



# Embodying the Character

## Jeanetta Cochrane Archive

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Central Saint Martins

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# Introduction

## About the project

*Embodying the Character* is an exhibition curated by students of Central Saint Martins' *Culture, Criticism, and Curation* MA program. The exhibition highlights the synergy between a character's costume and the actor's body in order to reveal how a performance is shaped by the garments someone is dressed in.

The body is a blank canvas in the realm of performing arts. In this theatre, the body is manipulated – through actions, gestures, mannerisms, speech, diction, tone, projection– and the actor comes alive on stage as a *character*. Costuming is more than a decorative touch. Costuming helps to dictate and communicate a character's presence. This project was born out of a curiosity to investigate the ways in which costume and fashion design affects and influences a performance; it is an exploration of the sartorial, the theatrical, and the moments these elements coalesce.

*Embodying the Character* was inspired by the influential work of Jeanetta Cochrane (1882-1957) and the collection of materials in her archive at CSM's Museum & Study Collection Archive. Cochrane was a passionate lecturer and educator, who founded and directed the Costume Design Program at Central Saint Martins in London from 1936-1950. Throughout her career Jeanetta was a fierce advocate for accuracy in costume design as the subtleties in fashion make for subtleties in performance. She dedicated her life to researching the evolution of historical fashion and dress, and published the book "*Costume Colour and Cut: A Sketch of the Evolution of Costume Design With Brief Notes and Patterns to Help Those Interested in Dressing the Play* (1955)"

Presented as an online exhibition, we connected Jeanetta Cochrane's work to contemporary costume design and performing arts practices. On our website viewers will find examples of illustrations from her personal archive, a series of exclusive interviews with current students and industry professionals, as well as shared content from other sources that inspires and intrigues. We hope to build on this community of costume and theatre design in recognition of Jeanetta Cochrane's contributions to the practice.

## Initial research

When we began to delve into the archive we were presented with an accumulation of notes, sketchbooks, and material that served as Jeanetta's visual inspirations. In order to best manage our time we divided our group further into sub-groups. This allowed us to thoroughly investigate the archival material we were working with - rather than taking just a cursory glance - and proved to be a good measure for helping our time management skills. Throughout the project our initial sub-groups remained relatively intact. While we of course adapted and expanded our

areas of research in response to changes in our theme and content, the beginning roles highlighted the individual interests and passions each person approached the project with; we allowed for this passion to carry our project development.

The initial division of research is as follows:

- Written drafts and scripts: Ellie Jung, Filippa Georgiadi, Isa Bascuñana Labrador
- Lecture notes and miscellaneous: Maria Radu, Jiaji Wang, Bingqing Yi
- Sketches and reference material: Zihan Zhou, Sufiyeh Hadian, Zhangyu Wang

The research that developed out of the written drafts and scripts provided knowledge on Jeanetta Cochrane's unique voice, and helped to shed light on her intent and approach to work. This was further supported by close analysis of her lecture notes. These notes helped provide a jumping off point for Jiaji and Vera to conduct contextual research on areas of Jeanetta Cochrane's professional and artistic interests. Finally, the sketches and reference material helped us develop ideas for our visual installation. We rooted our vision in the same resources that Jeanetta Cochrane looked to for inspiration.

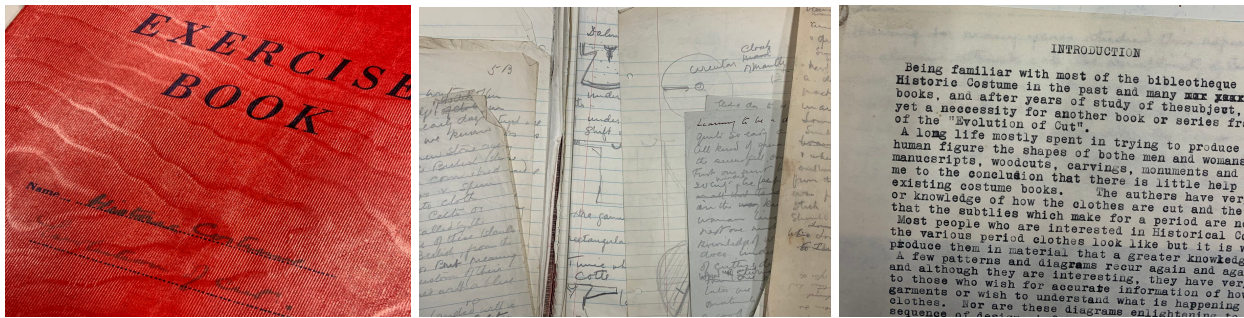
## **Written drafts and scripts**

Inside the uncatalogued archive box there were several books, notebooks and manuscripts all written by Jeanetta Cochrane. These mostly contained drafting for what we have determined to be a larger piece of work. It's uncertain (but also unlikely) that this project was ever fully realized. Based on the content of the notebooks, we are considering these journals to contain drafts for a manuscript Jeanetta wanted to title, "Historic Costume: The Evolution of Cut."

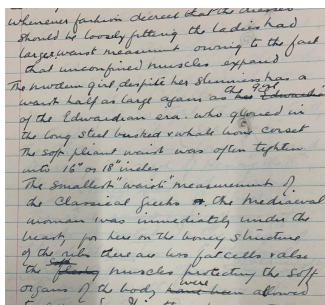
More specifically, the archive included 3, size A5 red exercise books, which we believe are updated versions of the same text. The more finalised one has the title 'Historic Costume: The Evolution of Cut', while the other two are signed differently. One of them is dedicated to a person called Vera, as it has the note 'For Vera' written on the cover and the other one has 'Chapter 1' written on the cover.

Additionally, the archive included a black notebook, larger than the exercise books, which also included similar draft text, but also a lot of loose leaf papers. Lastly, the archive also included a typed manuscript, which consisted of text of several would-be chapters. The fact that it is typed and not handwritten made us believe that it was more of a 'finalized' work.

When we began planning our exhibition we wanted to include a transcribed A4 booklet of Jeanetta Cochrane's writing. This would have been accomplished by closely engaging with her texts and drafting up a booklet in InDesign. Unfortunately, with the university closed in response to COVID-19 we were not able to gain further access to these notebooks. However, we made the most of the information that we had and still managed to include some excerpts within our finalized exhibition.



Written material from the archive: 3 exercise books, black notebook (including loose papers) and typed manuscript respectively.



