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Redefining Nude

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Redefining Nude

by

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Dedication

I dedicate this thesis to my family for their unwavering support in all my dreams. To my parents, Varsha and Jitendra Vakani, your courage to move to this country and reach for the American Dream is what moves me to work hard. Thank you for all that you have done and continue to do. To my older sister Swati, who has always continually believed in my potential and always helped guide me back on course if I ever felt lost. And finally, to my twin sister Sneha, who has always inspired me to stand up for what I believe in and has been my constant since literally day one.

This thesis project is also dedicated to my dear friend Maggie Dillon. I miss you every single day. The trifecta is not the same without you but I know we will all do you proud.

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Abstract

Redefining Nude

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Redefining Nude is an online resource of dye and paint guidelines for 28 different skin tone colors. After researching what was available on the market for pre-colored tights and investigating existing resources about dyeing to match skin tones, I saw an opportunity to fill a gap in the costume world. Today, the color “nude” or “flesh toned” refers to a specific color, usually a light peach or tan. Nude cannot be defined by one color because there are so many different colors of skin tones in the world. Setting a standard for nude color is an example of colorism, which is the discrimination of people based on the color of their skin, and is prejudiced against those people who do not fit into that mold. Redefining Nude challenges the notion that nude is one type of color and instead celebrates every skin tone. It offers costumers, performers, and do-it-yourselfers the tools to combat colorism, by taking matters into our own hands and defining nude for ourselves

Table of Contents

List of Figures	viii
Project Overview	1
Chapter 1: Research	3
Chapter 2: Understanding Colorism	10
Chapter 3: Preparation	19
Chapter 4: Realization.....	26
Chapter 5: Reflection	41
Appendix A: Budget	44
Appendix B: Recruitment Flyer	46
Appendix C: Model Consent Form.....	47
Appendix D: How To Tutorial Sheets	49
Appendix E: Model Recipe Guidelines	54
Bibliography	82
Vita.....	84

List of Figures

Figure 1: Examples of “Flesh” or “Nude” Colored Items	4
Figure 2: RIT Dye Swatches	20
Figure 3: Swatch Book.....	21
Figure 4: Acrylic Paint Sample Cards	22
Figure 5: Screenshot of Redefining Nude Facebook Page	23
Figure 6: Adobe Illustrator Catalogue Template Screenshot.....	25
Figure 7: Work Area Set Up	29
Figure 8: Costume Items Laid Out to Dry	34
Figure 9: Photo Shoot Set Up	37
Figure 10: Screenshot of Models Page	38
Figure 11: Screenshot of Model Chanel’s Page.....	39
Figure 12: Screenshot of Catalogue Page	39
Figure 13: Screenshot of Recommended Reading Page	40
Figure 14: Angélica Dass’ <i>Humanae</i> Project.....	42

Project Overview

Redefining Nude is an online resource of dye and paint guidelines for twenty-eight different skin tones. The project was born from the struggle to find diversity in skin tone colored products offered in dancewear and fashion. Working in dance and theatre wardrobe departments, I found myself spending hours looking for tights to match the skin tones of performers. Professional experience, coupled with my experience as an Indian woman who has searched for that perfect pair of stockings to match my own skin tone is what inspired the creation of Redefining Nude. The website offers tutorials for users about how to use acrylic paint to color dance shoes and using union and fiber reactive dyes to dye nylon tights and cotton leotards respectively. The website also catalogues different brands of dancewear and the “skin tone” colors of tights, leotards, and dance shoes currently offered. The project aims to bring skin color awareness to the theatrical costume world. It is also a response to the current issue of colorism, which is a type of discrimination of a person based on the lightness or darkness of their skin.

Redefining Nude seeks to fill in gaps of information for those in the costume industry. The website gives users the information necessary to dye and paint to match skin tones. There are currently no books or resources on the market that entail how to dye fabric specifically to match skin tone. My website includes how-to tutorial sheets outlining how to use paints and dyes. The tutorials are laid out in a simple, clear way, so that first-time dyers have references for getting started. The tutorials include descriptions of materials and tools, how to set up an area for dyeing or painting, and how to dye or paint a costume item. The information is presented in an infographic format that is

printable from the website. The website also showcases twenty-eight models of varying skin tones. Each model page features skin tone recipe guidelines for their specific color. The guidelines include a Pantone color reference number to help users find the best possible color choice.

Redefining Nude categorizes currently available leotards, tights, and dance shoes and the existing ranges of skin tone colors. Most manufacturers selling tights produce a limited range of skin tone colors. The most common skin tone colors include a beige peach, light tan, dark tan, and mocha. Dance shoes and leotards prove more limited in variation of skin color choices available. Companies like Capezio and Balera offer colors such as black, white, and ballet pink for their shoes. Most leotards available for purchase come in white, black, or a range of rainbow colors, but have very little to offer for different skin tones.

Redefining Nude is most importantly a showcase and celebration of the variety of skin colors. Redefining Nude addresses the issue of colorism by raising color awareness and by demonstrating the endless variations of skin color in the world. Redefining Nude challenges the norm of labeling products “nude” or “flesh” colored because doing so does not reflect the beauty and total acceptance of all skin colors. Providing costumers, performers, and do-it-yourselfers the tools to learn how to dye and paint a diverse range of skin tones educates people about skin color awareness. Instead of simply being dependent on the selections existing in today’s current market, these tools enable us to take matters into our own hands and define nude for ourselves.

