



Proposal Form

Teleri Cook (2305752)

About The Project

Full name: Teleri Cook

Proposed name of project: Castell Cook

Describe your project using 5 key words:

- Emotion
- Physical
- Time
- Grief
- Memories

Provide a short summary of the proposed project: 100 words

This project explores grief and the fading of memories after my father’s passing in 2021. Using cyanotype, I will create images and imprints of objects on old clothing and paper. Printing onto different fabrics causes the images to bleed and distort, reflecting how memories blur over time. The pieces will hang on a washing line, echoing the one my father had in his home. Postcard cyanotypes, each carrying an unsent message, will hang between the clothes. Together, they form a suspended archive where memory, loss, and traces of everyday life quietly intertwine.

Provide a detailed description of the proposed project (250 words)

This project dives into the experience of grief, the passage of time, and the slow, inevitable fading of memories following my father’s passing a few years ago. It reflects on how personal memories that were once clear gradually shift, blur, and distort with time.

To explore this process, I will work with clothing as an extension of the body, choosing pieces that represent presence and absence. On these fabrics, I will create cyanotypes using old photographs and objects connected to my father. The cyanotype process itself is a metaphor for memory. When printed on fabric, the chemicals react differently than usual, causing images to bleed. This distortion mimics the way memories change — details fade, shapes dissolve, and what remains is often emotional. The imperfections created during the printing process feel essential rather than accidental, capturing the fragility of remembering. Once completed, the pieces will be hung on a washing line using mismatched pegs, directly referencing the washing line my father had in his home.

Alongside the clothing, I will create cyanotype postcards with handwritten messages to my father. These postcards act as unsent messages, suspended between the garments and adding emotional weight to the installation.

This simple, familiar structure becomes a personal memorial space, echoing domestic routines and the mundane objects that often hold the strongest emotional weight. By bringing together photographic traces, personal objects, and the physicality of fabric, the installation will form a gentle, contemplative environment. It invites viewers to consider how grief is lived, how memories evolve, and how everyday objects can hold the ineffable connection between past and present.

Timeline

October - December

Start Date	End Date	
October 6 th	October 12 th	Began researching pinhole cameras and how to create them. Create a few of them with old, used, cans.
October 13 th	October 19 th	Leave the pinhole camera out over the period of a few days to capture images of different areas.
October 20 th	October 26 th	Develop the images from the pinhole cameras and capture some images on film.
October 27 th	November 2 nd	Rolling crit – feedback. Try to mess up the development of a roll of film, recreating an effect I did on accident during first year.
November 3 rd	November 9 th	Reattempt to mess up a roll of film and develop the resulting images. Research into working with slates and explore their relevance.
November 10 th	November 16 th	Contact local businesses about slates – specifically what they can offer. Also contact the ceramics department to see if they have anything I can have – stuff they plan to throw out.
November 17 th	November 23 rd	Ceramics department don’t have anything so continue with slates – break them and play around with Kintsugi.
November 24 th	November 30 th	Test cyanotypes on paper, clothing, and different fabrics, as well as bleaching dark clothes in a similar method, overlapping cyanotypes and bleach.
December 1 st	December 7 th	Try and display the clothes on a washing line, try and make it feel homely. (Mismatched pegs, old washing line etc)
December 8 th	December 14 th	Continue testing cyanotypes, specifically how long I should leave them to process and how exactly to wash them.

Timeline

January - May

Start Date	End Date	
January 5 th	January 11 th	Contact people about potentially donating old clothes to the project as well as searching through my own old clothes.
January 12 th	January 18 th	Find old images in my family archives and talk to family members about receiving their old film reels to process and obtain more images.
January 19 th	January 25 th	Invert all the images into negatives and print onto acetate or some other form of transparent pages.
January 26 th	April 26 th	Begin processing the cyanotypes (3 UV lamps, 3 develop at a time). Developing every other day in case others need the UV lamps. Keep on top of the cyanotypes, ensuring that they all develop correctly and redo any that don't.
April 27 th	May 3 rd	Test the washing line and ensure everything works and looks right.
May 4 th	May 10 th	Install Week
May 11 th	May 14 th	
May 14 th		Swansea Exhibition Opening