It is the understanding of the evolution of the shapes and the way they are produced which is imperative to those who would design costumes for the stage or films. Having for many years studied this aspect I am always struck with the simplicity of the process of evolution- the way that one silhouette gradually changes, either swelling or diminishing simply by increasing or curtailing the existing widths of the garment.

-Jeanetta Cochrane

Posted on 19 April

On the left is a handwritten text by Jeanetta Cochrane and on the right the transcribed version of that text on a post in our website.

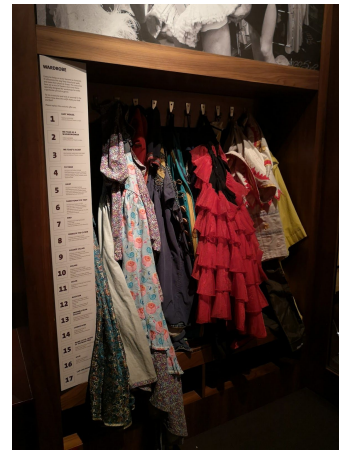
In order to enrich Jeanetta Cochrane’s presence in our website, we decided to post quotes from her original notes in an effort to not let her knowledge get lost into time. In this particular quote (depicted above), Jeanetta is highlighting the importance of understanding the evolution of the silhouettes and shapes and the way they are produced when designing costumes for the stage or films.

**Design References**

We looked at some past costume exhibitions and shop windows. What impressed us most in the exhibition was the storytelling. The stories of characters behind these costumes and clothes were like ghosts lodged in objects, attracting the audience to communicate with them. We also noticed how these exhibitions engage with audiences. For instance, audiences can dress in ancient costumes and gesture before the mirror. The process of researching window design also gave us a lot of inspiration. For example, after changing the direction, the object would have a different meaning; the space inside the window could be reversed to change the direction (the window can serve as the ground).



*V&A Exhibition-Hollywood Costume*



*V&A Dress Room*

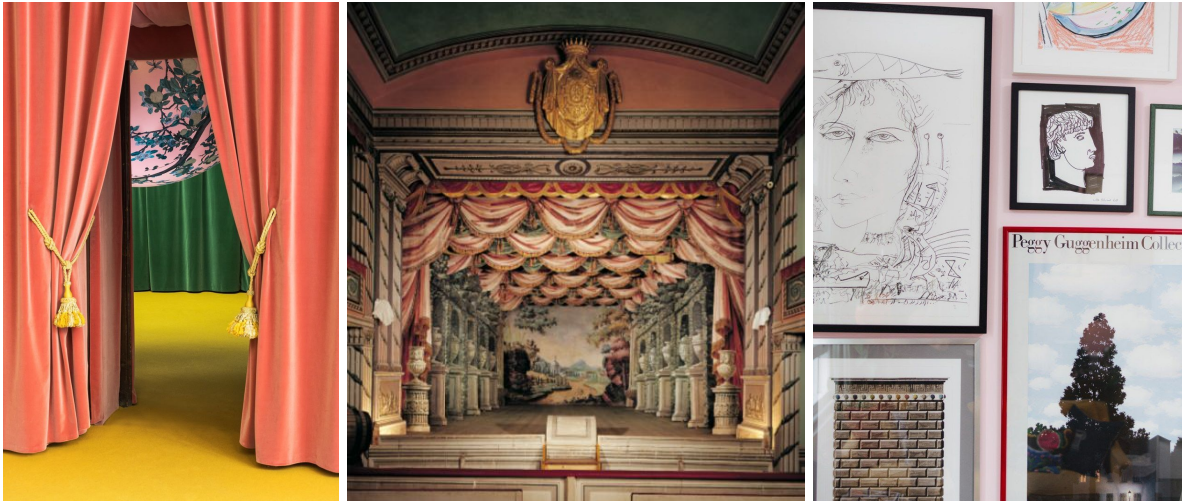
Within the catalogued portion of Jeanetta Cochrane's archive there were extensive examples of set design watercolors. This was a side of her practice that we were eager to embrace. It showed how extensive her artistic practice was, as all of the examples we had were meticulously detailed. They also revealed to us how inclusive Jeanetta's approach to theater was: the costumes had to match script, and they likewise had to be situated within the correct historical time period.

Most of Jeanetta's sketches for set design were based around aristocratic manor houses or royal palaces, painted with rich colours and sumptuous fabrics. These ranged from 16th-17th century structures, which fused classical Roman technique with Renaissance aesthetics, and features several foundational architectural concepts including; facades, columns and arches, vaults, domes, high windows and tall ceilings.

There were also examples through to the 18th-19th century Edwardian Baroque references with lots of ornamental touches including gallery walls, mirrors and velvet curtains - which also coincidentally look great as a theatrical set design.

With Jeanetta's references in mind, we looked at more contemporary theatrical design and designers. One of our main points of reference was Luke Edward Hall; a designer and illustrator who also was a former student of Central Saint Martins. He uses a lot of Renaissance and Baroque period themes throughout his work but with a modern colour palette which is a visual aesthetic we want to incorporate for our exhibition, showcasing the traditional vs contemporary approach.

We also researched theatrical design as a whole, then more specifically, props that are made from paper or cardboard to 'set the stage' and frame the window.



*Left: Sara Ricciardi's immersive installation at Milan Design Week Middle: Litomyšl Castle, Litomyšl, Czech Republic, One of only five working Baroque theaters in the world, Right: Luke Edward Hall gallery wall*

### **Gallery Wall of Jeanetta's sketches**

We planned to display relevant materials from the archive including personal sketches and reference materials as wall hangings. The purpose of this was to add to the aura of theatrical set design.

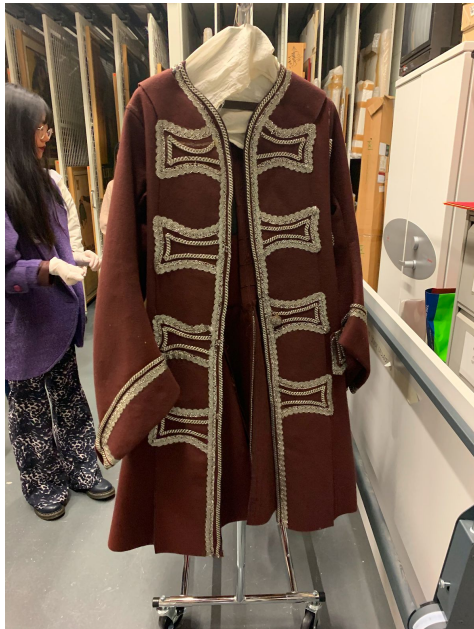
### **Garment archive**

As we sorted through the archive we came across recurring themes through Jeanetta's sketches to the costumes made by Central Saint Martins students. These represent the historical accuracy Jeanetta was so invested in throughout her career. Here we paired them together to create links from her legacy to the students of today.