Chapter 1: Research

Working as a wardrobe manager, “nude” and “flesh-toned” were two common terms that kept appearing on costume items I was shopping for. I question what determines the color “nude” or “flesh” for these products. I feel, both as an Indian woman and as a wardrobe manager that “nude” and “flesh” do not represent my skin color or most of the skin tones of the performers I work with. I feel that the practice of labeling products “nude” and “flesh” is unfair. My feeling was confirmed when I discovered the concept of colorism. Colorism is a form of discrimination where a person is treated differently because of the social meanings attached to the color of their skin. I observe colorism in my Indian community where I am frequently told not to get “too dark”. I also witness it in fashion trends like the “nude” shoe and the media’s manipulation of images to make people’s skin color lighter. Through my experiences, I began to develop my thesis project, Redefining Nude. The goal of my thesis is to create an online resource where people can learn how to dye and paint fabric to match a variety of skin tones. In order to prepare for the project, it is imperative to analyze the current market of skin tone colored products, research contemporary fabric dyeing and painting methods, to create a developmental and implementary budget, to develop a structure to catalogue information in an informative and stylish way, and to study the concept of colorism and it’s impact of the global community.



Figure 1: Examples of “Flesh” or “Nude” Colored Items

There are numerous dancewear companies on the market today. I chose to focus on leotards, tights, and dance shoes because most companies carry those items in “skin tone” colors. Dance quality tights have the most range in “skin tone” colors. Most companies carry approximately five different options for colors, usually black, white, light tan, dark tan, and ballet pink. There are companies such as Nude Barre and Shades of Dance that specialize in women’s dance tights that have a larger range of colors to accommodate more skin colors. The options are even more limited for skin tone colors for leotards and dance shoes. Leotards came in an assortment of rainbow colors and standard black and white, but lacked skin tone colors. Some manufacturers, such as Prima

Soft, carry a “nude” leotard, in a light peachy tan color. Dance shoes mostly come in three colors; black, white, and ballet pink.

The next step was to investigate was the costume items and materials I was going to use. I had already chosen dance tights, leotards, and dance shoes. These items are commonly used in performance and are the costume items most likely to be altered to match skin tone. I decided to use Capezio products because they are of high quality and widely used in American dance and theatre. Specifically, I chose to use:

- Capezio’s Ultra Soft Transition Tights (86% Nylon and 14% Spandex)
- Camisole Leotards with Adjustable Straps (90% Cotton and 10% Lycra Spandex)
- Crew Neck Shirts (90% Cotton and 10% Lycra Spandex)
- Juliet and Romeo Cotton Canvas Dance Shoes

In an effort to learn how theatre professionals match the skin tones of their performers, I made contact with the wardrobe departments of Dance Theatre of Harlem (DTH), American Ballet Theatre (ABT), and the Houston Ballet. Each wardrobe department practices their own ways of dyeing and painting leotards, tights, and shoes to match their performers but it is clear that they are not using pre-dyed items and, if they were, they were modifying the costume items with dyes and paints to more closely match their performers skin color. In my professional experience working with the American Repertory Ballet and Opera Boston, my duties included purchasing pre-dyed tights to match performers and dyeing costume items to match skin tones.

Professional dancers and online dance forums are two other sources of which methods and products are currently used in performance. The dancers I spoke with informed me of the reasons behind traditional pink ballet tights and shoes. Some traditionalists claim that ballet pink shows off the musculature of the legs. Others associate using ballet pink with blending in well with lighter colored skin creating a bare leg look. There has been some controversy regarding the use of pink tights on dancers with darker skin tones because the tights do not blend in with their skin. Online dance forums consisting mostly of parents of young competition dancers discuss the politics of whether to use ballet pink tights or to modify tights and shoes to match their children's skin tones. Ballet pink tights could be considered an example of colorism because they passively discriminate against darker skinned dancers. The standard seems to be changing as more companies like Dance Theatre of Harlem, American Ballet Theatre, and Houston Ballet have made concerted efforts to give their dancers tights that match their skin tones.

After confirming dyeing and painting dancewear is the industry standard to achieve a wider range of skin tone colors, I needed to choose what dye and paint products to use. Fiber content determines what type of dye will achieve the richest and longest lasting color. I chose nylon tights and cotton leotards so that I could experiment with two types of dyes. Deborah Dryden's book, *Fabric Painting and Dyeing for Theatre*, Paula Burch's online reference guide, *All About Hand Dyeing* and the techniques of the wardrobe departments I had spoken with all helped me choose what dye and paint methods were most useful for my study. For the nylon spandex tights, RIT dye was the ideal choice. RIT dye, a union dye, is considered an all purpose dye because it contains a

variety of dye types. The acid dyes in RIT dyes happen to bond well with the synthetic fibers of nylon and spandex. The spandex fiber is heat sensitive so it was important to maintain a medium heat in order for the dye to absorb but not hot enough to misshape the garment. The cotton spandex leotards and shirts dye best with fiber reactive dyes.

Dharma makes a quality fiber reactive dye that can be purchased online. Fiber reactive dyes bond well with cotton fibers and it's effectiveness in low heat was advantageous because it would not distort the spandex in the leotards and shirts. Lastly, for the canvas dance shoes, I chose acrylic paints because Dance Theatre of Harlem, American Ballet Theatre, and Houston Ballet all use acrylic paint on their shoes. I chose Dick Blick brand because of the pure pigment of their mixing paints and excellent, inexpensive product.

There are many books and resources about learning how to dye and different types of dye but there are no resources that focus on dyeing for different skin tones. For painting, there are online resources and several books such as William F. Powell's *Color Mixing Recipes for Portraits* that instruct one how to mix different colors of flesh. Pantone, a company that specializes in color systems, produces a skin tone guide in an impressive 110 colors.

At the suggestion of my thesis advisor, I purchased the Pantone guide as a matching tool to help keep a consistent measurement of color. It is important to have a constant, unchanging color with a reference number so that I may communicate clearly to website users which color is being expressed. This is especially important because of changing screen color values that vary from computer to computer.

