SUSTAINABLE LIFESTYLE CHOICES. INTEGRATING ENVIRONMENTAL EDUCATION INTO BOTH FORMAL AND NON-FORMAL LEARNING IS ESSENTIAL FOR CHANGING THESE HABITS.

ART PLAYS A SIGNIFICANT ROLE IN DEVELOPING ENVIRONMENTAL AWARENESS. IT STIMULATES IMAGINATION, FOSTERS EMOTIONAL ENGAGEMENT, AND DEVELOPS CRITICAL THINKING, WHILE STRENGTHENING THE CONNECTION BETWEEN PEOPLE AND NATURE.

THE TRASH-ART PROJECT USES ARTISTIC PRACTICE AS A TOOL TO PROMOTE ENVIRONMENTAL LITERACY AND SUSTAINABLE BEHAVIOR AMONG BOTH EDUCATORS AND STUDENTS. THE PROJECT AIMS TO DEVELOP TEACHERS' COMPETENCIES IN ECO-ART BY ORGANIZING WORKSHOPS AND CREATING A PRACTICAL GUIDE. IT ALSO SEEKS TO BUILD A EUROPEAN NETWORK OF EDUCATORS WORKING WITH ECO-ART, ENCOURAGING THE EXCHANGE OF GOOD PRACTICES AND COLLABORATION. PUBLIC EXHIBITIONS HELP RAISE AWARENESS OF CLIMATE CHANGE AND ENGAGE WIDER COMMUNITIES.

INCLUSION IS ONE OF THE PROJECT'S PRIORITIES. ACTIVITIES ACTIVELY INVOLVE PEOPLE WITH FEWER OPPORTUNITIES, INCLUDING REFUGEES, PEOPLE WITH DISABILITIES, AND THOSE LIVING IN REMOTE AREAS. AS A RESULT, THE PROJECT PROMOTES ENVIRONMENTAL AWARENESS, DEVELOPS ECO-ART TEACHING SKILLS, BUILDS A STRONG EUROPEAN NETWORK OF EDUCATORS, AND INCREASES PUBLIC ENGAGEMENT IN ENVIRONMENTAL ISSUES.

# Partner Organisations

**PĒTERIS ROZENBERGS CĒSIS CITY ART SCHOOL PROVIDES PROFESSIONAL ART EDUCATION IN DRAWING, PAINTING, SCULPTURE, ART THEORY, COMPUTER GRAPHICS, PHOTOGRAPHY, AND DESIGN FUNDAMENTALS. DURING THEIR STUDIES, STUDENTS GRADUALLY DEVELOP BOTH TECHNICAL SKILLS AND CREATIVE THINKING.**

**STUDENTS LATER SPECIALIZE IN FOUR DEPARTMENTS: GLASS DESIGN, CERAMICS, WOOD SCULPTURE, AND ENVIRONMENTAL DESIGN. THROUGHOUT THEIR EDUCATION, THEY PARTICIPATE IN EXHIBITIONS, COMPETITIONS, AND COLLABORATIVE PROJECTS, ACTIVELY PRESENTING THEIR CREATIVE WORK TO THE WIDER COMMUNITY.**

**GRADUATION PROJECTS ARE PROUDLY EXHIBITED AT THE CĒSIS EXHIBITION HALL, HIGHLIGHTING STUDENTS' ACHIEVEMENTS AND ARTISTIC GROWTH. MANY ALUMNI CONTINUE THEIR STUDIES IN HIGHER EDUCATION INSTITUTIONS OR PURSUE PROFESSIONAL CAREERS IN PAINTING, DESIGN, ARCHITECTURE, AND CONTEMPORARY ART.**

# Partner Organisations

ViModo
Research & Education Hub

**FOUNDED IN 2022 IN CYPRUS, VIMODO IS AN ORGANIZATION DEDICATED TO RESEARCH, INNOVATION, AND SOCIAL IMPACT. IT DEVELOPS CREATIVE AND SUSTAINABLE SOLUTIONS TO ADDRESS CONTEMPORARY SOCIAL CHALLENGES AND BRINGS STRONG EXPERIENCE IN EUROPEAN COOPERATION PROJECTS, PARTICULARLY WITHIN THE ERASMUS+ KA2 FRAMEWORK.**

**VIMODO ACTIVELY COLLABORATES WITH LOCAL ARTISTS — INCLUDING STREET ARTISTS, CERAMISTS, AND PERFORMERS — CREATING CONNECTIONS BETWEEN CULTURE, EDUCATION, AND COMMUNITY ENGAGEMENT. THROUGH ITS INITIATIVES, THE ORGANIZATION SEEKS TO INSPIRE POSITIVE CHANGE, PROMOTE INCLUSION, AND CONTRIBUTE TO A MORE SUSTAINABLE AND SOCIALLY AWARE EUROPE.**

# Partner Organisations

VISIT AGIASOS

**VISIT AGIASOS IS A NON-PROFIT ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING THE CULTURAL HERITAGE OF LESVOS THROUGH MODERN AND INNOVATIVE APPROACHES. ROOTED IN COMMUNITY ENGAGEMENT, IT SUPPORTS RESIDENTS, STUDENTS, AND SENIORS WHILE ENCOURAGING VOLUNTEERING AND ACTIVE SOCIAL PARTICIPATION.**

**THE ORGANIZATION'S WORK IS STRUCTURED AROUND SIX KEY PILLARS: ART, HISTORY, FOOD, NATURE, RELIGION, AND LANGUAGE. BY CELEBRATING LOCAL TRADITIONS AND SUPPORTING ARTISTS AND SMALL BUSINESSES, VISIT AGIASOS BRIDGES THE PAST AND THE PRESENT, ENSURING THAT THE CULTURAL IDENTITY OF AGIASOS REMAINS VIBRANT FOR FUTURE GENERATIONS.**

# Trash Art Project Goals and Workshops

## Inspiring Creativity for a Greener Future

THE TRASH-ART PROJECT BRINGS TOGETHER ART, CREATIVITY, AND ENVIRONMENTAL AWARENESS. ITS GOAL IS TO INSPIRE PEOPLE TO REFLECT ON HOW EVERYDAY ACTIONS AFFECT NATURE AND TO ENCOURAGE MORE SUSTAINABLE WAYS OF LIVING. THROUGH CREATIVE EXPRESSION, STUDENTS AND TEACHERS LEARN TO SEE WASTE AS A RESOURCE AND TO COMMUNICATE ENVIRONMENTAL MESSAGES THROUGH ART.

BY CONNECTING SCHOOLS AND ORGANIZATIONS FROM DIFFERENT COUNTRIES, TRASH-ART BUILDS A EUROPEAN NETWORK OF EDUCATORS WHO SHARE IDEAS, BEST PRACTICES, AND INSPIRATION FOR CREATIVE SUSTAINABILITY.
THE PROJECT PROMOTES INCLUSION AND EQUAL OPPORTUNITIES, INVOLVING REFUGEES, PEOPLE WITH DISABILITIES, AND THOSE LIVING IN REMOTE OR RURAL AREAS. PUBLIC EXHIBITIONS SHOWCASE ARTWORKS MADE FROM NATURAL AND RECYCLED MATERIALS, SPREADING AWARENESS ABOUT CLIMATE CHANGE AND SUSTAINABILITY.

THE PROJECT HELPS EDUCATORS GAIN NEW SKILLS AND CONFIDENCE IN USING ECO-ART METHODS IN THEIR TEACHING. WORKSHOPS AND A PRACTICAL GUIDE SUPPORT TEACHERS IN BRINGING ENVIRONMENTAL TOPICS INTO CLASSROOMS IN ENGAGING AND MEANINGFUL WAYS.

# Workshops Across Europe

## latvia - Eco Art from Nature

PARTICIPANTS EXPLORED HOW TO COLLECT AND PREPARE NATURAL MATERIALS FOR USE IN ART. A SHORT LECTURE INTRODUCED THE CHEMICAL AND PHYSICAL PROPERTIES OF MINERALS, CLAY, MUD, ASH, AND CHARCOAL. DURING A NATURE WALK, PARTICIPANTS GATHERED MATERIALS WHILE OBSERVING THE COLORS, TEXTURES, AND PATTERNS OF THE LANDSCAPE AND LEARNING ABOUT LOCAL HISTORY AND MYTHOLOGY. BACK IN THE STUDIO, THEY PREPARED THEIR FINDS BY GRINDING, SIEVING, AND BURNING NATURAL MATERIALS TO CREATE PIGMENTS AND ASH, TRANSFORMING THE EARTH ITSELF INTO CREATIVE EXPRESSION.

## Greece - Basket & Chair Weaving

IN LESVOS, PARTICIPANTS REDISCOVERED TRADITIONAL CRAFTS THROUGH TWO CREATIVE DAYS OF WEAVING. WE FOCUSED ON BASKET WEAVING: EXPLORING NATURAL MATERIALS, UPCYCLING IDEAS, AND THE HISTORY OF LOCAL CRAFTSMANSHIP. PARTICIPANTS VISITED THE MUSEUM OF OLD PROFESSIONS, THEN LEARNED WEAVING TECHNIQUES TO DESIGN AND CRAFT THEIR OWN BASKETS. NEXT WE GOT INTRODUCED CHAIR WEAVING AND REPAIR, COMBINING SUSTAINABILITY WITH TRADITION. USING YARN MADE FROM OLD FABRICS, PARTICIPANTS PRACTICED THREE WEAVING TECHNIQUES, HELPING TO REDUCE PLASTIC USE AND TEXTILE WASTE.

# Cyprus - Cyanotype & Anthotype

THE WORKSHOP IN CYPRUS, NICOSIA TOOK PLACE OVER TWO DAYS AND IN TWO DIFFERENT CREATIVE SPACES.

ON THE FIRST DAY, PARTICIPANTS GATHERED AT OPU HOUSE, WHERE THEY EXPLORED CYANOTYPE AND CHLOROPHYLL PRINTING TECHNIQUES, CREATING BLUE AND PLANT-BASED IMAGES INSPIRED BY ENVIRONMENTAL THEMES. THE DAY CONCLUDED WITH A POP-UP EXHIBITION SHOWCASING THE WORKS CREATED DURING THE SESSION.

ON THE SECOND DAY, THE WORKSHOP CONTINUED AT THE HOME OF COOPERATION, LOCATED IN THE GREEN LINE AREA. THERE, PARTICIPANTS EXPERIMENTED WITH ANTHOTYPES, USING NATURAL MATERIALS SUCH AS TEA, COFFEE, AND SPICES TO CREATE IMAGES. THE WORKSHOP CONCLUDED WITH ANOTHER POP-UP EXHIBITION, SHARING THE RESULTS WITH A WIDER AUDIENCE.