*Comparisons between Jeanetta Cochrane Garments Archive and her original sketches*

The traditional vs contemporary approach came from our initial discussions on showcasing Jeanetta's legacy. This led to choosing two similar styles of costume to display; the left being a historically accurate 17th-century aristocratic mens jacket and the right is a contemporary version from a costume designer label named Barbara Matera based in New York.



*Jeanetta Cochrane Garments Archive*



# Exhibition development

## Theme Development

Based on our initial view of the archive, we wanted to pursue Jeanetta's unrealized project with an exhibition entitled '*Evolution of Cut,*' with a sharp focus on the garments. Then our thinking shifted to how to compare the historical costume department to the program as it is now at CSM. But we struggled with what content to display, and the teaching methods might change enormously as time went by. Therefore, we went back to our initial draw to the costumes, but wanted to evoke a sense of theatricality at the same time as we discovered more archival materials that focused on set design. In the end, we figured out our theme "*Embodying the Character*", highlighting the synergy between a character's costume and the actor's body in order to reveal how a performance is shaped by the garments someone is dressed in. We decided to combine with the drama factors, by creating one stage set as the background of the window show, and using the mirrors to get the audience involved with the scene we displayed.

However, owing to the global pandemic, our project was moved online. Instead of changing our theme, we decided to stick with it, and create a website as our window to display our researches and materials, to further discuss the topic, how a great costume design would contribute to build one character on stage, with the audience.

Despite the change, the preliminary research that we completed continued to inform our curatorial choices. By tracing the developments in approaches to historical costume we were able to see if this practice is still privileged within the performing arts world. A series of interviews with current lecturers and students helped shed light on how the medium is being handled today. Furthermore, our research on historical dress allowed us to contextualize the costume sketches we chose to display within specific time periods and eras.

## Comparing college programmes

We found the introduction on UAL collections website <http://collections.arts.ac.uk/people/98/jeannetta-cochrane> and discovered that Jeanetta Cochrane was a pioneering teacher, whose interest in historical fashion stemmed from a desire to see greater historical accuracy in theatrical costume design. Jeanetta Cochrane brought this idea into her teaching when she worked at the Central School from 1914. In the year of 1930, she became Head of the School of Costume. Nowadays, due to the way courses are divided across the colleges of UAL, CSM does not have a course specifically for theater costume design, and this course moved into Wimbledon called 'Costume for Theatre and Screen'. Hence, we compared the difference between the course at the Central School in the past and in Wimbledon college today, rather than the theater programme at Central Saint Martins.

College	Central School	Wimbledon
Major	Costume	Costume For Theatre and Screen
Course Overview	Historical and modern costume; designing, <u>cutting and making</u> ; drawing for catalogues and advertisements of fashions and costume. The needs of the theatre are dealt with.	Views costume as a broad, developing and ever-changing industry. Both specialisations will encourage you to explore and build confidence in both <u>traditional and innovative</u> approaches to costume design and realisation, through new and emerging media and digital presentation techniques.

## Developments in costume accuracy

As we have known that Jeanetta Cochrane paid attention to the historical accuracy in theatre costume design, we did research about the connection between costume and theatre, the development of costume accuracy and different views about costume accuracy.

Costumes in the theater represent more than the clothes of which they consist. According to Monks (2010), “they become symbolic of a series of moral, emotional, and ideological qualities, and stand in for a set of broader social values” (p. 39). Designers hope to communicate personality traits through costumes as well as attitudes towards those traits. Before the nineteenth century, the time period in which a production was set was of little import to either practitioners or audiences. Until the Victorian Era however, the components of a theatrical production remained separate and unrelated. Theater-makers did not think realism in costumes was necessary to the work of creating realistic worlds on stage, and there was certainly no costume designer developing costumes “to help delineate the character and further the interpretation of the play as a whole,” (Anderson & Anderson, 1984, p. 10).

In 1823, British designer and historian James Robinson Planché designed what is considered the first attempt at historically accurate costumes for a production of King John, which Shakespeare set in the thirteenth century (Anderson & Anderson, 1984; De Marly, 1982; Finkel, 1988; Reinhardt, 1968; Russell, 1985).

By the mid-nineteenth century, “historical accuracy had taken hold as the theatrical and moral principle of the theatre,” according to theater theorist Monks (2010, p. 53). Romanticism is a genre of drama that emerged in the early 19th century, and Realism thrived in the late 19th century. Romanticism was reliant on emotion and imagination, and Realism emphasized objectivity and observation. Realism renounced Romanticism’s lavish costumes, as mere pageantry, but maintained the earlier movement’s emphasis on the importance of truth and

accuracy. Realism's fervor for strict reproduction was based on "the scientific, objective analysis of life" and was meant to present "an absolutely accurate environment in order to show its influence on character" (Russell, 1985, p. 303).

## **Research on changes to historical dress**

Since one of the purposes for costuming is to build a character, then designers must consider the fashion of the historical background of the characters. Since Jeanetta Cochrane's passion is directed towards costumes of the Victorian time, we did research on the changes of costume from 1750-1900. We realized that the fashion of her contemporary time would have an influence on designers' designs. With this acknowledged, we also looked into developments in fashion during Jeanetta's lifetime until her death in 1957. In this way, we hoped to gain a better understanding of what fashion elements may have inspired her when she designed her costumes.

### **The Fabric of Fashion 1750-1800**

In the 18th century, the stylishness of fashionable clothing depended on its fabric rather than its cut and shape. Silk brocades, damasks and velvets were the most expensive textiles, worn by men and women for court and formal dress. English silk industry wove its own distinctive and elegant designs, inspired by botanical prints.

### **In Society 1810-1830**

The high-waisted styles inspired by Classical dress remained popular for the first part of the 19th century. Delicate fans were carried as accessories, while women cashmere shawls in the Indian style were both decorative and practical. Evening dresses in the 1820s were often made of colored silk or the newly invented machine-made net. Dresses for grand occasions incorporated trimmings of gold tinsel or embroidery, emphasizing the bodice and skirt hem. Normally, men wore tailored wool coats and breeches or pantaloons, with a crisply laundered, carefully tied neckcloth. But some royal events still required old fashioned, embroidered court dress, including swords and wigs.