In addition to the color study, it was important that I prepared an exhaustive budget for all aspects of the project. Material costs add up very quickly, from purchasing dancewear, dyes, and paints to website building materials. Once the material list was compiled, I needed next to source the manufacturers from which materials were to be purchased. I contacted Capezio and other dancewear sellers, hoping to negotiate a wholesale pricing or an educational discount. Unfortunately, I was met with very little cooperation or sympathy and instead had to settle for full price. The total cost of project materials would approach the sum of \$2500.00.

The examination of current dancewear, dye/paint methods and products, and creating a budget were only a third of the research phase. Determining which medium to showcase this work on was the next big decision. Initially I considered a photography book as a platform but mass-produced printed work is expensive, cannot be easily edited, and is not freely circulated. I wanted the material to be readily available to the public. A website satisfied the requirements that a photography book could not. Alexander Tronche, a digital strategist, advised me that before I began the process of learning how to build a website, I should prepare content for publication, create examples of what I wanted the site to look like, and determine the functionality of individual pages. It quickly became clear that organizing content and structure is a key component to creating a fully realized product. It became clear that this strategy is what professional website designers use to build their websites.

Building a website from the ground up requires learning a new vocabulary about web hosting and content managers and having an eye and proficiency for graphic design.

To design a website one must consider a variety of things. First, every website must have a domain name or address; I purchased www.redefiningnude.com. For the website to be seen by the public, the address must be hosted on a server. A server is a computer or program that manages resources to other computers. I purchased my address and server hosting from GoDaddy.com, a popular web hosting and domain registrar company. After your web address is hosted on a server, it requires a content manager upon which to build your website. A content manager is software that publishes and manages digital content. I chose WordPress as my content manager because it is relatively easy to use and there are options to buy pre-made themes to add to the visual style of the website. Themes are customizable in numerous ways and offer a base from which to build a personalized website. I purchased the Fashionic theme from Themeforest.net and began adding my prepared content to the website.

The final portion of research was about the issue of colorism. I needed to have a full understanding of the issue from a historical and worldwide perspective. Books like distinguished paleobiologist Nina Jablonski's, *Skin: A Natural History* and sociologist Evelyn Nakano Glenn's *Shades of Difference: Why Skin Color Matters* further inspired my passion for the project. After reading as many books and articles as I could on the subject, I wrote an in-depth research paper outlining the history and worldwide impact of colorism (See Chapter 2: Understanding Colorism).

Chapter 2: Understanding Colorism

In the beginning, we all came from one place and started out as one color. As our species began to grow curious of distant lands, we began to migrate to the distant corners of our Earth. Our races began mixing long ago, partly due to the circumstances of the Transatlantic Slave Trade and explorations of new worlds. Over the years, through modern science and technology, the long, arduous journeys of our ancestors have become a thing of the past. We have reintegrated our species and now it is possible to find a person of any color at any latitude. Although we are one species, the colors of our skin have become a point of contention. Racism has existed for hundreds of years and a part of this issue is colorism.

Colorism is the discrimination of a person based on the darkness or lightness of their skin. The social meaning attached to the color of a person's skin determines how they are treated by society (Jones 225). Colorism occurs in most cultures around the world; in Brazil, India, and countries in Asia, lighter colored skin tones are valued more than those with more pigmentation. In the African American community, skin tone can cause prejudice both ways, those with lighter skin tones may not be considered "black enough" and people with darker skin tones may not receive the same privileges as those with lighter skin. The social meanings surrounding skin color create the illusion that one type may be more beautiful, intellectual, or desirable.

There is no worldwide consensus on what the "right" or "wrong" color is and the origins of colorism stem from several different sources. One common source is that pale or light colored skin signified a life free from hard outdoor labor. Another source comes

from religious and cultural symbolism associated with light and dark. In Christianity, white represents purity and God whereas the color black is associated with the Devil and evil (Jablonski 158). Another example is in the Japanese association of white representing spiritual purity (Jablonski 167). Also, the colonization of many countries by white Europeans led to a hierarchical system that put people of a lighter skin tone in places of power and influence. Psychologically, human beings are extremely visually oriented creatures. We classify everything, noting similarities and differences, and construct meaning around those classifications. Historical sources and our human psychology have established colorism in our society.

In Brazil, the issues of colorism become complicated as the country's history involves several different cultures and so the meaning of race is hard to define. The myth in Brazil's racial democracy is prevalent in research that shows that lighter skinned Brazilians work in better occupations and receive higher salaries than people of darker skin tones. In 2001, Brazil instituted its first racially conscious policy with affirmative action. With no clear definitions of race, it has proven difficult to uphold as many Brazilians have very mixed ancestry thus people tend to classify themselves by the color of their skin rather than their heritage (Telles 10).

In India, women with dark skin tones are considered to be less desirable than women with lighter complexions. A common practice in India is creating matrimonial advertisements to find a husband or wife. Along with a basic biography of a person, many ads include whether the person, usually a woman, is fair skinned. In the case of men, who normally do not list their skin color, when they list a preference for skin color,

it is always for a fair skinned woman (Vaid 165). Bollywood perpetuates the preference for light skin as many leading ladies in the industry are very fair skinned and the roles of lower class people or villains are relegated to people of a darker skin tone. (Patel , WSJ article).

The most telling sign of a global epidemic of colorism is the huge success of the skin whitening industry. By 2018, the world market value for skin lighteners will reach \$19.8 billion U.S. dollars (King, 1). For hundreds of years, people have been concocting their own recipes for lightening their skin, using toxic materials like lead, bleach, and mercury to chase an ideal of beauty. Though most usage of poisonous chemicals has ceased, the production of skin whitening products has exploded (Glenn 168). In South Africa, skin lighteners rose in popularity in the 1930s and turned a \$27 million dollar profit by the 1980s. In 1991, many skin lighteners were outlawed in South Africa partially because of political beliefs surrounding skin color and because of their negative medical effects (Thomas 188).