Budget

Description	Cost
Slates	£5.99
Cyanotype kit	£14
String	£5.79
Pegs	£3.99
UV lamps x3	£45.00
Gold paint	£4.00
Flower cut outs	£13.99
Flower Stencils	£10.98
Fake Flowers	£16.51
Paper	£5.00
	£125.25

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project? (200 words max)

I began developing this project by experimenting with pinhole cameras and photograms. Using old drink cans, I created simple pinhole cameras by inserting darkroom paper and sealing them before placing them outside to capture landscapes. During processing, I also tested a range of photograms. In addition, I explored creating abstract patterns by painting one sheet of paper and pressing it onto another to transfer sections of paint and form varied textures. Through feedback from my classmates, I was able to decide on my work's title and experiment with slates, specifically the process of breaking them and repairing them using the kintsugi method. I also considered painting the edges of the slates gold, but not fixing them to make the kintsugi more abstract. My tutorial with Ryan helped me realise that I shouldn't focus on the outcome or materials used, but simply work off my original experiments. That's when I tried creating cyanotypes on clothes, the chemicals on the fabrics bled, making it more difficult to control the shapes and images on the fabrics but I worked with it and created a range of different shirts. Putting the clothes onto a washing line relates to my grief literally and in an abstract way, playing with different themes and processes.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks? Mitigation (100 words max)

The main challenge is the fabric absorbing cyanotype chemicals, causing the liquid to bleed and blur the images. The chemicals can also stain the shirt/ clothes if not washed correctly, and incorrect exposure times can lead to under- or over-processed results. Rather than avoiding the bleeding, I've used it to reflect the fading and distortion of memories. To manage the risks, I will follow the correct washing method I have created to minimise staining. I have also tested different exposure times and will stick to these timings throughout the project to ensure the images develop as intended.

The background image shows a sewing machine on the left, stitching a piece of fabric with a floral pattern. A small, glowing light display is visible in the bottom left corner. The overall scene is dimly lit, with the primary light source being the sewing machine's lamp and the small display. The text "Experiments" and "Castell Cook" is overlaid in the center-right area.

Experiments

Castell Cook

Pinhole Camera

To fit this project's theme and narrative, I wanted to create a more abstract piece to portray and reflect the heavy emotions connected to grief. To achieve this, I began by experimenting with pinhole cameras by using old drinking cans to understand what type of process I wanted to explore.

I painted the inside of the cans black to avoid any issues with light reflecting in the cans and cut down dark room paper to size, putting the paper inside the cans before sealing them shut with card and duct tape. Poking a small hole in the middle of the can allowed light to travel through the can and create an image onto the paper inside. I created 5 pinhole cameras overall and left them out around my flat, leaving some on a platform to ensure the images come out clean, without any bordering issues. I wasn't sure how to make a pinhole camera, so I followed an online tutorial and left the cans out for 4 days. But when I took the paper out of the cans, there was nothing on them. I developed them in the dark room, and patterns showed up on the paper, but no clear images. I assume I left the pinhole cameras out for too long, thus overexposing the paper.

From this process, I learnt that I wanted to continue with more abstract processes that deal with time, allowing myself to fall into a peaceful headspace and explore the emotions of grief.