### **At Home 1830-1840**

Women's dress became increasingly voluminous, with balloon-like sleeves and full skirts. Feather-filled sleeve supports and petticoats stiffened with cord or horsehair were used to create the correct silhouette. Whitework Pelerines (large collars) were fashionable for indoor wear.

### **Fashion and Industry 1850-1870**

In the 19th century, fashion benefited from advances in tech. The development of spring steel led to the invention of the "cage crinoline". This frame of light, strong steel wire replaced heavy layers of petticoats and women's dress became even more voluminous. Research and development in the chemical industry led to the discovery of artificial dyes. Women's dresses were the perfect advertisement for these brilliant colours but aniline dyes could be hazardous.

## **The Male Wardrobe 1840-1860**

As women's dress became increasingly elaborate, men's formal clothing became dark and plain. A gentleman could, however, display his individuality and taste with a brightly patterned fancy waistcoat, either bought from an outfitter or hand-embroidered. City workers attempting to achieve gentility through dress were known as "Gents" or "Swells". They wore frock coats and top hats and carried carefully chosen accessories, such as canes and snuff boxes.

## **Couture and Commerce 1870-1910**

Couture houses produced exquisitely made clothes using superb silks, furs, lace and embroidery. Many garments could be bought ready-made, including corsets and the different types of bustles required to achieve the fashionable silhouette. Artists and dress reformers reacted against the artificiality of fashion. Instead, they created simple styles using naturally dyed fabrics and made flexible garments of wool jerseys for sports such as tennis. By 1900 these alternative styles had entered mainstream fashion.

## **The Modern Woman 1925-1940**

The fashionable gamine look of the 1920s matured into the sophisticated glamour of Art Deco, with clinging full-length dresses cut on the bias for a closer-fit. The gleaming satins and silks were reflected in polished metal clutch bags and modern aluminium and mirrored furniture.

## **Tailored to Fit 1940-1960**

Before the second world war, bespoke fashion in London was mainly the work of tailors and court dressmakers. In the late 1940s, the square-shouldered, masculine fashions of the war changed in response to Paris trends. London couturiers favoured 2 silhouettes, the first narrow waisted and full skirted in line, the second with an elegant, streamlined profile that foreshadowed the clean lines of the 1960s.

## **Research on costume and its effect(s) on actors**

Part of the goal of our project was to understand the importance of the historical costume. Jeanetta Cochrane dedicated most of her research on historical accuracy and attention to details. She put a great deal of effort into details of her sketches, as she spent many pages recreating styles and trends from past centuries. This has inspired us to move our focus from the fashion role of the costume to the practicality of it, as it can be a crucial tool for the actor. Working with the costume, the actor can create a signature movement to define his character. The costume, through its physical features, also serves for the actual play method of the actor as the weight and texture of the fabric can give direction towards the outline of a character.

Starting from the bottom, shoes take the first step of the character. Big and heavy shoes will make the walking for older, suffering and noisy characters. Soft and bouncy walks will be provided by light, ballerina style shoes for young characters, able to move quickly and float through the decor. Referring to skirts and dresses, female characters will be more conscious of their movements depending on the length of the dress - this will give the actress the opportunity to use the body language to indicate the true intentions of the character. Capes and coats can

also impose age on the shoulders of a character, but they are very often used to represent the class the character belongs to. Different manners of wearing a cape express different personalities and social status.

Ending with the upper side, wigs are a challenging part for the actor. They are main focus points because their position is really close to the face of the actor, where the audience looks most of the time. Wigs have historical importance as they are very representative when placing the action in a certain time. They have been an important item of fashion over centuries. Not very affordable, wigs were constructed with different details specific for each job or rank. Specificities of costume or certain accessories can also induce special physical features: humpbacks, larger breasts or bottom or limps.

## **Project proposal / curatorial statement**

Jeanetta Cochrane, former head of the School of Costume at the Central School Art and Design, is a pioneering teacher with a passion for accuracy in historical costume design. With her design sketches, research notes, and material garments, we propose an exhibition entitled *Embodying the Character*. This exhibition will not only display her works and contributions, but will also indicate how attention to detail in costume design enhances the performance of the body, thereby building a character.

It will respond to the actor's role in a theatrical production, and how their performance is shaped by the garments they're dressed in. Simultaneously, it will serve as a jumping off point to consider the motivations behind achieving historical accuracy, and how this can be approached today, if it's being approached at all.

### **Visual development**

Viewer engagement was a driving force behind the development of our project. Our goal was to create an installation that was as engaging and immersive as possible, much like going to the theatre.

Pre-pandemic our focus was how to invite our audience 'into' the world of theatre. We determined that staging a mise-en-scene of a stage production as well as a view into the 'behind the scenes' of it all would accomplish this feeling. As a group, we came up with the idea to place the mannequins showcasing the historical costume(s) as 'center stage' with a mirror element to reflect the audience back. This will engage the audience to take the place of the mannequin or to "embody" the character they were viewing on stage.

Adjacent to this display and separated by lush velvet curtains, would be a constructed work space area. This idea was to showcase the process behind realizing costume design; at the

desk would be sketches and a gallery wall installation of our archival materials, on the desk would be a spread of sketches and notebooks as a testament to Jeanetta Cochrane's writing process, and finally we had the intent to show the process of actually making the garments by hinting at sewing by including a sewing machine, needles and thread, measuring tape, a garment in process, etc.

We knew early on that we wanted to have a digital component as part of our marketing. We developed an instagram channel where people could use a hashtag to document their experience of the window installation, for example by using the hashtag #EmbodyTheCharacter and linking back to our instagram profile with the tag @EmbodyingTheCharacter. This will also provide useful documentation throughout the setup of the installation and data of the audience while the window display is on show.

## Design stage I

Our group started collecting visual material in January and our goal was to realize a theatre stage-like window exhibit. Our initial inspiration was based on her original interior sketches. We noticed that she used a lot of pink and teal, so we chose these two colours as the main colour tones.