Asian countries such as Japan, China, Korea, and Taiwan have seen major growths in skin lightening product consumption. In 2007 46% of Chinese, 46% of Taiwanese, 29% of Korean, and 24% of Japanese people had used a skin lightener within the last year according to a Nielsen consumer study (Nielsen 8). In India, it is estimated that Fair and Lovely, a popular skin lightening cream, has sixty million consumers. Fair and Lovely advertisements depict women being unhappy with darker skin before using the products; after, the women are depicted with a lighter colored skin tone, and are happier, often gaining male attention.

Bruising of the skin, capillary damage, mercury poisoning, and hypertension are just some of the negative physical effects reported of long-term skin whitening use, but under the surface are the mental impacts. “It’s a growing practice and one that has been stimulated by the companies that produce these products,” says Evelyn Nakano Glenn, the president of the American Sociological Association. “Their advertisements connect happiness and success and romance with being lighter skinned.” Glenn explains in a New York Times article, “Sociological studies have shown among African-Americans and also Latinos, there’s a clear connection between skin color and socioeconomic status. It’s not some fantasy. There is prejudice against dark-skinned people, especially women in the so-called marriage market” (Saint Louis, NYT).

Globally, people use many methods to make their skin lighter colored but there are also people who want their skin to be darker. Coco Chanel, the French fashion designer, is thought to have started the trend by returning home to Paris with a healthy glow after spending time along the French Riviera. The tan gained a new association with healthy and luxurious living. Tanning, indoor tanning beds, and spray tans are popular in the United States, Europe, and Australia, mostly amongst white females.

Indoor tanning and spray tanning have grown in popularity, especially in the U.S., though there are many damaging effects associated with both. Indoor tanning beds use lamps that give off UVA and UVB rays with strengths equal to those of the sun. It is estimated that using indoor tanning beds increases the risk of melanoma, a type of skin cancer, by 75% (AAD). In 2013, there were around 76,600 cases of melanoma, with 9,000 people dying from it each year in the U.S (Cancer.org). Another dangerous method

of tanning is spray tanning. Spray tan formulas use the chemical dihydroxyacetone to give a person a tanned look. The Food and Drug Administration advises sunless spray tanning products are used with proper ventilation as well as covering the eyes, nose, and mouth. The risks of internal exposure are not documented but a report by ABC News showed that DHA entering the lungs could enter the bloodstream and lead to the development of certain cancers (ABC).

Colorism is prevalent in cultures across the world and although the risks of using skin lighteners and tanning are known, many people, especially women, continue to use these products. The question is what proliferates this kind of behavior? Culture is one answer and another is the media. The entertainment and fashion industry are no strangers to the issues surrounding colorism.

Both industries have had their fair share of controversy regarding race but more recently colorism has become a hotbed of discussion. Recent fashion trends such as the “nude” or “flesh” colored shoe have gained popularity, even though the trends blatantly exclude people of many different skin tones. The “nude” or “flesh” color produced by most companies is that of a light to medium white skin tone. For years stockings, tights, and other undergarments have been labeled “nude” or “flesh” yet do not reflect the skin tones outside of one portion of society. The trend creates an ideal that to be beautiful, you must fit within the parameters of what the fashion industry is producing.

The fashion industry is also guilty in the age of Adobe Photoshop. The digital photo editing software allows users to manipulate photos in a seemingly endless amount of ways. One reason many different magazines have been recently criticized for is their

digital lightening of celebrities' and models' skin tones. Beyoncé, Gabourey Sidibe, Freida Pinto, Mindy Kaling and other celebrities have had their images lightened on the cover of magazines or in ads. *Elle Magazine* was recently criticized for their depiction of Mindy Kaling on their cover. That month, the magazine issued a set of four covers, three with white actresses in full color but Kaling's, the only woman of color was featured in black and white. This practice supports the ideal that lighter is beautiful and expressly devalues women of color.

In the entertainment industry, the practice of colorblind casting is now considered more discriminatory than accepting. In an interview with *Theatre Bay Area*, director Ellen Sebastian Chang says;

Color matters. Class matters. We wish it didn't, but it does. It does. And it's the human condition that's filled with all these contradictions that we struggle with. If we would be willing to get past our fear of racism, which is a real thing, we could sit down and discuss our cultural differences, which isn't a bad thing (Hillman).

Chang expresses that it is important to recognize our differences because they are what shape our judgment of the world. Instead of acting like those differences do not exist, we should embrace them because that is how people can overcome racism.

Even though many people steer clear from colorblind casting, there are still barriers associated with skin color in the media. Lighter skinned African American actors often are told they are not "dark" or "black" enough for traditional black roles. Darker skinned actors, especially women, have difficulty getting cast in lead roles, often taking more supportive roles. Whoopi Goldberg and Hattie McDaniels are famous examples of

talented dark skinned actresses who found success mainly in supporting roles (Russell 151).

In the fashion world, models Naomi Campbell and Iman have spoken out about “runway racism.” “When I started modeling in '86 there was Asians, blacks, whites, Indians, Chinese. It was very diverse,” Campbell said in an interview with CNN. "It's not like that today. It's heart breaking to me that we're in 2013 and we're sitting here talking about this. But it has to be done and people need to know” (Davey-Attlee). The blog Jezebel has challenged the fashion industry by compiling runway diversity statistics of New York Fashion Week since fall 2008. In 2008, only 13% of the models were non-white, in the Spring 2013, runways saw an increase to 21% (Jezebel). These examples mark changes in attitudes surrounding colorism.

As stated earlier, human beings are heavily influenced by the visual world around us. Judgment based on skin color has psychological effects that are more than just skin deep. Around the age of three, children can begin to notice differences in race. Around six years of age, they begin to categorize different groups and create attitudes around them (Jablonski 98). The recognition of race and color is an important part of self-development as well as future interactions with people of different backgrounds. In this regard, it is especially important to be aware of the images and messages that are being broadcast about beauty and skin color.