# Together for Change

THE TRASH-ART PROJECT UNITES ART, EDUCATION, AND ENVIRONMENTAL ACTION. BY BLENDING CREATIVITY WITH SUSTAINABILITY, IT BUILDS STRONGER CONNECTIONS BETWEEN PEOPLE, CULTURE, AND NATURE  INSPIRING A GREENER, MORE INCLUSIVE FUTURE FOR ALL.

# Our Target Audience

**THE TRASH-ART BOOKLET IS DESIGNED FOR PRIMARY SCHOOL TEACHERS AND EDUCATORS WHO WISH TO INTEGRATE CREATIVITY AND ENVIRONMENTAL AWARENESS INTO THEIR TEACHING. IT SERVES AS AN INSPIRATION AND PRACTICAL GUIDE FOR INTRODUCING ECO-ART ACTIVITIES THAT COMBINE ARTISTIC EXPRESSION WITH SUSTAINABILITY. THE MATERIALS ENCOURAGE TEACHERS TO EXPLORE NATURE-BASED ART PRACTICES AND USE RECYCLED MATERIALS IN THE CLASSROOM. THE BOOKLET ALSO SUPPORTS EDUCATORS IN DEVELOPING STUDENTS' ENVIRONMENTAL RESPONSIBILITY AND CREATIVE THINKING. ULTIMATELY, IT AIMS TO EMPOWER TEACHERS TO BECOME ROLE MODELS FOR GREENER, MORE MINDFUL LEARNING COMMUNITIES.**

# Why TrashArt in Schools

ART HAS THE POWER TO INSPIRE, CONNECT, AND TRANSFORM — MAKING IT A MEANINGFUL TOOL FOR TEACHING ENVIRONMENTAL AWARENESS. INTEGRATING TRASH-ART ACTIVITIES IN SCHOOLS HELPS STUDENTS UNDERSTAND HOW THEIR DAILY CHOICES IMPACT THE PLANET AND ENCOURAGES THEM TO THINK CREATIVELY ABOUT SUSTAINABILITY. BY USING RECYCLED AND NATURAL MATERIALS, CHILDREN LEARN TO SEE BEAUTY AND VALUE IN WHAT IS OFTEN CONSIDERED WASTE. THIS APPROACH NURTURES RESPECT FOR NATURE AND PROMOTES RESPONSIBLE HABITS FROM AN EARLY AGE.

ECO-ART PROJECTS ALSO DEVELOP CRITICAL THINKING, PROBLEM-SOLVING, AND COLLABORATION SKILLS, AS STUDENTS EXPLORE NEW WAYS TO REUSE MATERIALS AND EXPRESS ENVIRONMENTAL MESSAGES VISUALLY. FOR TEACHERS, TRASH-ART PROVIDES AN ENGAGING AND PRACTICAL WAY TO INCLUDE ENVIRONMENTAL EDUCATION ACROSS SUBJECTS. IT CONNECTS SCIENCE, CULTURE, AND CREATIVITY IN A HANDS-ON LEARNING EXPERIENCE. MOREOVER, WORKING WITH NATURAL AND FOUND MATERIALS STRENGTHENS STUDENTS' EMOTIONAL CONNECTION TO THEIR SURROUNDINGS AND LOCAL ENVIRONMENT. THROUGH ART, THEY NOT ONLY LEARN ABOUT ECOLOGY BUT ALSO FEEL EMPOWERED TO TAKE SMALL ACTIONS THAT MAKE A DIFFERENCE. IN THIS WAY, TRASH-ART IN SCHOOLS BECOMES MORE THAN AN ART ACTIVITY — IT BECOMES A PATH TOWARD A MORE MINDFUL, SUSTAINABLE, AND CREATIVE FUTURE.

# Environmental Literacy Through Art

THE TRASH-ART PROJECT IS BASED ON THE IDEA THAT ENVIRONMENTAL LITERACY IS DEVELOPED NOT ONLY THROUGH SCIENTIFIC KNOWLEDGE, BUT ALSO THROUGH EMOTIONAL ENGAGEMENT AND CREATIVE EXPLORATION. BY INTEGRATING ART INTO ENVIRONMENTAL EDUCATION, STUDENTS ARE ENCOURAGED TO PERSONALLY CONNECT WITH SUSTAINABILITY CONCEPTS RATHER THAN PERCEIVE THEM AS ABSTRACT GLOBAL ISSUES.

THROUGH CREATIVE PRACTICE, STUDENTS EXPLORE RESOURCE USE, MATERIAL TRANSFORMATION, AND ECOLOGICAL RESPONSIBILITY. ART BECOMES A SPACE FOR INQUIRY, EXPERIMENTATION, AND REFLECTION.

THE WORKSHOPS INCLUDED IN THIS GUIDE ARE BASED ON EXPERIENTIAL LEARNING PRINCIPLES. STUDENTS LEARN BY DOING — COLLECTING MATERIALS, PREPARING PIGMENTS, OBSERVING CHEMICAL REACTIONS, BUILDING STRUCTURES, AND ANALYZING RESULTS.

THE FOCUS IS PLACED NOT ONLY ON THE FINAL OUTCOME, BUT ALSO ON THE CREATIVE PROCESS ITSELF. THIS APPROACH DEVELOPS CURIOSITY, PROBLEM-SOLVING SKILLS, RESILIENCE, AND CRITICAL THINKING.

TRASH-ART ACTIVITIES PROMOTE INTERDISCIPLINARY LEARNING AND CAN BE INTEGRATED ACROSS VARIOUS SUBJECTS:

- VISUAL ARTS – COLOR THEORY, COMPOSITION, MATERIAL EXPLORATION
- SCIENCE (STEM) – CHEMICAL REACTIONS, LIGHT SENSITIVITY, NATURAL PIGMENTS
- ENVIRONMENTAL EDUCATION – SUSTAINABILITY, CIRCULAR THINKING, RESOURCE AWARENESS
- CIVIC EDUCATION – RESPONSIBILITY, ACTIVE PARTICIPATION, COMMUNITY ENGAGEMENT
- DESIGN AND TECHNOLOGY – UPCYCLING, MATERIAL INNOVATION, STRUCTURAL THINKING

**SCIENCE (STEM) – CHEMICAL REACTIONS, LIGHT SENSITIVITY, NATURAL PIGMENTS**

**ENVIRONMENTAL EDUCATION – SUSTAINABILITY, CIRCULAR THINKING, RESOURCE AWARENESS**

**CIVIC EDUCATION – RESPONSIBILITY, ACTIVE CITIZENSHIP, COMMUNITY ENGAGEMENT**

**DESIGN & TECHNOLOGY – UPCYCLING, MATERIAL INNOVATION, STRUCTURAL THINKING**

# Inclusion and Accessibility

**THE PROJECT PROMOTES INCLUSIVE LEARNING ENVIRONMENTS BY OFFERING ADAPTABLE ACTIVITIES SUITABLE FOR DIVERSE AGE GROUPS AND ABILITIES. WORKSHOPS CAN BE SIMPLIFIED OR EXTENDED DEPENDING ON LEARNERS' NEEDS.**

**BY USING ACCESSIBLE, EVERYDAY MATERIALS AND ENCOURAGING COLLABORATIVE WORK, TRASH-ART CREATES SPACE FOR PARTICIPATION FROM STUDENTS WITH DIFFERENT BACKGROUNDS, INCLUDING THOSE WITH FEWER OPPORTUNITIES.**

# Competence Development

**THROUGH PARTICIPATION IN TRASH-ART WORKSHOPS, LEARNERS DEVELOP:**

**ENVIRONMENTAL AWARENESS AND RESPONSIBILITY**

**CREATIVE THINKING AND EXPERIMENTATION SKILLS**

**FINE MOTOR AND TECHNICAL SKILLS**

**PATIENCE AND OBSERVATIONAL ABILITIES**

**COLLABORATIVE AND COMMUNICATION SKILLS**

# Our Booklet Structure

**EACH MODULE INCLUDES:**

- **A SUMMARY OF THE ARTISTIC TECHNIQUE, INCLUDING ITS CONCEPTUAL BACKGROUND AND RELEVANCE TO SUSTAINABILITY.**
- **LEARNING OUTCOMES, OUTLINING THE KNOWLEDGE, SKILLS, AND ATTITUDES STUDENTS ARE EXPECTED TO DEVELOP.**
- **RECOMMENDED AGE GROUP, DURATION, AND DIFFICULTY LEVEL, TO SUPPORT PRACTICAL PLANNING.**
- **A LIST OF MATERIALS NEEDED, PRIORITIZING REUSED, RECYCLED, OR NATURAL SUPPLIES WHENEVER POSSIBLE.**
- **PREPARATION GUIDELINES, INCLUDING STORAGE, SAFETY, AND PRE-WORKSHOP SETUP ADVICE. CLEAR STEP-BY-STEP INSTRUCTIONS, STRUCTURED FOR EASY IMPLEMENTATION IN CLASSROOM SETTINGS.**
- **PHOTOS AND EXAMPLES FROM ACTUAL WORKSHOPS, DEMONSTRATING BOTH PROCESS AND FINAL OUTCOMES.**
- **TIPS FOR EDUCATORS, INCLUDING CLASSROOM ADAPTATION, INCLUSION STRATEGIES, DIFFERENTIATION IDEAS, AND SAFETY CONSIDERATIONS.**
- **REFLECTION QUESTIONS, ENCOURAGING CRITICAL THINKING AND DISCUSSION ABOUT SUSTAINABILITY AND ARTISTIC PRACTICE.**
- **OPTIONAL EXTENSION IDEAS, SUGGESTING WAYS TO EXPAND THE ACTIVITY ACROSS SUBJECTS OR INTO COMMUNITY ENGAGEMENT.**

# Workshop

## Painting with natural materials

**THIS WORKSHOP ENCOURAGES THE USE OF MATERIALS SOURCED DIRECTLY FROM NATURE — INCLUDING CLAY, SAND, AND VARIOUS MINERALS. BEYOND USING THEM IN THEIR RAW FORM, PARTICIPANTS CAN TRANSFORM NATURAL ELEMENTS INTO CREATIVE SUBSTANCES AND TOOLS: ASH AND CHARCOAL FOR MARK-MAKING, PLANT-BASED INKS, OR HANDMADE BRUSHES CRAFTED FROM GRASSES AND OTHER PLANTS.**

# Painting with natural materials

**RECOMMENDED AGE: 3+**
**DURATION: 90–120 MINUTES**
**DIFFICULTY LEVEL: BEGINNER TO INTERMEDIATE**

**BY THE END OF THIS WORKSHOP, STUDENTS WILL BE ABLE TO:**

- **IDENTIFY NATURAL MATERIALS THAT CAN BE USED AS PIGMENTS OR ART TOOLS;**
- **PREPARE SIMPLE PLANT-BASED PAINTS AND EXPERIMENT WITH DIFFERENT TEXTURES;**
- **UNDERSTAND THE USE OF SUSTAINABLE MATERIALS IN ART;**
- **DEVELOP OBSERVATION SKILLS BY EXPLORING COLOR VARIATIONS IN NATURE;**
- **REFLECT ON HOW NATURAL RESOURCES CAN REPLACE TRADITIONAL ART MATERIALS.**

# Painting with nature materials

## Tips

• **TEST** BEFORE FINAL WORK - ENCOURAGE STUDENTS TO TEST PIGMENTS AND MATERIALS ON A SMALL PIECE OF PAPER BEFORE APPLYING THEM TO THE FINAL ARTWORK. NATURAL COLORS CAN VARY IN INTENSITY AND TEXTURE.