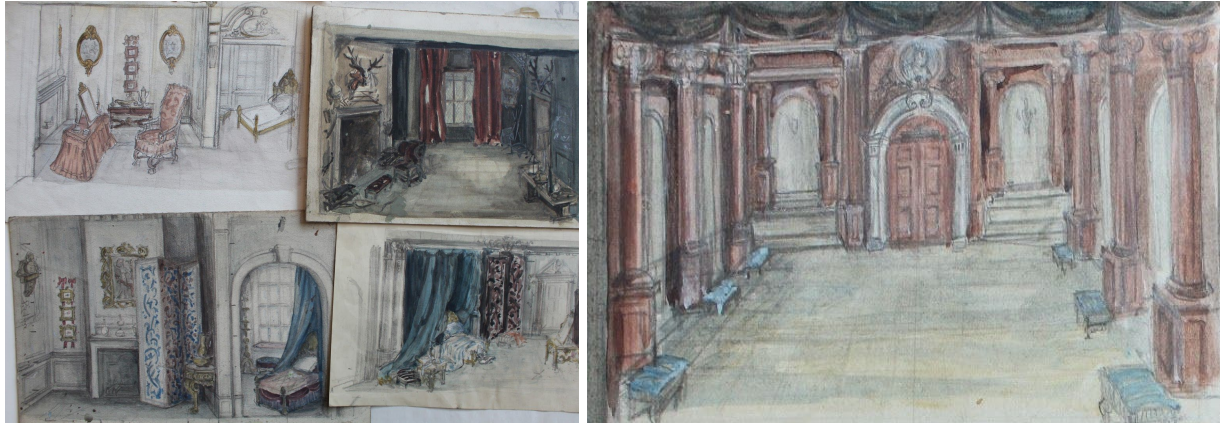
In order to respond to the theme, "Embodying the Character", we decided to use one selected costume from the garment archive to play the "character" in the window stage, which was a 17th century golden mens jacket. We chose this one for 3 main reasons:

1. We found similar design sketches from the archive, so it was a very valuable reference for us to do further research;
2. The golden colour would create a standout effect in the window as we had decided to use pink velvet fabric to be the window curtain;
3. The condition of the piece was well maintained, what enabled us to display it under an exposed environment;

For the background, the window space was supposed to be curated as a Gallery Wall of Jeanetta's sketches. In addition, we also considered printing out one of her statements to be aligned with the costume.



*The picture above was the golden mens jacket we had decided to display in the window gallery next to an original sketch by Jeanetta Cochrane.*



Some original interior sketches by Jeanetta Cochrane depicting her preference in using the colours pink and teal, therefore we applied these 2 colors in our further design for the online promoting use.

## Design stage II

Since the offline exhibition was no longer an option, and at the same time we had lost any access to the archive, we started to create visual content based on the photographic materials that we had taken at the very beginning.

Our site was guided by the goals of:

1. Clearly linking our instagram onto the homepage;
2. Having a way to share longer text-based research that could be broken up by photos;
3. Wanting the object package to be clearly accessible to our site visitors.

We opted for a feed-based display. Visually, it's similar to how you would scroll through your homepage on Facebook, making it a style of posting that many users are familiar with. At the same time, we wanted the display to be simple so we went for a muted color scheme but with strong visual impact via the website header (which disappears once the user starts to scroll downwards so as to not interrupt with the posts they're viewing). To help orient user navigation we included an index bar that would link quickly to our project statement, archive, site organization, and contact information.

## Online content

### Tumblr page

Curating a digital 'space' requires just as much consideration towards the display as planning a tangible installation. Some of the questions we considered when making the digital shift were, *How can we strike a balance between aesthetically pleasing and engaging? How can we encourage our audience to participate? In what ways can we frame and contextualise our*

*display objects? How can our decisions for orientation and organization foster meaningful connections?*

These all helped guide our decisions on layout and content.

The silver lining we discovered was that using a digital platform allowed us to present a wider breadth of our research that the limitations of didactic exhibition text do not typically allow for. Text panels and labels in exhibitions have a threshold. In a digital space, we were able to actually “link” our display objects to their context.

## **Justifications in development**

We decided on hosting a unique domain, [embodyingthecharacter.com](http://embodyingthecharacter.com) through the platform Tumblr. This was due in part to the existing blogging community that exists on the website; Tumblr is one of the few platforms that allows users to have both an “individual” webpage as well as participation in a community driven interface. Furthermore, it provided us the ability to re-blog, or share, other users' content. We noted that there was quite a big community dedicated to historical costume/fashion design (with even further niche communities such as historical cosplay, vintage cinema and design buffs, performing arts fans--branching off even further into opera, ballet, and modern dance performance enthusiasts). In addition to this, we found that many museums, archives and institutions utilize tumblr as a way to foster community. We namely took inspiration from the European Fashion Heritage Association's Tumblr page (<https://eurfashion.tumblr.com>). Tumblr also provided a way for us to interact with this ‘built-in’ audience as it has a chat box, ask box, and submission box options. It was our intent to this platform as a community project for digital outreach on Jeanetta Cochrane and her legacy to be accomplished by providing information (wikipedia page), archival pieces (object package), alongside with documentation of our experience on this project (instagram <https://www.instagram.com/embodyingthecharacter/>) and editorial content (interviews).

## **Challenges and realizations**

Even though our choice of the hosting website was a friendly user platform, some struggles regarding the adapta to our needs appeared anyway. We worked on the website visual theme with an open source html code provided by one of the users. Tumblr is a very strict platform when it comes to images; even though we understood the required format for images we post, the website would still modify the quality of the header image, which we designed exclusively for this purpose. We found someone who helped with this issue by removing the image from the header and replacing it with the “projection” of a linked image from the project's drive account. Later on, we decided to display the collection of objects we put together on a package from the CSM's Museum and Study Collection website. The same person adapted an already existent code for placing a carousel that would display the images and linked them at the same time to their place in the previously mentioned website. Had the project lasted longer, we would have asked for support from CSM in order to understand how to solve these issues on our own and go further with the development of the website.



## Selection for object package

Going through CSM's Museum & Study Archive collection, we picked out 18 objects including set drawings and designs for the object package, along with other sketches and a book on Theatre during the reign of Louis XVI.