In 1968, schoolteacher Jane Elliot conducted a study with elementary school children and split them up based on eye color. On the first day, she told the students that the group with brown eyes was more superior than the group with blue eyes. The brown-

eyed students began acting more superior and performed better at tasks than the blue-eyed students who became anxious. The second day, she reversed their roles. On the third day, the students reported the feelings of discrimination that they felt when placed in the inferior group and began to understand the nature of stereotypes and arbitrary classifications (Jablonksi 95). Other studies surrounding stereotypes such as the Implicit Association Tests and the “stereotype threat” prove that underlying attitudes exist and impact the way people perform or react (Jablonksi 96). Self-esteem and acceptance are taught at these vital years and the images our society feeds us can often send the wrong message.

Language is a huge part of colorism and is a difficult one to navigate. There are connotations associated simply with using words like light and dark, black and white, fair skinned or colored. Nzotake Shange, author of *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*, says “I’m a firm believer that language and how we use language determines how we act, and how we act then determines our lives and other people's lives.” All around the world there are examples of the deeply ingrained meaning of words. In the Punjabi language, lighter complexions are described as the color of milk or the moon, while darker complexions are described as the color of crows or the back of a skillet (Vaid 149). In Japan, before European contact there were only two words to describe skin color, kuroi for black and shiroi for white, creating definite separation between people of darker and lighter skin tones (Jablonksi 167). These associations of language add another layer of complexity to the issue of colorism.

Colorism is not a 21st century issue; it is a problem that has existed for hundreds of years around the world. It is sustained by unrealistic beauty ideals formed by cultural beliefs and the portrayals of beauty in the media. People around the world suffer physically and emotionally to fit into an ideal of beauty that is only skin deep. Our skin is our largest living organ and it contains our history. It is a corporeal map of the places and people we have been. Color awareness is the next step into reimagining the new ideals of beauty. By understanding the history of colorism, we can move forward in combatting it at the source. Attitudes toward color can be changed by positive reinforcement in our current media. Coco Chanel turned tanning popular overnight, how long will it take to bring color acceptance into the next beauty movement?

Chapter 3: Preparation

Now that I had a clear idea of the materials I needed to use, how much the project was going to cost, and the inspiration to address colorism, I began preparing for the next stage of Redefining Nude. To accomplish the next part of the project, it was important to test dyes and paints on costume items, manage a web presence, and recruit models of a variety of skin tones. Armed with a comprehensive knowledge of every aspect of the project, I made a smooth transition from researcher to project manager.

The dyeing process requires patience, careful note taking, and consistency. It was important to experiment with the pigments to see their color quality and determine how the pigments could be mixed. During the Fall 2013 semester, I was able to create a swatch book for the RIT dyes in my thesis advisor's Fabric Dyeing and Painting class. I created hundreds of swatches using mixes from RIT's color catalogue, specifically, tan, dark brown, cocoa brown, taupe, rose pink, golden yellow, black, and navy blue. For the Dharma fiber reactive dyes, I used similar process of testing the colors on square swatches of the leotard fabric. The Dharma fiber reactive colors I used were camel, dark brown, chocolate brown, golden brown, golden yellow, peach, and khaki.