• **WORK IN LAYERS** - APPLY NATURAL PIGMENTS IN THIN LAYERS AND ALLOW EACH LAYER TO DRY BEFORE ADDING ANOTHER. THIS HELPS PREVENT CRACKING OR FLAKING, ESPECIALLY WHEN WORKING WITH EARTH-BASED MATERIALS.

• CONSIDER **SURFACE** CHOICE - HEAVIER PAPER OR WATERCOLOR PAPER WORKS BEST WHEN USING NATURAL PIGMENTS, ESPECIALLY THOSE MIXED WITH CLAY OR SOIL. THIN PAPER MAY WARP OR TEAR.

• **OBSERVE** DRYING CHANGES - NATURAL PIGMENTS OFTEN CHANGE COLOR AS THEY DRY. ENCOURAGE STUDENTS TO COMPARE WET AND DRY RESULTS AND DISCUSS WHY THIS HAPPENS.

• **SAFETY** & RESPONSIBILITY - REMIND STUDENTS TO COLLECT MATERIALS RESPECTFULLY AND IN SMALL QUANTITIES, AVOIDING PROTECTED AREAS OR RARE PLANTS. LEAVE NATURE AS UNDISTURBED AS POSSIBLE.

• **STORAGE** TIP - STORE UNUSED NATURAL PIGMENTS IN SEALED CONTAINERS AND LABEL THEM CLEARLY WITH THE MATERIAL AND DATE COLLECTED.

# Step by step

**1. BEGIN BY EXPLORING THE NATURE AROUND YOU.**

IS THERE A RIVER, LAKE, POND, OR FOREST NEARBY? PERHAPS EVEN THE SEASIDE? THESE ENVIRONMENTS OFFER RICH SOURCES OF NATURAL MATERIALS FOR THIS PROJECT. EVEN A SMALL PARK IN THE MIDDLE OF THE CITY CAN PROVIDE SURPRISING INSPIRATION AND RESOURCES.

**2. PREPARE YOUR COLLECTION TOOLS.**

TAKE ALONG BAGS OR JARS FOR GATHERING NATURAL MATERIALS. IF YOU ARE SURE THE MATERIALS ARE COMPLETELY DRY (FOR EXAMPLE, SAND, DRY GRASS, OR CHARCOAL), PAPER OR FABRIC BAGS CAN BE USED. HOWEVER, SEALED PLASTIC BAGS OR CONTAINERS WITH TIGHT LIDS ARE SAFER TO PREVENT SPILLS.

IT IS ALSO HELPFUL TO BRING A SMALL SHOVEL, SPOON, OR ANOTHER SIMPLE TOOL FOR DIGGING AND COLLECTING MATERIALS SUCH AS CLAY, SOIL, OR SAND.

**3. OBSERVE AND RECORD.**

WHILE COLLECTING MATERIALS OUTDOORS, TAKE NOTES ABOUT WHERE EACH SAMPLE WAS FOUND AND WHAT MAKES IT UNIQUE. LABEL YOUR SAMPLES WITH BOTH THE LOCATION AND THE MATERIAL TYPE.

AFTER BRINGING THEM INDOORS, MATERIALS OFTEN DRY, FADE, OR BEGIN TO LOOK SIMILAR. WRITING THINGS DOWN WILL HELP YOU PRESERVE THE DETAILS YOU NOTICED IN NATURE.

# Step by step

4. **PREPARE YOUR MATERIALS FOR PAINTING.**
AFTER COLLECTING YOUR MATERIALS, THE NEXT STEP IS PREPARATION. THIS STAGE MAY TAKE THE LONGEST, BUT IT ENSURES BETTER RESULTS WHEN PAINTING.

   EARTH-BASED MATERIALS SUCH AS CLAY OR SOIL SHOULD BE DRIED, SIFTED OR FINELY GROUND, AND THEN MIXED WITH WATER IN ROUGHLY EQUAL PROPORTIONS (1:1) TO CREATE A WORKABLE PIGMENT.

   FRESH PLANT MATERIALS — BERRIES, MUSHROOMS AND HERBS SHOULD BE STORED IN A REFRIGERATOR OR IN A COOL, DRY PLACE TO PREVENT MOLD. IF YOU INTEND TO USE THEM WITHIN A DAY, THEY CAN REMAIN AT ROOM TEMPERATURE.

5. **NATURAL PAINTING** DOES NOT RELY ONLY ON MATERIALS COLLECTED OUTDOORS. ALONGSIDE CLAY, SOIL, LEAVES, AND BERRIES GATHERED IN NATURE, MANY VALUABLE PIGMENTS CAN ALSO BE FOUND IN THE KITCHEN. ONION SKINS, RED CABBAGE, BEETROOT PEELS, SPICES SUCH AS TURMERIC OR PAPRIKA, AND OTHER PLANT-BASED LEFTOVERS CAN PRODUCE RICH AND SURPRISING COLORS.

   BY COMBINING FORAGED MATERIALS WITH EVERYDAY KITCHEN INGREDIENTS, THE PROJECT BECOMES BOTH ACCESSIBLE AND SUSTAINABLE. IT ENCOURAGES CHILDREN TO SEE CREATIVE POTENTIAL NOT ONLY IN FORESTS AND FIELDS, BUT ALSO IN FOOD SCRAPS AND HOUSEHOLD RESOURCES. THIS APPROACH REINFORCES THE IDEA THAT NATURAL COLOR IS ALL AROUND US — IN NATURE, IN OUR HOMES, AND IN OUR DAILY ROUTINES.

# Step by step

6. **NATURAL INK** CAN BE CREATED FROM EDIBLE PLANTS SUCH AS RED ONION SKINS, BEETROOT PEELS, RED CABBAGE, ELDERBERRIES, BLACKBERRIES, OR GRAPE SKINS. CHOOSE PLANT MATERIALS THAT ARE SAFE AND EASY TO IDENTIFY, ESPECIALLY WHEN WORKING WITH CHILDREN.

   TO PREPARE THE INK, FINELY CHOP OR MASH THE PLANT MATERIAL TO HELP RELEASE THE COLOR. PLACE IT IN A SAUCEPAN, COVER WITH WATER, AND GENTLY SIMMER FOR 5–10 MINUTES, ALLOWING THE PIGMENT TO LEACH INTO THE LIQUID. AVOID RAPID BOILING, AS EXCESSIVE HEAT MAY DULL THE COLOR.

   ONCE THE LIQUID HAS DEVELOPED A RICH TONE, STRAIN IT THROUGH TISSUE PAPER, CHEESECLOTH, OR A FINE FILTER TO REMOVE SOLIDS. FOR A DEEPER COLOR, RETURN THE FILTERED LIQUID TO THE PAN AND SIMMER AGAIN TO REDUCE IT SLIGHTLY.

   TO IMPROVE FLOW AND TEXTURE, A FEW DROPS OF GUM ARABIC CAN BE ADDED. FOR SHORT-TERM PRESERVATION, A CLOVE MAY BE INCLUDED DUE TO ITS NATURAL ANTIBACTERIAL PROPERTIES.

   NATURAL INKS MAY CHANGE COLOR OVER TIME OR REACT TO PH, WHICH MAKES EXPERIMENTATION PART OF THE CREATIVE PROCESS. EACH PLANT PRODUCES UNIQUE TONES, RANGING FROM SOFT PINKS AND PURPLES TO DEEP VIOLET HUES.

# Step by step

**7. WATERCOLORS** CAN BE MADE USING SIMPLE INGREDIENTS SUCH AS WHITE CLAY AND PLANT-BASED PIGMENTS EXTRACTED FROM FLOWERS, BERRIES, LEAVES, BARK, OR KITCHEN SCRAPS LIKE BEETROOT PEELS OR RED CABBAGE.

TO PREPARE THE PIGMENT, CRUSH FRESH OR SLIGHTLY WITHERED PLANT MATERIAL USING A MORTAR AND PESTLE. ADD A SMALL AMOUNT OF HOT WATER AND ALLOW IT TO SIT SO THE COLOR CAN INFUSE INTO THE LIQUID. STRAIN THE MIXTURE THROUGH A SIEVE OR CLOTH TO OBTAIN A CONCENTRATED DYE.

IN A SEPARATE CONTAINER, MIX APPROXIMATELY 1/4 TEASPOON OF WHITE CLAY WITH ABOUT 3 ML OF THE FRESHLY EXTRACTED PIGMENT. STIR THOROUGHLY UNTIL SMOOTH, AVOIDING LUMPS. IF THE COLOR APPEARS TOO LIGHT, GRADUALLY ADD MORE PIGMENT EXTRACT. TO IMPROVE SPREADABILITY AND SOFTNESS, A FEW DROPS OF FOOD-GRADE GLYCERINE CAN BE ADDED. FOR SHORT-TERM PRESERVATION, A DROP OF VINEGAR OR CLOVE/THYME ESSENTIAL OIL MAY BE INCLUDED.

KAOLIN CLAY ACTS AS A NATURAL THICKENER AND STABILIZER, HELPING THE PAINT DRY WELL AND RE-WET EASILY. BECAUSE IT IS WHITE, IT DOES NOT ALTER THE PIGMENT'S COLOR. EACH BATCH MAY VARY IN TONE AND INTENSITY, MAKING EXPERIMENTATION AND ADJUSTMENT PART OF THE CREATIVE PROCESS.

# Step by step

8. **CRAYONS** CAN BE MADE USING PLANT-BASED WAXES AND MINERAL PIGMENTS. THIS METHOD COMBINES BEESWAX AND SOY WAX FLAKES IN EQUAL PROPORTIONS (1:1), ALLOWING FLEXIBLE BATCH SIZES WITHOUT COMPLEX CALCULATIONS.

   TO PREPARE THE BASE, MEASURE EQUAL AMOUNTS OF EACH WAX. MELT THE MIXTURE GENTLY IN A HEATPROOF POURING PITCHER PLACED IN A WATER BATH (DOUBLE BOILER METHOD). KEEP THE WATER AT A SLOW BOIL AND STIR OCCASIONALLY, ENSURING THE WAX MELTS COMPLETELY WITHOUT OVERHEATING.

   WHILE THE WAX MELTS, MEASURE NATURAL EARTH OR MINERAL PIGMENTS INTO SEPARATE CONTAINERS. APPROXIMATELY 5–10G OF PIGMENT PER 100G OF MELTED WAX CREATES RICH COLOR, THOUGH THIS CAN BE ADJUSTED DEPENDING ON THE DESIRED INTENSITY.