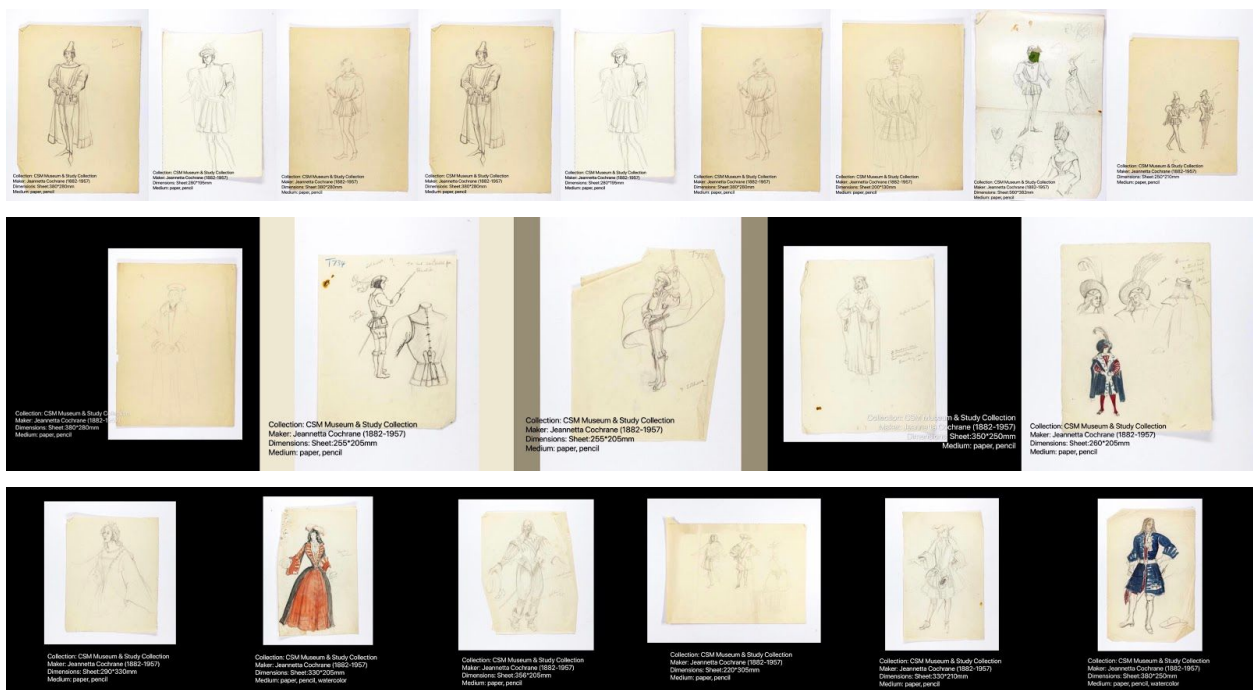
These were all displayed on a carousel at the top of the Tumblr site where users could click-through on every piece and be taken to the University Collection's link for more information.

## Further research into the object package

### Jeanetta Cochrane's research on historical costume designs

There are a considerable number of sketches by Jeanetta Cochrane that belonged to her study on historical costumes. Therefore, we catalogued them chronologically, in order to gain a clear acknowledgement of the differences among historical costume designs. We presented our research in a video. The purpose of this display was to have variety in the media form. The clips are attached below.

As we might notice, the costume designs from different centuries contain fashion elements of different specific periods of time. As a costume designer, Jeanetta has done a lot of work to follow her principle of historical accuracy.





## Richard III

William Shakespeare

### Plot Overview

After a long civil war between the royal family of York and the royal family of Lancaster, England enjoys a period of peace under King Edward IV and the victorious Yorks. But Edward's younger brother, Richard, resents Edward's power and the happiness of those around him. Malicious, power-hungry, and bitter about his physical deformity, Richard begins to aspire secretly to the throne—and decides to kill anyone he has to in order to become king.

Using his intelligence and his skills of deception and political manipulation, Richard begins his campaign for the throne. He manipulates a noblewoman, Lady Anne, into marrying him—even though she knows that he murdered her first husband. He has his own older brother, Clarence, executed, and shifts the burden of guilt onto his sick older brother King Edward in order to accelerate Edward's illness and death. After King Edward dies, Richard becomes lord protector of England—the figure in charge until the elder of Edward's two sons grows up.

### Character by Jeannetta

#### Richard-Duke of Gloucester



#### George-Duke of Clarence



### Queen Elizabeth



### Earl Rivers



### Lord Richard Grey



Next Richard kills the court noblemen who are loyal to the princes, most notably Lord Hastings, the lord chamberlain of England. He then has the boys' relatives on their mother's side—the powerful kinsmen of Edward's wife, Queen Elizabeth—arrested and executed. With Elizabeth and the princes now unprotected, Richard has his political allies, particularly his right-hand man, Lord Buckingham, campaign to have Richard crowned king. Richard then imprisons the young princes in the Tower and, in his bloodiest move yet, sends hired murderers to kill both children.

By this time, Richard's reign of terror has caused the common people of England to fear and loathe him, and he has alienated nearly all the noblemen of the court—even the power-hungry Buckingham. When rumors begin to circulate about a challenger to the throne who is gathering forces in France, noblemen defect in droves to join his forces. The challenger is the earl of Richmond, a descendant of a secondary arm of the Lancaster family, and England is ready to welcome him.

Richard, in the meantime, tries to consolidate his power. He has his wife, Queen Anne, murdered, so that he can marry young Elizabeth, the daughter of the former Queen Elizabeth and the dead King Edward. Though young Elizabeth is his niece, the alliance would secure his claim to the throne. Nevertheless, Richard has begun to lose control of events, and Queen Elizabeth manages to forestall him. Meanwhile, she secretly promises to marry young Elizabeth to Richmond.

Richmond finally invades England. The night before the battle that will decide everything, Richard has a terrible dream in which the ghosts of all the people he has murdered appear and curse him, telling him that he will die the next day. In the battle on the following morning, Richard is killed, and Richmond is crowned King Henry VII. Promising a new era of peace for England, the new king is betrothed to young Elizabeth in order to unite the warring houses of Lancaster and York.

### Earl of Surrey



### Lord Lovel



### Archbishop of Canterbury



### Lord Stanley



### Henry Tudor



### Undefined Character



Watercolour costume drawing of 15th century female (possibly for Richard III) in large red gown with some construction details in pencil



Costume drawing of a character in Richard III in a gown with hanging sleeves



Costume drawing of 15th century character (in Richard III): gown in green and chaperon



Costume drawing for a character in Richard III, seen from behind



Costume drawing of a bishop in red with pencil sketches on either side, possibly for Richard III



Costume drawings of 15th century characters in Richard III: Banquo in a gown and chaperon, 1st murderer in jerkin, boots, cloak and hat, 2nd murderer in jerkin and short boots

We also picked out 2 characters, Mrs Malaprop and Romeo. Mrs Malaprop is a character in Richard Sheridan's play *The Rivals*. The rivalry is set in 18th century, so we give an introduction about ladies' dress in that time, to show how she responds to historical accuracy. Romeo is a famous character. We display various costumes for him from different times, to show the different understanding of the character from the costume designer. And how they influence each other. All of this information may answer the audience question about character sketches in the carousel at the top of our website.