Figure 2: RIT Dye Swatches

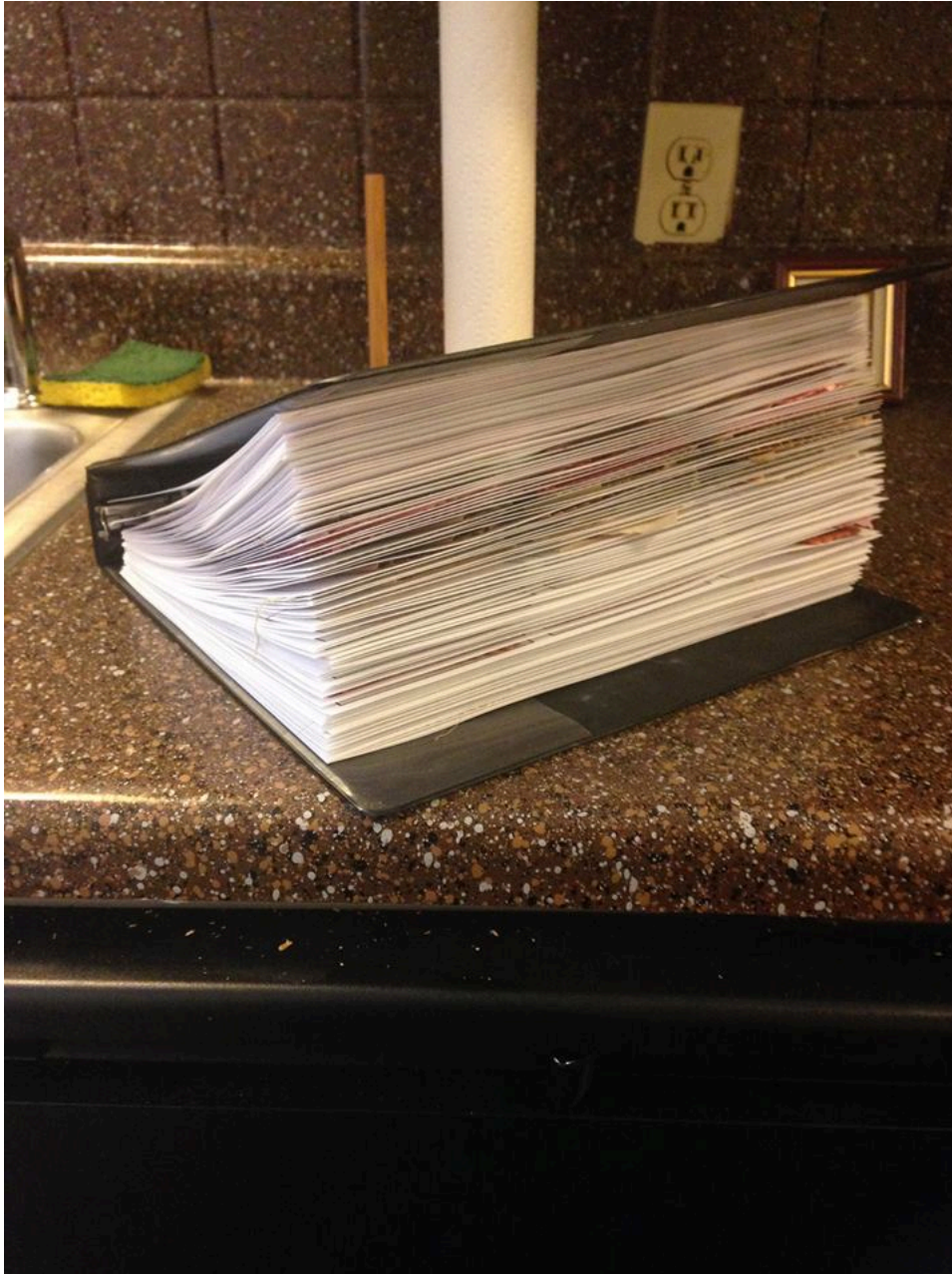


Figure 3: Swatch Book

I used the Pantone skin color palette and William F. Powell's *Color Mixing Recipes for Portraits* to create my own palette of colors using the acrylic mixing paints. The paints would be applied to the cotton canvas dance shoes. I mixed blue, red, yellow, white, and black to create over 60 mixtures of color, noting the recipe and painting each mixture on an index card. I also tested the paints on a pair of dance shoes to be sure that the shoes would not be too stiff. The palette became the base from which I matched models for the project.



Figure 4: Acrylic Paint Sample Cards

After testing materials, verifying that they would work and setting a budget during the research stage, I needed to fundraise money in order to afford all the materials for the project. It was time to generate public interest in the project through social media. Using Facebook, Twitter, and Pinterest, I gathered the support of friends, family, and people interested in the project. On the Facebook and Twitter pages, I posted articles about colorism and related topics and published visual progress of the project coming together. Using Pinterest, I visually showcased topics that related to the project. For example, I created a Pinterest board with photographic examples of “nude” shoes. When I had gained enough followers, I launched a CrowdTilt fundraising page and met my goal of \$2000.

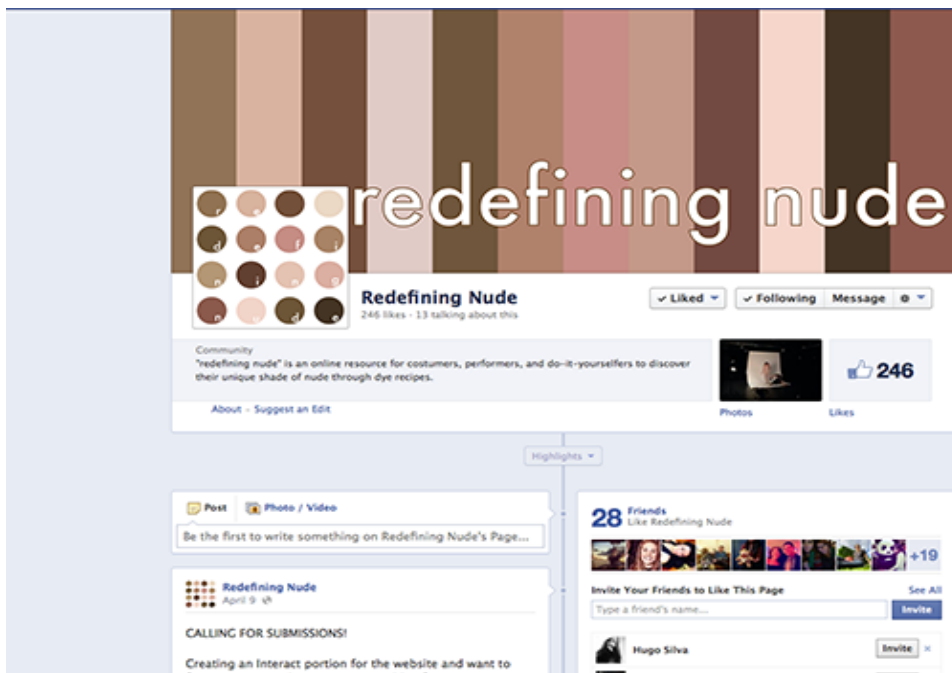


Figure 5: Screenshot of Redefining Nude Facebook Page

Using social media, I also began to recruit models. On Facebook and Twitter, I put out a call for models in the Austin area. Using Adobe Illustrator, I created flyers and sent them to over thirty student groups. I posted flyers around campus and throughout the F. Loren Winship Drama Building. It was important to use students as models and create a representation of the variety of skin colors at the University of Texas at Austin. With that in mind, I contacted David Justin and Charles Anderson, two dance professors at the University of Texas at Austin, and asked if they would circulate my flyer amongst their students. After meeting with them and discussing the project, it was decided that I would speak to the dance majors directly and pitch the project at one of their workshops. There were close to eighty students at the workshop and the response was overwhelming. Forty-two students responded to the original call. During the first call, I was able to use the acrylic paint index card recipes to match their skin tones, get clothing sizes, and contact information. After laying out the acrylic paint index cards, I was able to determine what range of skin tones I had, where I needed to fill in gaps, and whether there were too many similar skin tones. I ended up choosing twenty-eight models, twenty-one women and five men, whose skin colors ranged from a rich, deep chocolate brown to a light, pale peach.