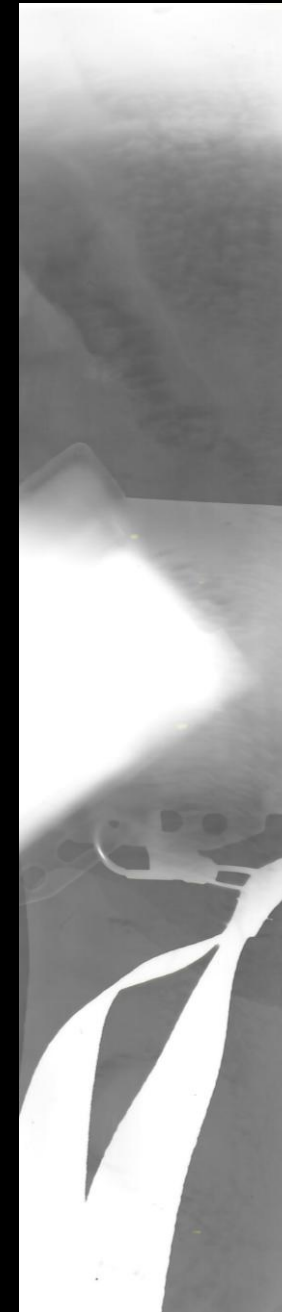
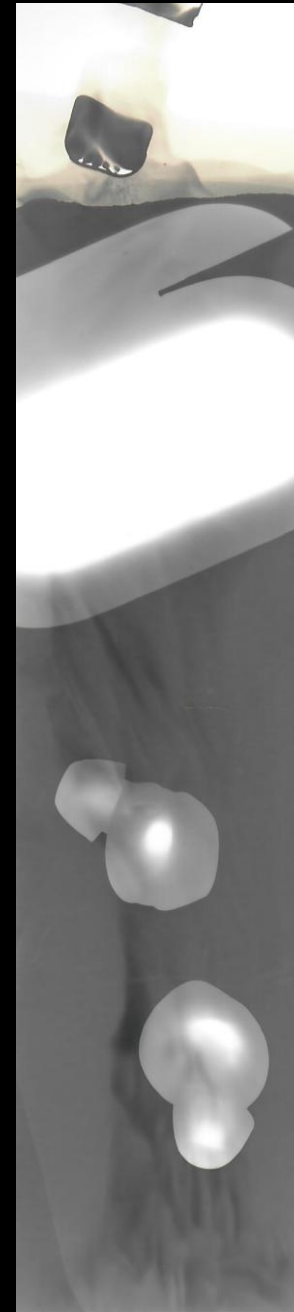
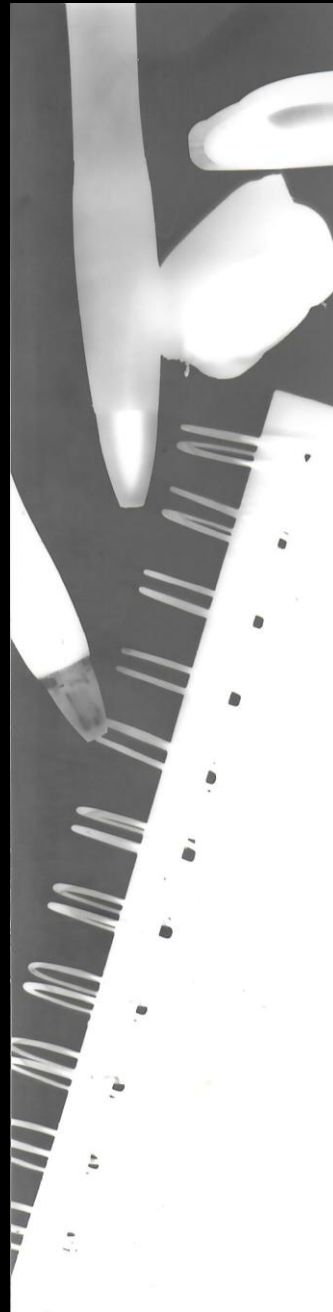


Photograms

While in the dark room processing the pinhole camera images, I decided to use the time I had left to create a few photograms. I knew that I wasn't going to go forward with photograms, but I wanted to experiment with them while I had the time to see if I wanted to work with objects or not.

I had a few different objects in my bag, ranging from bracelets to keycards to earphones to notebooks and pens, so I placed them in different arrangements on test strips, to not waste any paper, and developed them while my other prints dried.

This trial led me to wanting to work with more relevant objects to my theme, playing with shapes and colours that reflect certain narratives and emotions.



Film & Dark Room Processes

During first year, I messed up a roll of film, forgetting to mix the developing solution with water. This created a splatter effect across the film, some images developing within the splatter and others not. Looking back at this mistake, I really like the abstract aspect of it, so I decided to develop the film into full printed images. The splatter effect of the images on paper made the images contain more emotional weight and added a plethora of different meanings.



Film & Dark Room Processes

I decided to try and recreate this splatter effect on a new reel of film, but after 2 attempts, I couldn't seem to recreate it. I tried to use just the developing solution (100ml) and replacing the water with developing solution (300ml), but neither worked. The images looked poorly done, rather than a purposeful splatter look.