   ONCE THE WAX IS FULLY MELTED, DIVIDE IT EVENLY BETWEEN THE PIGMENT CONTAINERS AND STIR THOROUGHLY UNTIL SMOOTH AND EVENLY COLORED. REHEAT BRIEFLY IF NEEDED TO MAINTAIN A FULLY LIQUID CONSISTENCY. CAREFULLY POUR THE MIXTURE INTO SILICONE MOLDS AND ALLOW THE CRAYONS TO COOL AND HARDEN COMPLETELY BEFORE REMOVING.

# Step by step

## 9. CREATING NATURE PAINT BRUSHES

IN ADDITION TO MAKING NATURAL PIGMENTS, CHILDREN CAN ALSO CREATE THEIR OWN PAINT BRUSHES USING MATERIALS FOUND OUTDOORS. PINE BRANCHES, DRIED GRASSES, FERN FRONDS, OTHER TEXTURED PLANTS, AND EVEN FEATHERS CAN SERVE AS UNIQUE "BRISTLES." THESE ARE ATTACHED TO STURDY STICKS (APPROXIMATELY 15–20 CM LONG) USING TWINE.

TO ASSEMBLE THE BRUSH, BUNDLE THE CHOSEN PLANT MATERIAL AGAINST THE STICK AND SECURE IT TIGHTLY BY WRAPPING THE TWINE SEVERAL TIMES AND TYING A KNOT. USING TWINE INSTEAD OF TAPE OR GLUE KEEPS THE BRUSH FULLY BIODEGRADABLE AND ALIGNED WITH SUSTAINABLE PRACTICE.

ONCE FINISHED, THE BRUSHES CAN BE DIPPED INTO NATURAL OR NON-TOXIC PAINTS TO EXPLORE TEXTURE, PATTERN, AND MARK-MAKING. THIS ACTIVITY ENCOURAGES EXPERIMENTATION AND DEEPENS CHILDREN'S CONNECTION TO NATURAL FORMS, SHOWING THAT BOTH TOOLS AND MATERIALS FOR ART CAN COME DIRECTLY FROM THE ENVIRONMENT.

# Checklist

**FORAGING & COLLECTING**

- COLLECTION BAGS (PAPER, FABRIC, OR ZIP-LOCK)

SMALL JARS OR CONTAINERS WITH LIDS

- LABELS AND MARKER PEN
- NOTEBOOK AND PENCIL FOR DOCUMENTATION
- SMALL SHOVEL OR SPOON (FOR CLAY, SOIL, SAND)
- GLOVES (OPTIONAL)

**PREPARATION TOOLS**

- MORTAR AND PESTLE OR GRINDING TOOL
- SIEVE (FINE MESH)
- BOWLS OR JARS FOR MIXING
- MEASURING SPOONS
- SAUCEPAN (FOR EXTRACTING PLANT PIGMENTS)
- STRAINER, CLOTH, OR FILTER PAPER
- STIRRING STICKS OR SPOONS
- KITCHEN SCALE (OPTIONAL BUT RECOMMENDED)

**PAINTING MATERIALS**

- PREPARED NATURAL PIGMENTS (EARTH OR PLANT-BASED)
- WATER
- BRUSHES
- MIXING PALETTE OR SMALL DISHES
- THICK PAPER OR WATERCOLOR PAPER
- PROTECTIVE SURFACE COVERING (MAT OR NEWSPAPER)
- FLOUR FOR PREPARING A PASTE, WHICH WIL BE BASE OF COLURS

**OPTIONAL INGREDIENTS**

- GUM ARABIC (FOR INK)
- KAOLIN CLAY (FOR WATERCOLOR PAINT)
- GLYCERINE (FOR SMOOTHER TEXTURE)
- VINEGAR OR CLOVE OIL (NATURAL PRESERVATIVE)

# Reflection Questions

**WHAT NATURAL MATERIALS SURPRISED YOU THE MOST IN TERMS OF COLOR OR TEXTURE?**

**HOW DID MAKING YOUR OWN PIGMENTS CHANGE YOUR UNDERSTANDING OF ART MATERIALS?**

**WHAT CHALLENGES DID YOU FACE WHILE PREPARING NATURAL PAINTS?**

**HOW CAN USING NATURAL MATERIALS REDUCE ENVIRONMENTAL IMPACT?**

**IN WHAT WAYS DOES NATURE INFLUENCE ARTISTIC CREATIVITY?**

# Final thoughts

WORKING WITH NATURAL MATERIALS IS NOT ONLY ABOUT CREATING PAINT — IT IS ABOUT OBSERVATION, PATIENCE, AND CONNECTION. EACH PIGMENT MAY BEHAVE DIFFERENTLY, CHANGE OVER TIME, OR PRODUCE UNEXPECTED RESULTS. THIS UNPREDICTABILITY IS PART OF THE LEARNING PROCESS.

ENCOURAGE STUDENTS TO EXPERIMENT, COMPARE RESULTS, AND REFLECT ON HOW NATURAL MATERIALS RESPOND TO WATER, LIGHT, AND SURFACE. IN THIS WAY, PAINTING BECOMES NOT ONLY AN ARTISTIC ACTIVITY, BUT ALSO AN EXPLORATION OF NATURE'S PROPERTIES AND POSSIBILITIES.

# Workshop

## Basket weaving

**THIS WORKSHOP FOCUSES ON REUSING LEFTOVER FABRIC ITEMS SUCH AS OLD SWEATSHIRTS, T-SHIRTS, DRESSES, AND OTHER TEXTILES TRANSFORMING THEM INTO FUNCTIONAL WOVEN BASKETS.**

# Basket weaving

**RECOMMENDED AGE: 7+**
**DURATION: 120–180 MINUTES**
**DIFFICULTY LEVEL: INTERMEDIATE TO ADVANCED**

**BY THE END OF THIS WORKSHOP, STUDENTS WILL BE ABLE TO:**

- **TRANSFORM DISCARDED TEXTILES INTO FUNCTIONAL WOVEN OBJECTS.**
- **APPLY BASIC WEAVING TECHNIQUES USING ALTERNATIVE MATERIALS.**
- **DEMONSTRATE UNDERSTANDING OF UPCYCLING AND CIRCULAR DESIGN PRINCIPLES.**
- **DEVELOP FINE MOTOR SKILLS AND SPATIAL AWARENESS.**
- **REFLECT ON HOW WASTE MATERIALS CAN BE REIMAGINED AS VALUABLE RESOURCES.**

# Basket weaving

## Tips

• **CUT EVEN STRIPS.** CUT FABRIC INTO STRIPS OF SIMILAR WIDTH TO ENSURE A MORE EVEN AND STABLE WEAVE. UNEVEN STRIPS MAY RESULT IN IRREGULAR TENSION AND SHAPE.

• **MAINTAIN TENSION.** KEEP CONSISTENT TENSION WHILE WEAVING. PULLING TOO TIGHTLY MAY DISTORT THE STRUCTURE, WHILE WEAVING TOO LOOSELY CAN MAKE THE BASKET UNSTABLE.

• **SECURE THE BASE FIRMLY.** THE BASE DETERMINES THE OVERALL STABILITY OF THE BASKET. TAKE EXTRA TIME TO SECURE AND TIGHTEN THE INITIAL ROWS.

• **PLAN COLOR PLACEMENT.** BEFORE STARTING, ARRANGE FABRIC STRIPS BY COLOR. PLANNING THE SEQUENCE IN ADVANCE HELPS CREATE INTENTIONAL PATTERNS RATHER THAN ACCIDENTAL COMBINATIONS.

• **USE PLIERS FOR WIRE FINISHING.** WHEN FINISHING THE BASKET, USE PLIERS TO BEND AND SECURE WIRE ENDS SAFELY. ENSURE SHARP EDGES ARE FULLY TUCKED IN.

• **PLAN BASKET SIZE.** YOU WILL NEED FABRIC DEPENDING ON THE DESIRED SIZE OF YOUR ITEM — ON AVERAGE, 2–4 GARMENTS ARE SUFFICIENT FOR ONE BASKET.

• **RIGHT WIRE THICKNESS.** CHOOSE THE WIRE THICKNESS CAREFULLY: VERY THIN WIRES MAY BE UNSTABLE, WHILE THICKER WIRES CAN BE HARDER TO SHAPE AND BEND.

# Step by step

**1.** FOR ONE BASKET, YOU WILL NEED APPROXIMATELY THREE FABRIC GARMENTS. LAY EACH ITEM FLAT ON A STURDY SURFACE AND CUT OUT THE CONTINUOUS TUBULAR SECTIONS. COLLECT ALL CYLINDRICAL PARTS.

FOR INSTANCE, A T-SHIRT PROVIDES ONE TUBE FROM THE BODY, WHILE A LONG-SLEEVED SWEATSHIRT OFFERS THREE — ONE FROM THE BODY AND ONE FROM EACH SLEEVE.


**2.** THEN CUT EACH CYLINDER AS SHOWN IN THE PHOTO. EACH STRIP SHOULD BE APPROXIMATELY 3 CM WIDE.

# Step by step

**3.** WHEN ALL ITEMS HAVE BEEN CUT, CREATE ONE CONTINUOUS STRIP FROM EACH CYLINDRICAL SECTION. BEGIN BY CUTTING THE FIRST STRIP AT ITS UPPER EDGE, AS SHOWN IN THE EXAMPLE.

**4.** JOIN THE STRIPS AS DEMONSTRATED IN THE IMAGE. WHEN CONNECTED IN THIS WAY, THEY FORM ONE LONG CONTINUOUS STRIP.

# Step by step

**5.** ON THE FINAL STRIP, MAKE A CUT AS ILLUSTRATED IN THE IMAGE.

**6.** ONCE ALL STRIPS ARE PREPARED, ROLL EACH COLOR INTO SEPARATE BALLS. SMALLER BALLS ARE EASIER TO HANDLE AND HELP PREVENT TANGLING DURING WEAVING.