In order to prepare building the website and the overall look of the project, I had taken an Introduction to Digital Media course in the Radio, Television, and Film Department. The class taught me how to use the Adobe Creative Suite, including Photoshop and Illustrator. Using those tools, I developed templates to catalogue the

colors of skin colored dancewear and for the recipe guidelines. I experimented with the WordPress content manager software to understand how the program worked and what its' limitations might be. I built example pages for the website so that I could plug in the finished content when it was ready. I also taught myself how to edit code so that I could further customize my website.

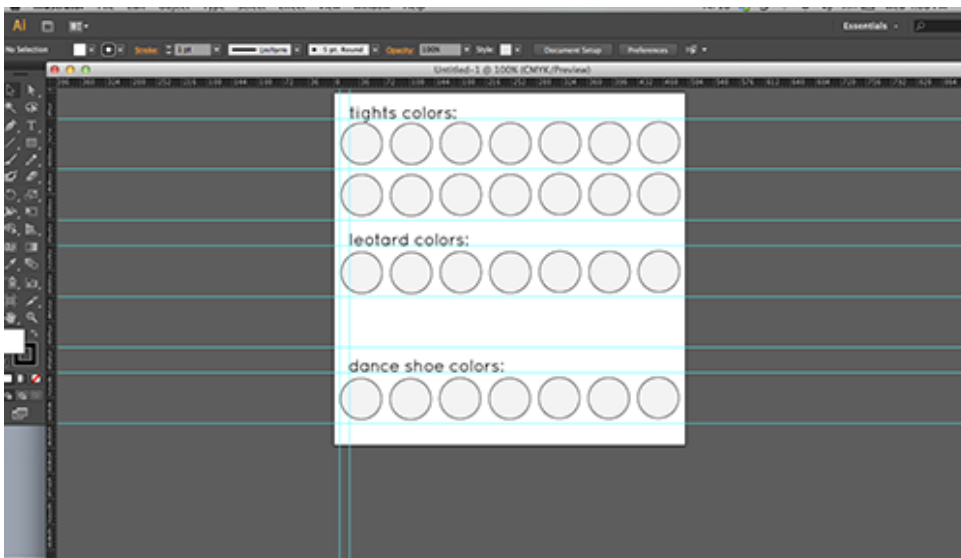


Figure 6: Adobe Illustrator Catalogue Template Screenshot

With enough money to produce the project, with a sufficient number of models representing a complete range of skin tones, I was prepared to continue moving forward with the project. The next steps to complete the project would be to dye the costume items, photograph the models, and build the remaining portions of the website.

Chapter 4: Realization

All of the physical and digital materials were in place to move into the realization stage of Redefining Nude. Fundraising had supplied me with sufficient finances to securely accomplish the project and I had selected the models for the project. I could now begin to dye and paint the costume items, organize a photo shoot, and finish work on the website.

The process of dyeing and painting required consistency because I wanted to make the dye guidelines available online for website users to use as a reference. To achieve consistency, I had to create a standard set up for each method that could be repeated for multiple items. I also needed to compile a list of necessary materials and to organize an area for dyeing and painting. Because I was going to make these guidelines available to the public, safety was an important factor in creating the how-to tutorials.

During the preparation portion of the thesis project, I had used the Pantone skin color palette and William F. Powell's *Color Mixing Recipes for Portraits* to create my own palette of colors using acrylic mixing paints. Using Dick Blick mixing paints in red, yellow, blue, black, and white, I created different mixtures of colors on index cards with the recipes noted on each index card. The acrylic paint recipes were used to match my models' skin tone and to paint the shoes. The index cards were also the reference from which I matched colors to the tights, leotards, and shirts.

The painting process of the shoes started with setting up my work area. I covered my workspace with plastic sheeting so that I would not stain anything with the paints. The materials for this process are a dish in which to mix paints, a two-inch sponge

paintbrush, a jar with water, newspaper, paper towels, and measuring spoons. For painting, I wore work clothes, an apron, and plastic gloves. First, I began by stuffing the shoes with newspaper so that cotton canvas of the shoe would stretch in order to paint into all the crevices. This also aided in the drying process because the acrylic paint can shrink as it dries making the shoe tighter. The acrylic paint index cards already noted the recipe for the color. For this section I will use my model Chanel as the example. Chanel's paint recipe was $\frac{1}{2}$ teaspoon red, $\frac{1}{2}$ teaspoon blue, one teaspoon yellow, and three teaspoons white. Using the measuring spoons, I portioned out the amounts into a mixing dish and stirred until the paints were completely mixed into a solid color. Using a damp sponge brush, I applied a thin layer of the paint mixture onto the shoe evenly. The moisture helped get into the creases and folds of the shoe. I then covered the base of the shoe and squeezed the elastic parts between my thumb and the brush, stretching the elastic to fully coat it in paint. After the shoes were fully coated in a light layer of paint, I let them dry overnight. The next day, I compared the color of the shoe to the acrylic paint index card that I matched to the model. If the color was correct, I massaged out any of the stiffness the paint may have given the shoe. The lighter the layer of paint, the less stiffness occurred. If the color was too light or dark, I mixed up another batch of the acrylic paint recipe, adding more white or black depending on what the shoes needed. If the color needed to be lighter, I painted another lighter colored coat over the first coat and if it was darker I used a wet sponge brush to add a light coating of the original color to the shoe.

The set up for dyeing for both RIT dyes and fiber reactive dyes is similar. The location should be a well-lit, clean space with ventilation. Ventilation could be an exhaust fan or a space with windows so that air can move freely. The space must have a stove or hot plates to warm up water and a stainless steel sink. Stainless steel is recommended because dyes can stain porcelain and other surfaces. The space should have counter space for your dye jars, spoons, and other tools and hanging space to dry freshly dyed items. I used my apartment kitchen and living room. This is not entirely unusual because most theatre and dance companies do not have their own dye rooms and instead do stovetop dyeing, a common dye technique.