## Character sketches — Romeo

Romeo Montague is the main protagonist of William Shakespeare's tragedy, *The Tragedy of Romeo and Juliet*. He is around seventeen, handsome, intelligent, and sensitive, brave and hating violence. His only interest is love. He falls into love with Juliet and causes his death.

With the popularity of *Romeo and Juliet*, we can see the huge change of costume of Romeo, and this kind of change also reflected the difference aesthetic and value with time. What's in a Balcony Scene? Luminita Frentiu even wrote a book 'A Study on Shakespeare's *Romeo and Juliet* and its Adaptations' and analyzed the costume of *Romeo and Juliet*. In most of the plays, Romeo wears white shirt, as the white color represents their beautiful, youthful and pure nature and creates a strong contrast with the people around them. In this scene, Romeo is dressed as a knight and Juliet as an angel. Romeo's knight costume displays his youthful character, searching for his love.



## Character sketches — Mrs. Malaprop

The character Mrs. Malaprop is a humorous aunt who gets mixed up in the schemes and dreams of young lovers in Richard Brinsley Sheridan's 1775 comedy-of-manners *The Rivals*. One of the funniest aspects of Mrs. Malaprop's character is that she often uses incorrect words to express herself. The popularity of the play and of the character led to the creation of the literary term malapropism, meaning the practice (whether by intent or by accident) of using an incorrect word that sounds similar to the appropriate word. Mrs. Malaprop's name comes from the French term malapropos, meaning "inappropriate."

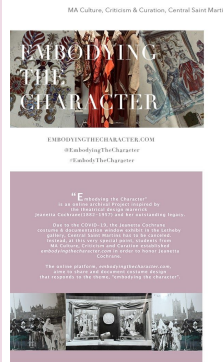
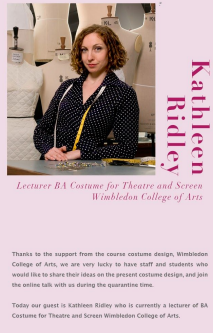
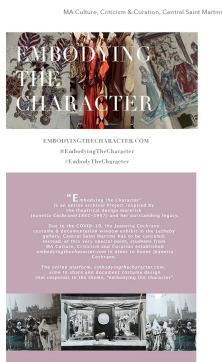


## Online interview series

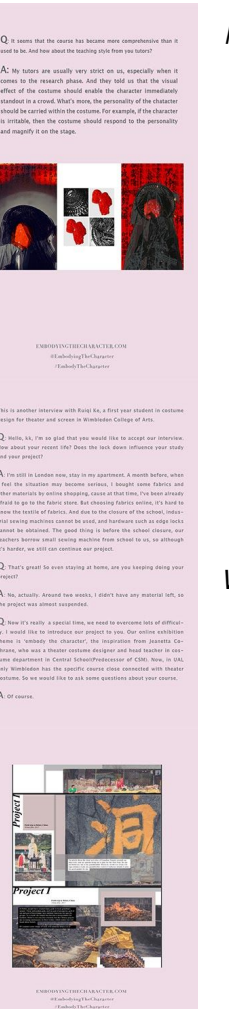
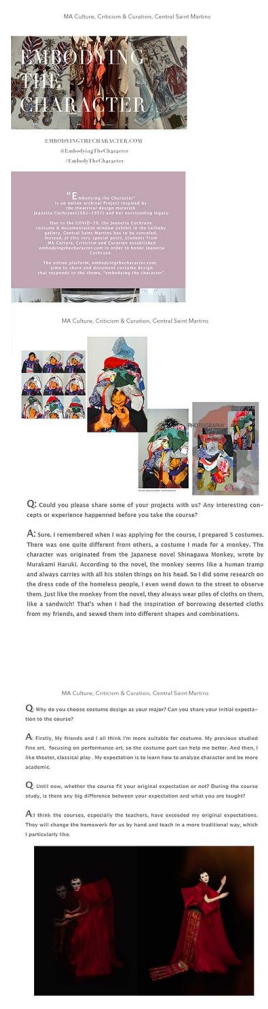
Our online interviews were an addition we came up with when the change in brief was announced. Once we turned to the digital exhibition, we found that we lost some materials that

we could share and we wanted to round out our presentation. At the same time, we realized that Tumblr is a great place that we can build a community around 'embodying the character'. To enrich our content for the Tumblr community, we staged conversations on costume design. We did a lot of research, but we also wished to showcase original and new information, especially if it more explicitly connected back to our university.

Our interviews are exclusive to the project, and feature students and industry professionals such as Ana Buruma, a curator at CSM and a period stage actor, who has starred in mostly Shakespearean productions. We also conducted interviews with students and lecturers from costume design course from Wimbledon College of Arts. We varied the questions depending on interviewees in order to cover a range of topics.



From left to right: Interview with Kathleen Ridley, lecturer BA Costume for Theatre and Screen, Wimbledon College of Arts; Interview with period stage actor Chris John Jude.



Interview with Costume Design students Junyu Mao and Ruiqi Ke from Wimbledon College of Arts.

# Auxiliary exhibition material

## Instagram

There has been a key element in regards to advertising our website and our new daily content, and it has been the use of Instagram as a secondary platform. In order to reach a bigger audience, we created a profile for our exhibition since the beginning of the project.

At the start of the project we had contemplated creating an experiential element for the audience to “embody the character”. Instagram was a great platform to do that: we thought we could create a filter in line with the exhibition content. But, the Covid-19 situation impeded us to create it on time. However, the response we received on said platform exceeded our expectations. The page has a reasonable amount of followers and likes, and the number of visits to the profile is even higher. It is very possible that these visits led to more people reading the new content that was posted on the official website.

## Content Management

Initially, we began posting photographs of materials, such as sketches, reference materials and garments from the archive. By the time we launched our website, we started advertising our poster, and during the two weeks that the exhibition was live, there was a new post every day. It matched the new content that was posted on our web, to advertise it and to provide some sort of extract from what could be found in the full post.