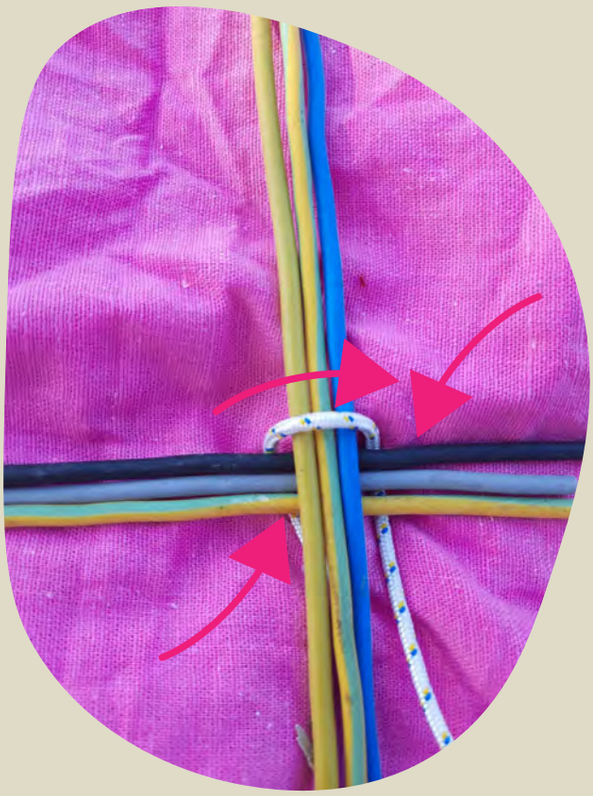
# Step by step

**7.** CUT SIX WIRES IN TOTAL: FIVE OF EQUAL LENGTH AND ONE APPROXIMATELY ONE-THIRD SHORTER THAN THE OTHERS.

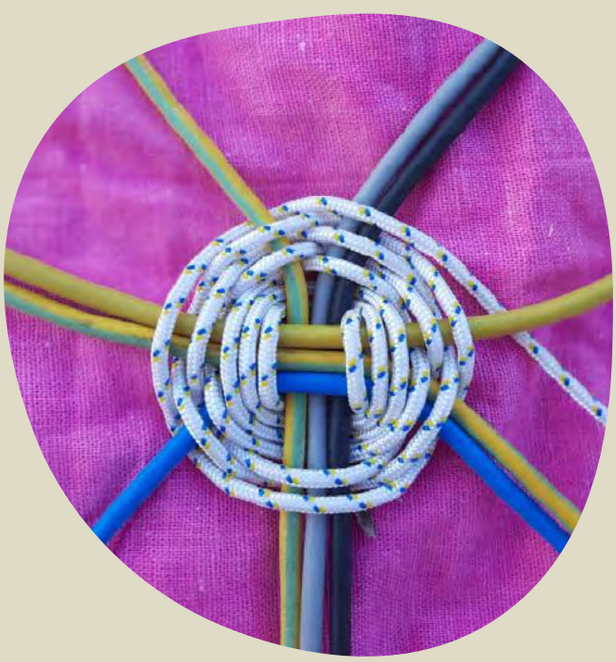
**8.** POSITION THE WIRES AS ILLUSTRATED IN THE DRAWING.

# Step by step

**9.** TIE ALL THE WIRES TOGETHER USING A THIN CORD.



**10.** CONTINUE WEAVING UNTIL THE WIRES ARE FIRMLY SECURED AND STABLE.



# Step by step

**11.** ATTACH THE FABRIC STRIP TO THE ROPE BY TYING A KNOT OR SECURING IT WITH A THINNER THREAD.

**12.** WEAVE UNTIL THE FABRIC STRIP IS USED UP OR THE DESIRED BASE SIZE IS REACHED.

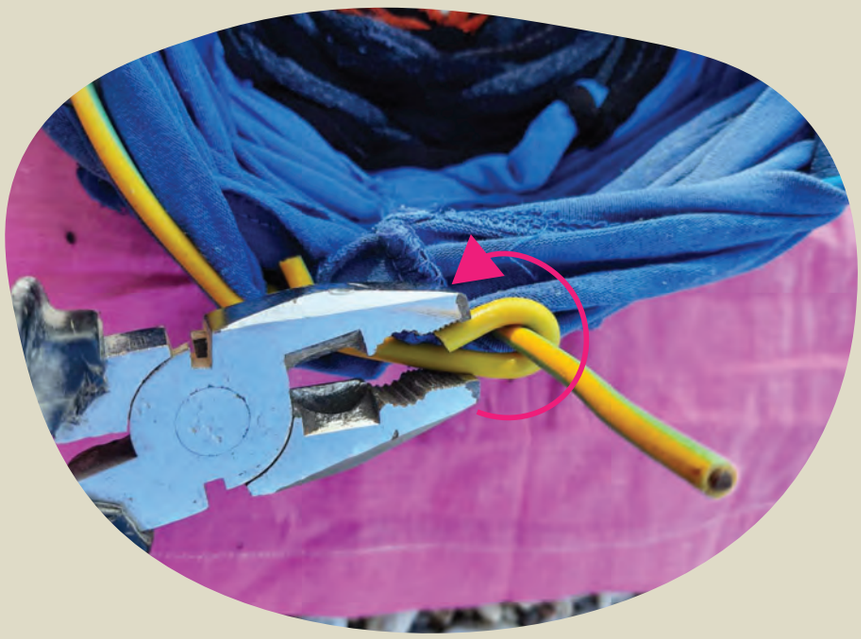
# Step by step

**13.** IF NECESSARY, JOIN THE NEXT FABRIC STRIP BY TYING A KNOT.

**14.** BEND THE WIRES UPWARD AND DISTRIBUTE THEM EVENLY AS ILLUSTRATED IN THE IMAGE. CONTINUE WEAVING UNTIL THE BASKET REACHES THE DESIRED HEIGHT.

# Step by step

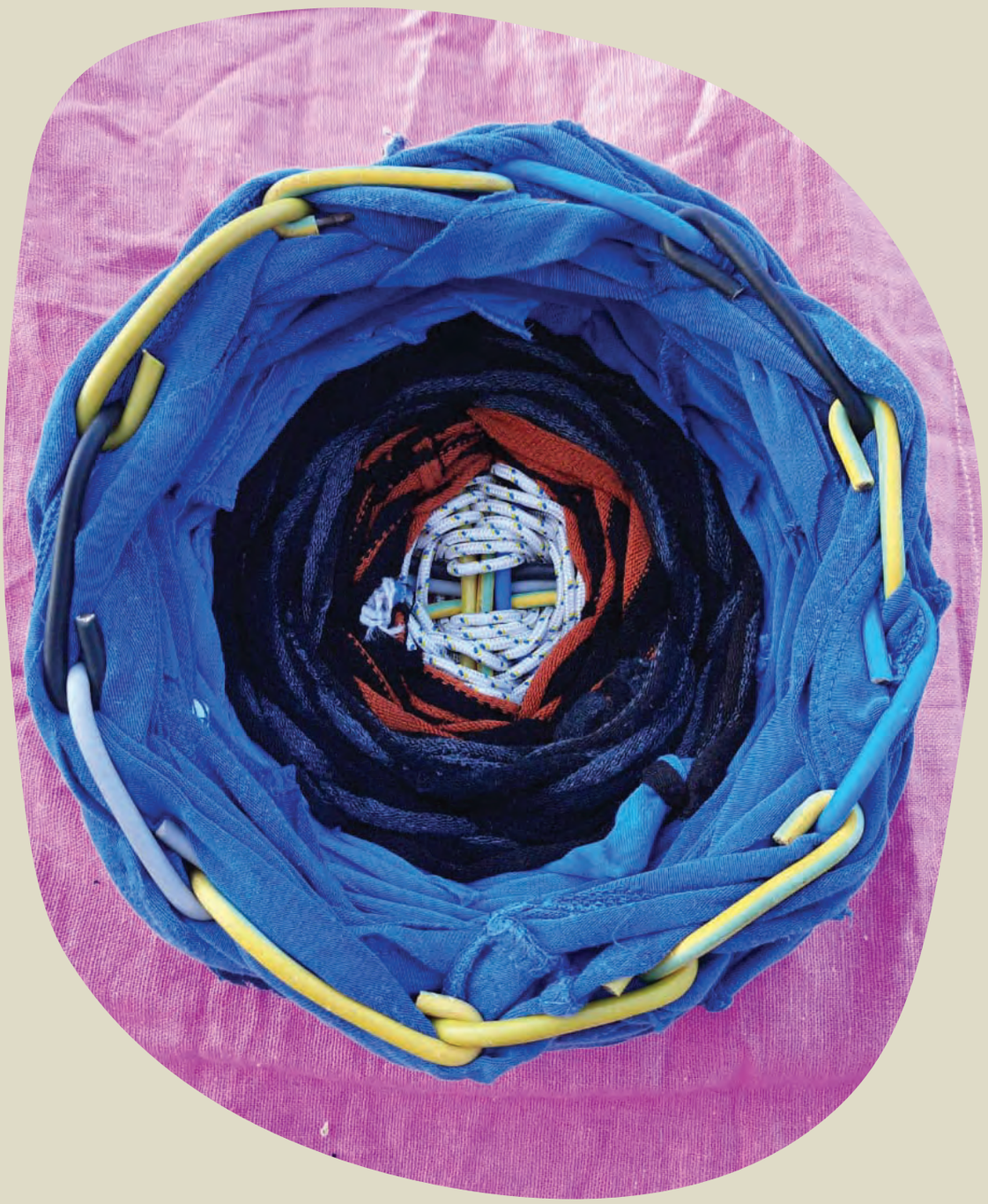
**15.** FOLD THE LEFTOVER WIRES DOWN ALONG THE BASKET'S EDGE. USING PLIERS, CAREFULLY WRAP EACH WIRE AROUND THE ADJACENT ONE TO SECURE THE STRUCTURE.



**16.** REPEAT THE PROCESS UNTIL THE FINAL WIRE IS SECURELY JOINED TO THE FIRST, COMPLETING THE EDGE.

# Step by step

**17.** YOUR UPCYCLED FABRIC BASKET IS COMPLETE AND READY FOR EVERYDAY USE!



# Checklist

**FABRIC MATERIALS**

- 2–4 CLEAN FABRIC GARMENTS (T-SHIRTS, SWEATSHIRTS, TROUSERS, SKIRTS). PREFERABLY COTTON OR THICKER SYNTHETIC FABRICS (AVOID KNITTED GARMENTS SUCH AS JUMPERS).

**STRUCTURAL MATERIALS**

- 6 WIRES (5 EQUAL LENGTH + 1 APPROXIMATELY 1/3 SHORTER)
- THIN CORD OR ROPE (FOR SECURING BASE)
- THINNER THREAD (OPTIONAL, FOR JOINING STRIPS)

**TOOLS**

- SHARP SCISSORS
- PLIERS (FOR BENDING AND SECURING WIRES)
- MEASURING TAPE OR RULER
- MARKER (OPTIONAL, FOR MARKING CUTTING LINES)

**PREPARATION**

- FABRIC WASHED AND DRIED
- STRIPS PREPARED AND UNTANGLED
- WIRES CUT TO REQUIRED LENGTHS
- WORKSPACE PROTECTED

**SAFETY & FINISHING**

- ENSURE ALL WIRE ENDS ARE BENT INWARD
- CHECK THAT STRUCTURE IS STABLE BEFORE USE
- SUPERVISE YOUNGER PARTICIPANTS WHEN CUTTING OR USING PLIERS

# Reflection Questions

**HOW DID TRANSFORMING OLD TEXTILES CHANGE YOUR PERCEPTION OF WASTE?**

**WHAT SKILLS WERE MOST IMPORTANT IN COMPLETING YOUR BASKET?**

**WHAT CHALLENGES DID YOU ENCOUNTER DURING WEAVING?**

**HOW DOES UPCYCLING SUPPORT SUSTAINABLE LIVING?**

**HOW COULD YOU APPLY THIS TECHNIQUE TO OTHER DISCARDED MATERIALS?**

# Final thoughts

WEAVING WITH UPCYCLED FABRICS IS MORE THAN A CRAFTING ACTIVITY — IT IS A HANDS-ON EXPLORATION OF SUSTAINABILITY, MATERIAL AWARENESS, AND CREATIVE PROBLEM-SOLVING. BY TRANSFORMING DISCARDED TEXTILES INTO FUNCTIONAL OBJECTS, PARTICIPANTS LEARN TO SEE VALUE IN MATERIALS THAT MIGHT OTHERWISE BE THROWN AWAY.