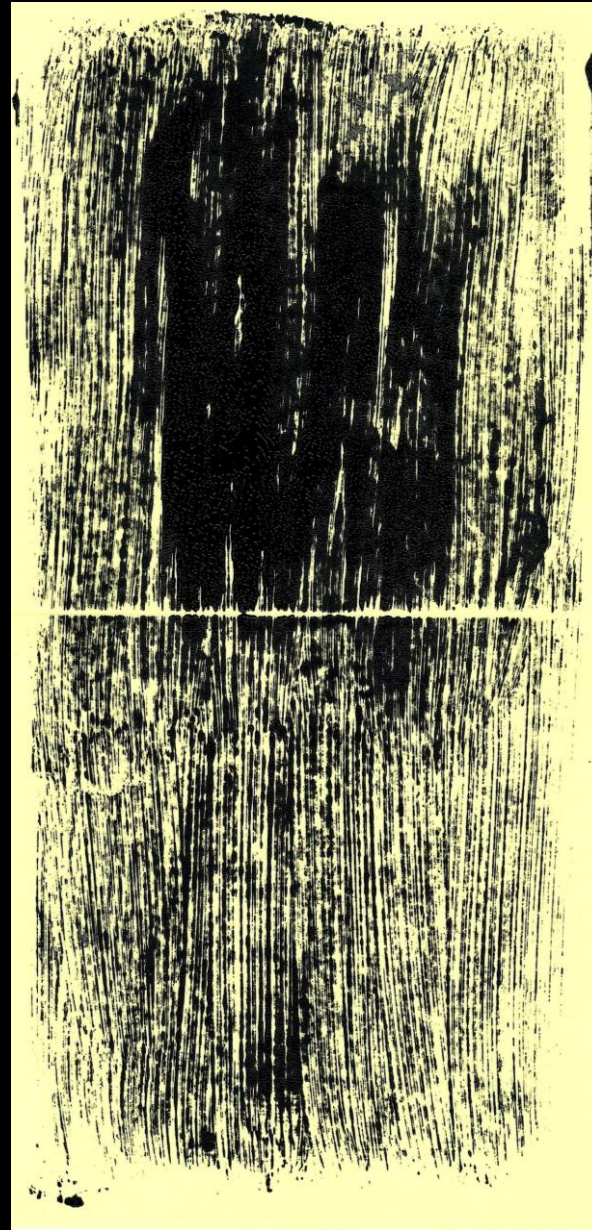


Paint Patterns

Heading more in the direction of abstract art, I wanted to try creating different patterns in a way that wouldn't allow me to control the outcome. I decided that one way to do this would be with paint.

I painted an entire piece of paper with black paint and set it on top of another piece of paper, pulling them apart slowly. Unfortunately, the paper was too thin and ripped, so I used card instead, ensuring that it wouldn't rip. This time, when I pulled the card apart, what was left on each piece was different textured patterns.

I liked the abstract aspect of this experiment, but it felt too abstract for my theme/ narrative, and so I decided to shelve this idea.



Research: Kintsugi

Kintsugi is the Japanese art of repairing broken pottery by mending the breakage with lacquer dusted or mixed with powdered gold, silver, or platinum, a technique that translates to "golden repair". Rather than hiding the cracks, kintsugi makes them a beautiful, visible part of the object's history, embodying the philosophy of embracing imperfections and celebrating flaws. This practice is deeply connected to the Japanese philosophy of wabi-sabi, which finds beauty in imperfection and impermanence. I want to use this method of art to represent



Research: Slates

Wales is known for its slate industry, employing around 17,000 men at its peak, making it an industry and product very tied to Welsh culture and history. My father was a very patriotic man regarding Wales, loving its history, traditions, and culture, as well as its language. Due to this, he always had daffodils, the national Welsh flower, in his house and always wanted a slate that read “Castell Cook” (Castle Cook) on the front of his house, as our last name is Cook. The Welsh history surrounding slates and my father's patriotic attitude, as well as his desire for a slate on his house, relates the use of slates directly to this project. After a conversation during my colling crit regarding the use of slates and the reasoning behind it, it was suggested that I name this project “Castell Cook”. A friend also suggested I get a slate that reads “Castell Cook” to fulfil my father’s wishes and then shatter it, exploring the idea of both leaving it broken and fixing it. I contacted a few different local slate companies in regard to getting this created, but I also contacted the university’s ceramics department in hopes of potentially obtaining unwanted ceramic/ pottery pieces from them to use for this project to explore more options. Unfortunately, both came to dead ends, with no response from the slate companies and nothing available from the ceramics department.

Kintsugi & Slates

I wanted to combine kintsugi with slates, mixing the concepts to reflect on the grief surrounding my father, specifically, and the joy of everyday life that continues.