## Wikipedia

One the challenge we faced when starting our research was the lack of information about Jeanetta Cochrane. Her presence on the internet was almost nonexistent, apart from the CSM’s Museum & Study Collection. Going on with the project, we felt like it was essential for us to One the challenge we faced when starting our research was the lack of information about Jeanetta Cochrane. Her presence on the internet was almost nonexistent, apart from the CSM’s Museum & Study Collection. Going on with the project, we felt like it was essential for us to make

The screenshot shows the Wikipedia article for Jeanetta Cochrane. The article title is "Jeanetta Cochrane" and it is categorized as "From Wikipedia, the free encyclopedia". The lead sentence states: "Jeanetta Cochrane (1882 – 1957) was an English theatre practitioner specializing in costume and set design." The article includes a table of contents with sections for Career, Teachings, Legacy, Published works, and References. A biography section details her education at the Polytechnic School of Art in London, her work at the Central School of Arts and Design, and her role as Head of the School of Costume at the Central School. It also mentions her research on historical accuracy and her book "Costume, Colour and Cut: A Sketch of the Evolution of Costume Design with Brief Notes and Patterns to Help Those Interested in Dressing the Play". A legacy section notes that the London County Council built the Cochrane Theatre in her honor. The article also lists published works and references.

Jeanetta's legacy a little bit more known to the world. Hence the creation of a Wikipedia page that would help the group's ambition.

Unfortunately, we were not aware of Wikipedia's examining and posting policies on new pages; therefore, the page will take about 3 months to be published. We decided to make a mock up of how we imagine the page will look, based on our text and the image we chose. Our hope is that the Wikipedia's article will help others to discover Jeanetta Cochrane's practice and will lead them to look for inspiration in her work.

## **Sustainability, Marketing, & Budget**

### **Sustainability**

In recent years the concern of sustainability in curatorial practices has been increased. Museum exhibitions are created to help the development of the society, so they have an important responsibility in the implementation of the sustainability principles. For these reasons, ecology and environmental sustainability have become fundamental in what they do. There are many ways in which curation can be more sustainable, from small things, like using non-toxic ink, to eliminating printing entirely.

When we were firstly introduced to the project, we took into account the things that would be harmful to the environment and tried to modify them to be more environmentally friendly and thus sustainable. For example, we were prepared to buy fabric to decorate the window display instead of using paint, which if toxic would be harmful to the environment. In addition, it would have to be repainted eventually or require other chemicals to be removed, which would add to the problem of being non-environmentally friendly.

It is important to note that most of the research we did on sustainability on this project was made with the assumption that we would curate a physical exhibition and not an online one. Switching to an online exhibition was a difficult task to complete in such a short notice and for this reason we did not have enough time to do a thorough research on which website host would be the most sustainable. In order to see how sustainable our website is and how it has impacted the environment, we decided to calculate its carbon footprint. Unfortunately the carbon footprint was higher than expected, possibly due to the plug ins tumblr has.

Had this been an online project from the start, we would have approached it differently and would have found ways to make it as sustainable as possible, as we care a lot about the impact our project has on the environment and we put a lot of thought into making it sustainable from the beginning. However, in order to counteract the carbon footprint of our website we are now considering making a donation to a UK based organization, which plants trees in order to reduce CO2 emissions as they grow. According to recent statistics, planting 1 tree will help fix approximately 0.2 tonnes of carbon dioxide, while 6 trees will help fix 1 tonne of carbon dioxide.

It is important to note though, that this is still under consideration and that it is an idea as it is still to be completed.

## Poster and media design

We started by transforming our original idea into a graphic image, and this was reflected in the poster. We used a smoky pink colour and a classic font style to deliver to the classic design style of Jeanetta Cochrane. We chose this specific character who was dressed in a pink gown and standing in a dim light, to create the illusion that the character just made a graceful appearance on stage. She is also positioned in front of a background full of Jeanetta Cochrane’s handwritten documents, what might remind of the artist’s desk, not too chaotic and somehow still familiar and personal. We also highlighted our statement and the essence of our project, to “step into the realm of theatre and costume design”, and “An online Archival project inspired by the theatrical design maverick, Jeanetta Cochrane, and her outstanding legacy.”

Lastly, we included the official contact links at the bottom in order to make it easier for the audience to find us.

Furthermore, that same aesthetic, the one of a working desk which is brought by those documents in the background, is also hinted in the header of our website. Here, however, the writings become less handmade as Jeanetta’s typed papers predominate at the back, while the title of both the exhibition and the theme are also in a typewriter font. These details, along the brighter tone of the image, contribute to illustrate the merging between past and present; as well as a more digital and contemporary side of Jeanetta’s works, her archive and her teachings.

## Budget

In the beginning, we prepared to display our exhibition as a stage, so our original budget was for things like mirrors, rotating stage, fabric and printing for a window display.

However, due to the change of display, we finally only used our budget to buy a domain name for one year, which was used for creating our project online page.

What’s already in hand	What would be needed
Two dress from archive	Mirrors (approx £25-70)
Archival material such as sketches, reference images, Jeanetta’s notes, etc.	Rotating stage x 2 (approx £130)
/	Fabric (wanting to source via ‘donations’)
/	Tools(Tape, Rope, Pin, Measure, etc) (approx <£50)
/	booklet (approx £5-10)
/	Caption & Statement Printing (approx £5-10)
/	Publishing Poster Printing (approx £2-4)



# Evaluation

## Collaboration

Since we started cataloging the materials from the archive, we have split in groups to diminish the time length spent on each task and to be more efficient. Later on, we commonly found a theme well suited for our project and for the exhibition, and we organize ourselves in two groups: writing materials & visual design. We were planning to work as mentioned in order to cover as much as we could, but when the pandemic started to become a threat, we had to regroup. Once we agreed on the content we wanted to produce for the online exhibition, we assigned each person a task.

Our collaboration had an efficient outcome because we planned the steps as a group and took decisions together. After splitting and working separately, we would always come together to consult each other and agree on the final touch.

## Outcome

Overall, this experience stands as a unique foray into the curatorial world. It was an opportunity to learn first hand what it means to evolve and adapt to an ever changing world. This pushed us to explore new modes of thinking and producing. As we reflect now we can identify areas for improvement--namely in sustainability and the more technical side of web development--but now we know going forward how to better approach these aspects. The curatorial turn towards digital has been in the works for quite some time, and the pandemic made clear the importance of thinking through virtual possibilities. Perhaps the most major takeaway has been how can we continue to work digital communication, outreach, and design tactics into our own practice?