THIS PROCESS DEVELOPS PATIENCE, FINE MOTOR SKILLS, SPATIAL UNDERSTANDING, AND AN APPRECIATION FOR TRADITIONAL HANDCRAFT TECHNIQUES. MOST IMPORTANTLY, IT ENCOURAGES A SHIFT IN PERSPECTIVE: WASTE CAN BECOME RESOURCE, AND SIMPLE MATERIALS CAN BE SHAPED INTO SOMETHING MEANINGFUL AND USEFUL.

# Workshop

## Cyanotype

**WORKING WITH CYANOTYPE FEELS LIKE A SMALL MIRACLE — EACH EXPOSURE REVEALS SOMETHING UNEXPECTED. LIGHT, TIME, AND SIMPLE NATURAL FORMS COME TOGETHER TO CREATE DEEP BLUE IMAGES THAT FEEL BOTH SCIENTIFIC AND MAGICAL.**

# Cyanotype

**RECOMMENDED AGE: 10+**
**DURATION: 120 MINUTES (PLUS DRYING TIME)**
**DIFFICULTY LEVEL: INTERMEDIATE**

**BY THE END OF THIS WORKSHOP, STUDENTS WILL BE ABLE TO:**

- **EXPLAIN THE BASIC PRINCIPLES OF LIGHT-SENSITIVE PHOTOGRAPHIC PROCESSES.**
- **SAFELY PREPARE AND APPLY CYANOTYPE SENSITIZER UNDER SUPERVISION.**
- **CONTROL EXPOSURE TIME AND OBSERVE CHANGES CAUSED BY SUNLIGHT.**
- **CONNECT ARTISTIC EXPERIMENTATION WITH SCIENTIFIC CONCEPTS (LIGHT, CHEMISTRY, UV REACTION).**
- **EVALUATE HOW HISTORICAL PHOTOGRAPHIC TECHNIQUES RELATE TO SUSTAINABLE ART PRACTICES.**

# Tips

**• PREPARE CHEMICALS IN ADVANCE**
IF WORKING WITH YOUNGER STUDENTS, PREPARE SOLUTIONS A AND B BEFOREHAND. CLEARLY LABEL ALL CONTAINERS AND EXPLAIN BASIC SAFETY RULES BEFORE STARTING.

**• APPLY AN EVEN COATING**
ENSURE THE SENSITIZER IS APPLIED EVENLY ACROSS THE PAPER OR FABRIC. UNEVEN COATING MAY RESULT IN STREAKS OR INCONSISTENT EXPOSURE.

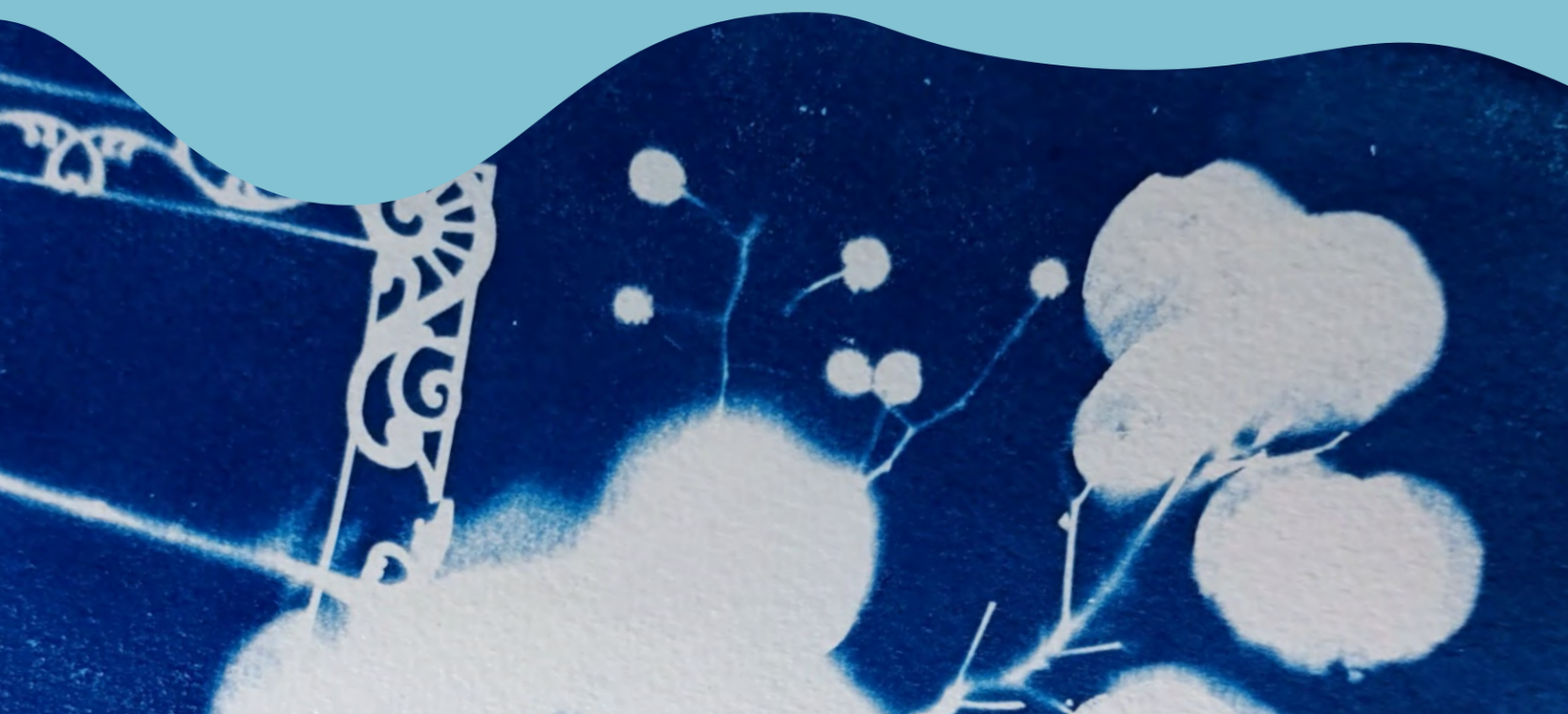
**• DRY IN DARKNESS**
COATED MATERIALS MUST DRY IN A DARK SPACE. EVEN INDIRECT LIGHT CAN BEGIN THE EXPOSURE PROCESS PREMATURELY.

**• MONITOR EXPOSURE TIME**
EXPOSURE TIME DEPENDS ON SUNLIGHT INTENSITY. ON A BRIGHT SUNNY DAY, 5–15 MINUTES MAY BE SUFFICIENT. IN CLOUDY CONDITIONS, EXPOSURE MAY TAKE LONGER. ENCOURAGE STUDENTS TO OBSERVE COLOR CHANGES CAREFULLY.

**• RINSE THOROUGHLY**
PROPER RINSING IN WATER IS ESSENTIAL TO REVEAL THE FINAL IMAGE AND STOP THE CHEMICAL REACTION. INSUFFICIENT WASHING MAY CAUSE YELLOWING OVER TIME.

**• STORAGE & PRESERVATION**
ONCE DRY, STORE PRINTS AWAY FROM DIRECT SUNLIGHT TO PREVENT FADING. CYANOTYPES ARE RELATIVELY STABLE BUT SHOULD NOT BE CONTINUOUSLY EXPOSED TO STRONG UV LIGHT.

**• SAFETY CONSIDERATIONS**
ENSURE STUDENTS WEAR GLOVES AND AVOID CONTACT WITH EYES OR MOUTH. ALWAYS SUPERVISE CHEMICAL HANDLING. KEEP FOOD AND DRINKS AWAY FROM THE WORKSPACE.



# Step by step

1. PREPARE THE SENSITIZER*
SOLUTION A: DISSOLVE 25 G OF FERRIC AMMONIUM CITRATE IN 100 ML OF DISTILLED WATER.
SOLUTION B: DISSOLVE 10 G OF POTASSIUM FERRICYANIDE IN 100 ML OF DISTILLED WATER.
STORE BOTH SOLUTIONS IN DARK BOTTLES.
MIX EQUAL PARTS OF SOLUTION A AND SOLUTION B JUST BEFORE COATING YOUR MATERIAL (E.G., 10 ML + 10 ML).

** THOSE SOLUTIONS CAN BE DIFFERENT BRANDED IN EACH COUNTRY*

# Step by step

**2.** COAT THE PAPER/FABRIC

• IN LOW LIGHT (DIM ROOM OR UNDER RED/YELLOW LIGHT), USE A FOAM BRUSH OR GLASS ROD TO EVENLY COAT THE PAPER OR FABRIC WITH THE MIXED SOLUTION.

• AVOID STREAKS AND APPLY A THIN, EVEN LAYER.

• LET IT DRY IN A DARK PLACE COMPLETELY — IDEALLY FOR A FEW HOURS OR OVERNIGHT.

# Step by step

**3.** PLACE YOUR OBJECT OR NEGATIVE DIRECTLY ON THE COATED SURFACE.

**4.** IF USING FLAT ITEMS LIKE FLOWERS OR TRANSPARENCIES, PLACE A GLASS SHEET ON TOP TO KEEP THEM IN CONTACT WITH THE PAPER.

# Step by step

**5.** EXPOSE TO UV LIGHT. TAKE THE SETUP OUTSIDE OR USE A UV LAMP.
EXPOSURE TIME DEPENDS ON LIGHT INTENSITY:
- DIRECT SUNLIGHT: 5–20 MINUTES
- CLOUDY DAY OR UV LAMP: UP TO 30 MINUTES

THE EXPOSED AREAS WILL CHANGE COLOR TO A GREY-BLUE TONE.

**6.** IF USING FLAT ITEMS LIKE FLOWERS OR TRANSPARENCIES, PLACE A GLASS SHEET ON TOP TO KEEP THEM IN CONTACT WITH THE PAPER.