To create this, I lightly tapped on the slates with a hammer to break them into pieces, trying not to make straight, even breaks. I then used a gold, metallic paint on the edges of the breaks to highlight them and create the kintsugi effect.

I chose to leave the slates broken rather than fixing them, as grief isn't something that leaves a person; it stays with them throughout life. When photographing the results, I left one in separate pieces while I put the other one back together, making it appear as if it was fixed. This mirrors visible grief vs hidden grief. Everyone experiences grief differently; its impact on their lives differs from person to person. But one thing remains similar: the grief hides itself within the person, or makes itself visible, and these slates aim to represent that.



Research: [The Unsent Project](#)

The unsent project is an online website where anonymous users can submit a message to a name – other users can then use the site to search for their own name or others and view the different messages sent to that name. There could be a message for you specifically, or they could be for others, users will never know who the message is for specifically as these are all messages the anonymous user wished they had/ could send to the person.





Cyanotypes

Research: Cyanotypes

A well-known rapper in the K-pop industry by the name of RM released an album in 2022, the album came with a cyanotype card as well as a photobook filled with cyanotypes. Each of the cyanotypes was labelled with a number, what materials were used, and when it was created.

The overall concept of this speaks to me because of the process, it takes a more abstract approach and takes time to create. This would allow me to explore different emotions by sitting through the process and time that it takes to create.



INDIGO / RM



Artwork

Untitled No. 6-2

Pencil fragments
Cyanotype

Captured

At studio,
October 3rd, 2022

06.

Change pt.2

Sun-bleached record faded
like old jeans.

Record of RM : Indigo
From the colors of nature, human, etc.

INDIGO / RM



Artwork

Untitled No. 1-2

Sand, rocks, dust
Cyanotype

Captured
From

Mountain behind studio,
October 11th, 2022

01.

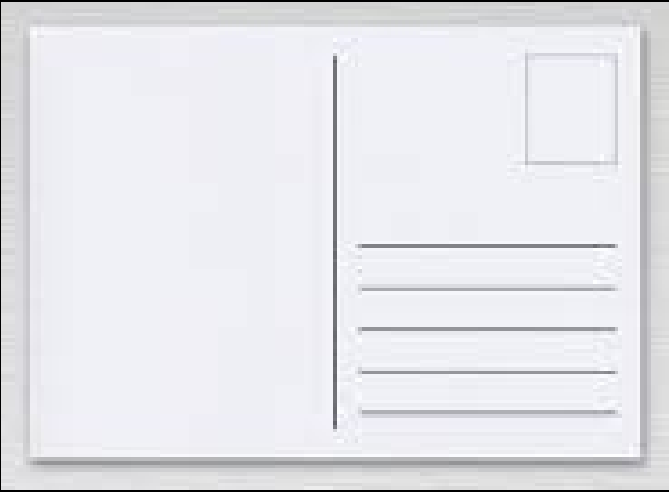
Yun (with Erykah Badu)

Sun-bleached record faded
like old jeans.

Record of RM : Indigo
From the colors of nature, human, etc.

Research: Postcards

I've seen a few postcard stands recently, and I want to combine the concept of the unsent project with cyanotypes and postcards. On one side of the card will be a cyanotype, reflecting an image or an object that holds relevance to myself, my family, or my father. On the other side will be a traditional postcard layout containing a message I, or others, have written to my father. These are messages that will remain anonymous and will never be sent or received. This concept will combine both abstract and literal ideas to create a piece that holds more emotion.



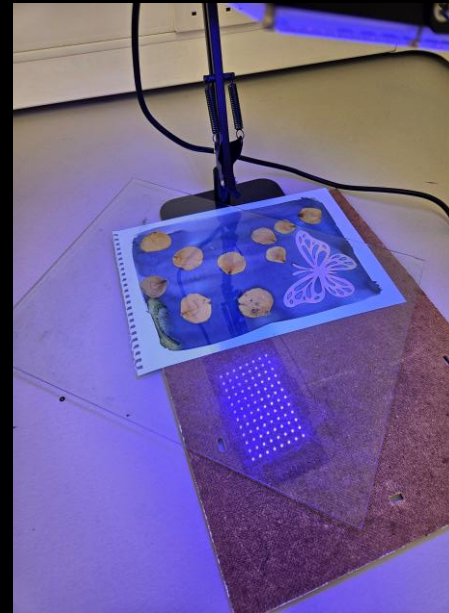
Cyanotype Postcards

I created cyanotypes using a range of objects, including dried petals, fake flowers, and the kintsugi slates.