# Step by step

**7.** AFTER EXPOSURE, GENTLY RINSE THE PAPER IN WATER FOR 5–10 MINUTES. AS THE IMAGE DEVELOPS, THE UNEXPOSED AREAS WILL WASH AWAY, LEAVING A WHITE OR LIGHT BLUE BACKGROUND, WHILE THE EXPOSED AREAS GRADUALLY TURN A RICH PRUSSIAN BLUE.

FOR A DEEPER AND MORE VIBRANT COLOR, YOU CAN BRIEFLY RINSE THE PRINT IN A HYDROGEN PEROXIDE SOLUTION (150–200 ML PER 10 L OF WATER). FINALLY, RINSE ONCE MORE IN CLEAN WATER AND LEAVE THE PRINT TO DRY.

# Step by step

**8.** FINALLY, LEAVE THE PAPER TO DRY ON A FLAT SURFACE IN A DARK PLACE. THE BLUE COLOR WILL BECOME MORE INTENSE AND DEEPER OVER THE NEXT 24–48 HOURS.

# Checklist

**CHEMICALS**
- FERRIC AMMONIUM CITRATE
- POTASSIUM FERRICYANIDE
- DISTILLED WATER
- DARK GLASS BOTTLES (FOR STORING SOLUTIONS)
- MEASURING CYLINDERS OR SYRINGES
- DIGITAL SCALE (ACCURATE TO AT LEAST 1 G)

**COATING MATERIALS**
- BRUSHES OR FOAM BRUSHES
- MIXING CONTAINER (NON-METAL)
- PAPER TOWELS
- PROTECTIVE SURFACE COVERING

**SURFACES FOR PRINTING**
- WATERCOLOR PAPER (PREFERRED)
- COTTON FABRIC (OPTIONAL)

**OBJECTS FOR EXPOSURE**
- LEAVES
- FLOWERS
- FEATHERS
- TRANSPARENT OBJECTS
- PRINTED TRANSPARENCIES (OPTIONAL)

**EXPOSURE & DEVELOPMENT**
- ACCESS TO DIRECT SUNLIGHT OR UV LAMP
- FLAT BOARD OR SURFACE
- TRANSPARENT ACRYLIC SHEET OR GLASS
- CLIPS OR WEIGHTS (TO HOLD OBJECTS IN PLACE)
- WATER TRAY OR SINK (FOR RINSING PRINTS)

**SAFETY EQUIPMENT**
- GLOVES
- PROTECTIVE APRON
- ADULT SUPERVISION (FOR WORK WITH CHILDREN)

# Reflection Questions

**HOW DOES SUNLIGHT INFLUENCE THE FINAL IMAGE?**

**WHAT DIFFERENCES DID YOU OBSERVE BETWEEN SHORT AND LONG EXPOSURE TIMES?**

**HOW DOES CYANOTYPE CONNECT ART AND SCIENCE?**

**WHY IS IT IMPORTANT TO FOLLOW SAFETY GUIDELINES WHEN WORKING WITH CHEMICALS?**

**HOW DOES THIS HISTORICAL TECHNIQUE COMPARE TO MODERN PHOTOGRAPHY?**

# Final thoughts

CYANOTYPE IS A UNIQUE MEETING POINT BETWEEN ART AND SCIENCE. IT INTRODUCES PARTICIPANTS TO ONE OF THE EARLIEST PHOTOGRAPHIC TECHNIQUES, WHILE INVITING EXPERIMENTATION WITH LIGHT, TIME, AND NATURAL FORMS. EACH PRINT IS SLIGHTLY UNPREDICTABLE SHAPED BY SUNLIGHT INTENSITY, EXPOSURE DURATION, AND THE MATERIALS PLACED ON THE SURFACE.

THIS PROCESS ENCOURAGES PATIENCE, OBSERVATION, AND CURIOSITY. IT TEACHES THAT CREATIVITY CAN EMERGE FROM SIMPLE ELEMENTS: PAPER, LIGHT, WATER, AND NATURE. MOST IMPORTANTLY, CYANOTYPE REVEALS THE BEAUTY OF PROCESS REMINDING US THAT DISCOVERY OFTEN HAPPENS THROUGH EXPERIMENTATION.

# Workshop

## Anthotype

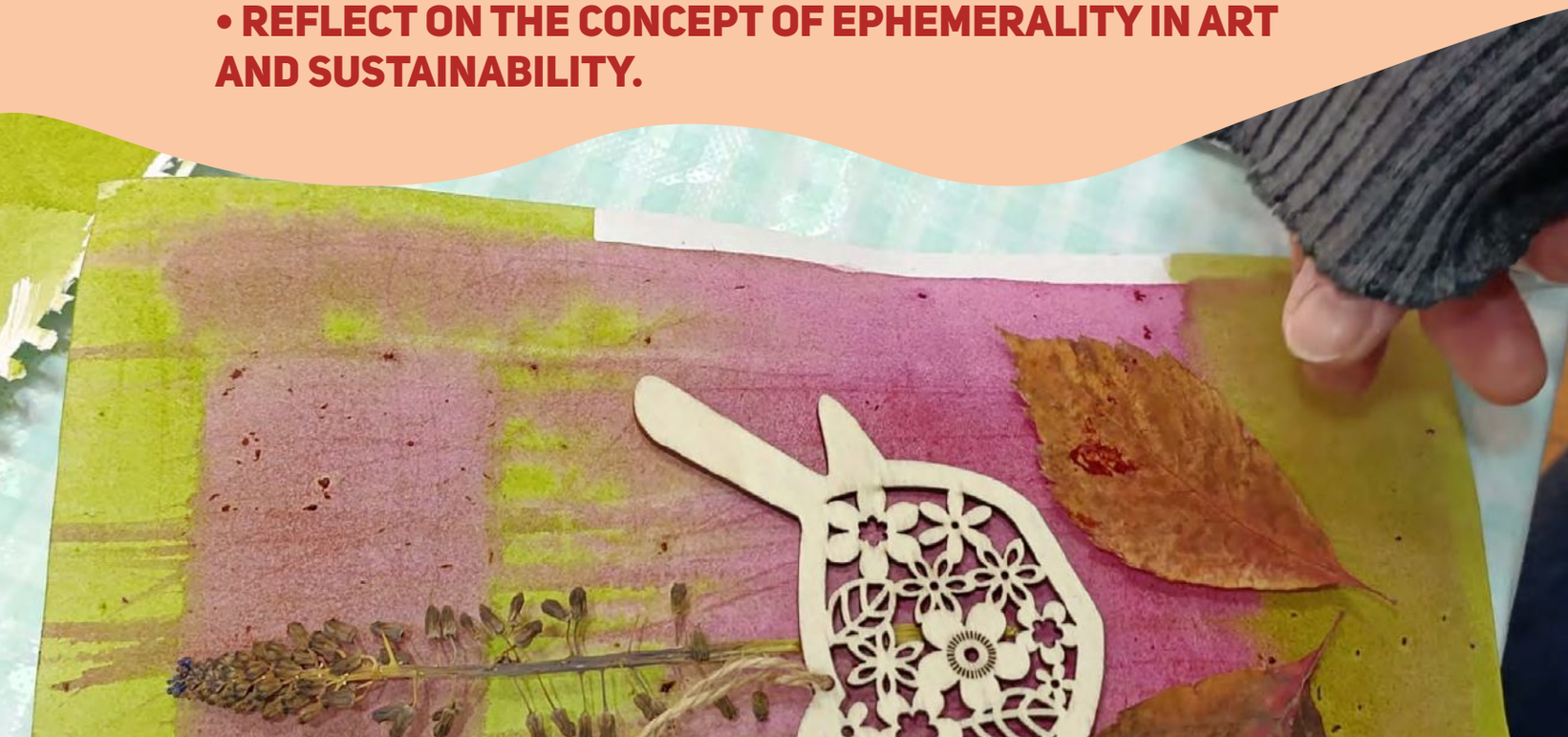
ANTHOTYPE IS AN ECO-FRIENDLY, NON-TOXIC PHOTOGRAPHIC PROCESS THAT USES LIGHT-SENSITIVE PIGMENTS EXTRACTED FROM PLANTS TO CREATE DELICATE, EPHEMERAL IMAGES. UNLIKE TRADITIONAL PHOTOGRAPHY, IT RELIES ENTIRELY ON NATURAL DYES AND SUNLIGHT, MAKING IT ONE OF THE MOST SUSTAINABLE IMAGE-MAKING TECHNIQUES.

# Anthotype

**RECOMMENDED AGE: 7+**
**DURATION: 60–90 MINUTES PREPARATION + LONG EXPOSURE TIME (HOURS OR DAYS)**
**DIFFICULTY LEVEL: BEGINNER**

**BY THE END OF THIS WORKSHOP, STUDENTS WILL BE ABLE TO:**

- **DESCRIBE HOW PLANT PIGMENTS REACT TO SUNLIGHT OVER TIME.**
- **EXTRACT AND APPLY NATURAL PIGMENTS TO CREATE PHOTOGRAPHIC IMPRESSIONS.**
- **COMPARE DIFFERENT PLANT-BASED PIGMENTS AND THEIR VISUAL RESULTS.**
- **DEMONSTRATE PATIENCE AND OBSERVATIONAL SKILLS THROUGH LONG-TERM EXPOSURE PROCESSES.**
- **REFLECT ON THE CONCEPT OF EPHEMERALITY IN ART AND SUSTAINABILITY.**



# Tips

**• MANAGE EXPECTATIONS**
ANTHOTYPE RESULTS ARE OFTEN SUBTLE AND MAY APPEAR VERY LIGHT. PREPARE STUDENTS FOR GRADUAL CHANGES RATHER THAN IMMEDIATE, HIGH-CONTRAST OUTCOMES. THIS PROCESS IS ABOUT OBSERVATION AND PATIENCE.

**• CHOOSE PIGMENTS CAREFULLY**
DARK-COLORED PLANT MATERIALS (BERRIES, SPINACH, RED CABBAGE, TURMERIC) USUALLY PRODUCE STRONGER RESULTS. ENCOURAGE EXPERIMENTATION AND COMPARISON BETWEEN DIFFERENT PLANT SOURCES.

**• APPLY EVEN COATING**
ENSURE THE PIGMENT LAYER IS EVENLY APPLIED AND NOT TOO THIN. UNEVEN COATING CAN RESULT IN PATCHY IMAGES.

**• MONITOR SUNLIGHT EXPOSURE**
EXPOSURE TIME VARIES DEPENDING ON WEATHER AND SEASON. BRIGHT SUMMER SUN MAY REQUIRE SEVERAL HOURS, WHILE WEAKER SUNLIGHT CAN REQUIRE MULTIPLE DAYS. KEEP PRINTS PROTECTED FROM WIND AND MOISTURE.

**• EMBRACE THE EPHEMERAL**
ANTHOTYPES NATURALLY FADE OVER TIME. USE THIS AS AN OPPORTUNITY TO DISCUSS IMPERMANENCE, SUSTAINABILITY, AND THE LIFE CYCLE OF MATERIALS.