I used the kintsugi slates to experiment with how they would look in a more abstract, 2D manner. I also painted the cracks of the slates with the gold paint on the cyanotypes to continue the use of kintsugi, as I personally think the meaning of it fits the narrative of my piece really well.

As well as the kintsugi slates, I used other objects to see how they'd look as cyanotypes and postcards, trying to decide which ones worked as cyanotypes and which ones didn't.

Overall, I decided to continue working with the kintsugi slates but only making them look broken and painting the gold with a thinner brush. The full slate pieces, unfortunately, don't work well as cyanotypes and lack emotional meaning. The other objects, especially the fake flowers, worked really well as cyanotypes, and I want to continue with them and turn them into postcards. I also want to keep the rough edges of the cyanotypes, not using any stencils to create straight lines. The untidy edges reflect the difficult journey of grief and the messiness of life.



Cyanotype clothes



As a continuation of the cyanotype postcards, I wanted to try cyanotypes on clothing. The clothes act as an extension of the body, representing presence as well as absence, becoming a physical reminder of what once was. The cyanotype process will be a metaphor, representing memories and the blurring and distorting of them over time.

I used fake flowers, stencils and acetate images on the cyanotypes and left them under UV lamps to process. For the first test, I checked on them every 30 minutes and stopped them from processing after around 3 hours and 30 minutes. This resulted in more blue-shaded images, but the images that contained less contrast didn't process much, and the images were difficult to see.

For the second test, I left them for over 24 hours, and when washing the clothes, they turned out greener, and the images were very difficult to see, some of them not showing at all.

In the third and final test, I left the clothes to process for around 20 hours. These results were greener, but the images were still easily visible.

So, to create cyanotype clothing, I need high contrast images and leave them for 3-4 hours for a more blue-shaded image and around 20 hours for a more green-shaded image.

Bleach clothes

I saw someone online bleach their clothes before using cyanotypes on top of the bleach, and I wanted to try and recreate this. I've also seen a lot of people over the years draw on their clothes with bleach as if it were paint, which inspired me to use stencils as well.

I first tried putting down cutouts of flowers and bleaching over them; it worked and created cutouts within the bleach section. This made for an interesting piece, and I'd like to use more detailed cutouts in the future.

Then I used flower stencils and filled them in using bleach, creating a pattern along the hem of the shirt. Due to the fabric of the clothes, the bleach absorbed into the clothes and spread slightly, but I still like the effect it created, representing the blurring of memories as well as the memories themselves.

For my final experiment with bleach, I tried layering cyanotypes on top of the bleach, but it bled way too much, and the flowers were hard to see, so I want to avoid using cyanotypes on bleach.



Washing Line

I liked the concept of the cyanotype clothing, but I had no way of displaying them. Then, when thinking of my father and memories surrounding him, I remembered the washing line he had in his back garden. It wasn't a staple piece of the house, if anything, the washing line held little importance, but it was still an integral part of the house. This reflects memories, a lot of memories go unsaid, stored away for us to never revisit until we lose the person. No one who knew my father will mention the washing line; it didn't play a part in their connection to him, but it was still important for the livelihood of the people who lived there.

The washing line acts as a physical representation of under-cherished memories, only being remembered when they are needed/ when a loved one passes away.

This is how I decided to use a washing line, a simplistic idea that works well with my theme and narrative. I used coloured pegs to hang up the shirts, mismatching them to give it a more homely feeling. I also hung up the clothes in different ways, some being draped over the line, others being hung, and some looking as if they had fallen off.

The look of the clothes on the washing line reflected a personal story as well as a larger story regarding grief, memories, specifically the blurring of memories, and the passing of time. But the piece felt as though it was missing something.



Washing Line & Postcards



I decided to add the postcards onto the washing line; these would act as a physical representation of grief, having unsent messages on the back of them. This mixes the abstract as well as physical concepts of the narrative and theme, creating a piece that contains more emotional weight. I want to make the postcards smaller, A5 rather than A4, to make them feel more like postcards, and I'll contact my father's friends to ask if they would write a message to my father, allowing the postcards to act as unsent messages.