**• CLASSROOM MANAGEMENT**
PREPARE PIGMENTS IN ADVANCE IF WORKING WITH YOUNGER STUDENTS. PROVIDE CLEAR INSTRUCTIONS AND ALLOW TIME FOR EXPERIMENTATION RATHER THAN FOCUSING ONLY ON FINAL RESULTS.

# Step by step

1. SELECT AND PREPARE PLANT MATERIAL. CHOOSE A COLOR-RICH PLANT. GOOD OPTIONS INCLUDE:
   •BEETROOT - PINK/PURPLE
   •SPINACH - GREEN
   •TURMERIC - BRIGHT YELLOW
   •BERRIES (E.G., BLACKBERRIES, BLUEBERRIES) - PURPLE/BLUE
   •RED CABBAGE - VIOLET/BLUE
   •ONION PEEL - RED/BROWN

   CHOP THE MATERIAL INTO SMALL PIECES.

# Step by step

**2.** EXTRACT THE DYE - BLEND THE PLANT MATERIAL WITH A SMALL AMOUNT OF WATER OR ALCOHOL. STRAIN THROUGH A SIEVE, CHEESECLOTH, OR COFFEE FILTER TO REMOVE SOLIDS.
YOU SHOULD HAVE A SMOOTH, RICHLY COLORED LIQUID.

# Step by step

**3.** COAT THE PAPER IN DIM LIGHT, USE A BRUSH OR SPONGE TO APPLY THE DYE TO YOUR PAPER EVENLY. AVOID SOAKING — JUST COAT THE SURFACE. LET THE PAPER DRY COMPLETELY IN A DARK PLACE.
MULTIPLE COATS MAY INTENSIFY THE IMAGE.

**4.** ARRANGE YOUR IMAGE - PLACE FLAT OBJECTS (LIKE LEAVES, FLOWERS, LACE) OR A PHOTOGRAPHIC TRANSPARENCY ON TOP OF THE COATED PAPER.
SANDWICH THE SETUP UNDER A GLASS SHEET TO KEEP EVERYTHING IN CONTACT.

# Step by step

**5.** EXPOSE TO SUNLIGHT BY PUTTING THE SETUP IN DIRECT SUNLIGHT FOR SEVERAL HOURS TO SEVERAL DAYS, DEPENDING ON:

- DYE SENSITIVITY
- WEATHER/LIGHT CONDITIONS
- DESIRED CONTRAST

THE DYE WILL FADE IN EXPOSED AREAS, WHILE PROTECTED AREAS STAY DARKER, FORMING YOUR IMAGE.

# Step by step

**6.** REMOVE THE OBJECT BY CAREFULLY LIFTING THE OBJECT OR TRANSPARENCY.
YOU'LL SEE A FADED IMAGE LEFT BEHIND.

**NOTE:** *ANTHOTYPES ARE NOT FIXED - THEY ARE LIGHT-SENSITIVE AND WILL CONTINUE TO FADE OVER TIME UNLESS STORED IN THE DARK OR BEHIND UV-PROTECTIVE GLASS.*


# Checklist

**PLANT-BASED PIGMENTS**

- FRESH PLANT MATERIAL (SPINACH, RED CABBAGE, TURMERIC, BERRIES, BEETROOT, FLOWER PETALS, ETC.)
- MORTAR AND PESTLE OR BLENDER
- SMALL BOWLS OR JARS
- STRAINER OR FINE CLOTH (FOR FILTERING PIGMENT)

**PRINTING SURFACE**

- WATERCOLOR PAPER OR THICK DRAWING PAPER
- BRUSHES OR FOAM BRUSHES (FOR COATING)
- PROTECTIVE SURFACE COVERING

**EXPOSURE MATERIALS**

- PRINTED TRANSPARENCIES (BLACK-AND-WHITE IMAGES)

LEAVES OR FLAT NATURAL OBJECTS (OPTIONAL)

- TRANSPARENT ACRYLIC SHEET OR GLASS
- CLIPS OR WEIGHTS (TO HOLD EVERYTHING IN PLACE)
- ACCESS TO DIRECT SUNLIGHT

**PREPARATION & PROCESSING**

- CLEAN WATER
- PAPER TOWELS
- DRYING SPACE PROTECTED FROM WIND AND MOISTURE

**SAFETY & PRACTICAL CONSIDERATIONS**

- APRON OR OLD CLOTHING (NATURAL PIGMENTS MAY STAIN)
- ADULT SUPERVISION (FOR YOUNGER PARTICIPANTS)
- CLEARLY LABELED PIGMENT CONTAINERS

# Reflection Questions

**WHY DO ANTHOTYPE IMAGES FADE OVER TIME?**

**HOW DID DIFFERENT PLANT PIGMENTS PRODUCE DIFFERENT RESULTS?**

**WHAT DOES THE TEMPORARY NATURE OF ANTHOTYPES TEACH US ABOUT ART AND SUSTAINABILITY?**

**HOW DID PATIENCE PLAY A ROLE IN THIS PROCESS?**

**HOW DOES THIS TECHNIQUE CHANGE YOUR PERCEPTION OF PHOTOGRAPHY?**

# Final thoughts

ANTHOTYPE INVITES PARTICIPANTS TO SLOW DOWN AND OBSERVE THE QUIET TRANSFORMATION OF LIGHT AND COLOR. UNLIKE MORE IMMEDIATE PHOTOGRAPHIC PROCESSES, ANTHOTYPES DEVELOP GRADUALLY — SOMETIMES OVER HOURS OR DAYS — ENCOURAGING PATIENCE AND CAREFUL ATTENTION.

BECAUSE THE IMAGES ARE DELICATE AND NATURALLY FADE OVER TIME, THE PROCESS HIGHLIGHTS THE TEMPORARY NATURE OF BOTH LIGHT AND ORGANIC MATERIALS. IT TEACHES THAT NOT ALL CREATIONS ARE MEANT TO LAST FOREVER, AND THAT BEAUTY CAN EXIST IN EPHEMERALITY.

THROUGH THIS TECHNIQUE, PARTICIPANTS EXPERIENCE A DEEPLY SUSTAINABLE FORM OF IMAGE-MAKING — POWERED ONLY BY PLANTS AND SUNLIGHT — WHERE EXPERIMENTATION AND OBSERVATION BECOME CENTRAL TO THE CREATIVE PROCESS.

# Sustainability & Ethical Collection Guidelines

WORKING WITH NATURAL MATERIALS REQUIRES RESPONSIBILITY AND CARE. TRASH-ART PROMOTES RESPECTFUL INTERACTION WITH THE ENVIRONMENT, ENSURING THAT CREATIVE PRACTICES DO NOT HARM ECOSYSTEMS.

## COLLECT MINDFULLY

ONLY COLLECT MATERIALS THAT ARE ABUNDANT AND NATURALLY FALLEN (E.G., LEAVES, DRY GRASS, FALLEN BRANCHES, FRUIT SKINS). AVOID PICKING PROTECTED OR RARE PLANT SPECIES.

## TAKE ONLY WHAT YOU NEED

GATHER SMALL QUANTITIES SUFFICIENT FOR THE WORKSHOP. ENCOURAGE STUDENTS TO REFLECT ON MODERATION AND CONSCIOUS RESOURCE USE.

## RESPECT LOCAL ECOSYSTEMS

DO NOT DISTURB HABITATS, UPROOT LIVING PLANTS UNNECESSARILY, OR DAMAGE TREES AND SOIL STRUCTURES. FOLLOW LOCAL REGULATIONS WHEN COLLECTING MATERIALS IN PARKS OR PROTECTED AREAS.

## LEAVE NO TRACE

ENSURE THAT NO WASTE IS LEFT BEHIND DURING OUTDOOR COLLECTION ACTIVITIES. MODEL RESPONSIBLE BEHAVIOR AND ENVIRONMENTAL STEWARDSHIP.

## TURN ETHICS INTO DISCUSSION

USE THE COLLECTING PROCESS AS A LEARNING OPPORTUNITY. ASK STUDENTS:
WHO OWNS NATURAL RESOURCES?
HOW CAN WE USE NATURE WITHOUT HARMING IT?
WHAT IS THE DIFFERENCE BETWEEN SUSTAINABLE USE AND EXPLOITATION?

# Further Reading & Resources

**THE FOLLOWING RESOURCES OFFER INSPIRATION, RESEARCH, AND PRACTICAL TOOLS RELATED TO ART, SUSTAINABILITY, ENVIRONMENTAL EDUCATION, AND ECO-CREATIVE PRACTICES.**

## ART & SUSTAINABILITY

**ECOARTSPACE**
***HTTPS://ECOARTSPACE.ORG***

**ART WORKS FOR CHANGE**
***HTTPS://WWW.ARTWORKSFORCHANGE.ORG***

**CREATIVE CLIMATE LEADERSHIP**
***HTTPS://CREATIVECLIMATE.ORG***

**CREATIVE CARBON SCOTLAND**
***HTTPS://CREATIVECARBON.SCOT***

## CULTURE & CLIMATE

**BRITISH COUNCIL – CULTURE & CLIMATE CHANGE**
***HTTPS://WWW.BRITISHCOUNCIL.ORG/ARTS/CULTURE-DEVELOPMENT/CLIMATE-CHANGE***

**UNESCO – CULTURE & CLIMATE CHANGE**
***HTTPS://EN.UNESCO.ORG/THEMES/CULTURE/CLIMATE-CHANGE***

## EDUCATION & ENVIRONMENTAL LEARNING

**PROJECT DRAWDOWN**
***HTTPS://DRAWDOWN.ORG***

**GREEN SCHOOLS ALLIANCE**
***HTTPS://WWW.GREENSCHOOLSALLIANCE.ORG***

**THE CENTER FOR ECOLITERACY**
***HTTPS://WWW.ECOLITERACY.ORG***

## ART, SCIENCE & STEM

**STEAM EDUCATION RESOURCES**
***HTTPS://WWW.STEAMPORTAL.COM***

**SCIENCE & ART MAGAZINE (LEONARDO / MIT PRESS)**
***HTTPS://WWW.LEONARDO.INFO***

**SUSTAINABLE DEVELOPMENT GOALS**

**UNITED NATIONS – SUSTAINABLE DEVELOPMENT GOALS**
***HTTPS://SDGS.UN.ORG/GOALS***

## SUGGESTED USE

**EDUCATORS ARE ENCOURAGED TO EXPLORE THESE RESOURCES FOR FURTHER INSPIRATION, LESSON PLANNING, AND PROFESSIONAL DEVELOPMENT. THESE PLATFORMS PROVIDE CASE STUDIES, RESEARCH INSIGHTS, AND PRACTICAL TOOLS THAT CAN DEEPEN THE INTEGRATION OF SUSTAINABILITY INTO ARTISTIC PRACTICE.**


Created through hands on practice
and
explored together with children

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