There are many materials needed to set up a space and to protect yourself from the potential hazards of dyeing. Be sure to remove anything that you do not want to get dye on out of the work area. It is important to wear protective clothing because there is always a possibility for spills and dye to splash onto clothing. A person should wear safety gear including rubber gloves, a respirator, and goggles. The tools required for dyeing are a large stainless steel pot, measuring cup, measuring spoons, a candy thermometer, a large mixing spoon, glass jars, cheesecloth, a timer, and a large plastic tub. Keep paper towels or rags on hand for spills. Begin by covering counter space with plastic sheeting or towels. Glass jars should be kept near the stove for easy access to the dyes and the sink should always be kept clean. Prepare the items for dyeing by pre-washing them to remove any chemicals or coatings added by the manufacturer. This will help the dye to disperse evenly through the garment. Costume items must always be wet before adding them into the dye bath to ensure even dye absorption.



Figure 7: Work Area Set Up

The methods for dyeing tights and leotards begin to differ here because of the two separate dyes needed for their fiber contents. In the research section, I discussed the importance of knowing fiber content to determine the types of dyes needed for each fabric. Using the instructions from each dye company, I formulated a recipe by which I would keep the dye directions consistent.

To dye nylon spandex tights, the materials needed are RIT powder dyes, white vinegar, clear laundry detergent and an extra pair of tights to cut test swatches from. RIT recommends for one pound of fabric, use three gallons of water, one tablespoon of

laundry detergent, and one cup of white vinegar. The formula I came up with based on the RIT dye directions was for each pair of tights, I used six cups of water, $\frac{1}{2}$ teaspoon of clear laundry detergent, and $\frac{1}{4}$ cup of white vinegar. The formula was created based on the weight of the fabric. The dye amounts could vary depending on how saturated I needed the color to be.

To prepare the RIT dyes, the first step was to paste out the dyes. Pasting out is a process of dissolving powdered dye into hot water to avoid spotting and uneven dye results. Start by putting two cups of water on the stove to boil. Once it has boiled, pour the two cups of water into a jar. Wearing a respirator, gloves, and goggles, add six teaspoons of powdered dye to the water and stir well. It is especially important to wear safety gear when the dye is in powder form because the dust is fine and can get into your lungs and eyes. RIT dye is a chemical and can do damage with exposure. Using cheesecloth, cover another jar and strain the dye mixture into it. This ensured there were no clumps of dye in the mixture. Repeat the process with the colors needed for each recipe. At this point if there were no open powdered dyes in the room and all the dyes were pasted out, it was safe to take off the respirator. A person may want to keep the respirator on if they are spending a lot of time with their face directly above the dye pot, but with proper ventilation it is safer to remove the respirator.

For my process, I used a large thirty-two quart stainless steel pot. Fill the pot with six cups of room temperature water. First, I stirred in $\frac{1}{2}$ teaspoon of clear laundry detergent to the water. The detergent helps the dye move around the water and through the fabric. Next, I added the dye based on the dye recipe. To determine the recipe, I used

the acrylic paint index card I matched to my model and compared it to the RIT dye swatch samples from the book I created in my fabric dyeing class. For example, my model Chanel's recipe calls for one teaspoon of golden yellow and three teaspoons of taupe. The teaspoon amounts taken from the pasted out dye mixture not the amount of powdered dye used. Stir in the dye, being sure that it is completely dissolved in the dye bath.

Begin warming up the water on a medium-low heat. Cut a small swatch from an extra pair of pre-washed wet tights and let it soak in the mixture for a minute to see the value of the color. This requires a keen eye for color; it is a test to see that you are in the correct range of color. If the swatch looks correct, put the wet pair of tights into the dye bath stirring often and gently. Be sure the temperature of the water stays at 130 degrees Fahrenheit (55 degrees Celsius). RIT dye works best in hot water but it is important that it is not hot enough to shrink the spandex in the tights. Chanel's recipe calls for the tights to soak in the dye bath for three minutes. This was an estimate I made based on how much color the tights took on. After three minutes, I removed the tights from the water and added ¼ cup of white vinegar. In an earlier chapter I explained how RIT was a union dye with acid dye in it. The vinegar helps activate the acid properties of the dyes, ensuring the color bonded with the synthetic nylon fibers. Stirring the vinegar fully into the dye bath, I placed the tights back into the bath for another eight minutes, again estimating how the tights had taken enough color by checking them against the acrylic paint index card that I had matched to Chanel. Then, I pulled the tights from the dye bath and put them in the sink to cool before rinsing them in warm water and detergent and

hanging them to dry. I let the tights cool because the fibers can warp when experiencing rapid changes in temperature. The color appeared darker when wet and eventually lightened to its final color once completely dry.

The dyeing process for the cotton spandex leotards and shirt is similar but uses different materials. These materials are Dharma fiber reactive powder dyes, soda ash, non-iodized salt and an extra leotard from which to cut test swatches. Dharma's instructions recommend that for every pound of fabric, use three gallons of water, three cups of salt, and a third of a cup of soda ash. My formula for the leotards and shirts included six cups of water, an eighth of a cup of salt, and two teaspoons of soda ash. I created the formula based on the weight of the fabric. The dye amounts varied depending on how strong I wanted the color to be. To paste out fiber reactive dyes, I started by putting two cups of water on the stove to warm up to 70 degrees Fahrenheit (21 degrees Celsius). Fiber reactive dyes, also known as cold-water dyes, do not need as much heat as other dyes to be effective. Wearing a respirator, gloves, and goggles, I added six teaspoons of powdered dye to the jar. I then poured a couple tablespoons of water to the jar, creating a thick paste with the dye. Once the powdered dye was completely wet, I poured the remaining water into the jar. Using cheesecloth, I covered another jar and strained the dye mixture into it. This ensured there were no clumps of dye in the dye mixture. Repeat the process with the colors needed for each recipe. Fiber reactive dye is a chemical and should be used safely like the RIT dye. At this point if there is no open powdered dye in the room and all the dye has been pasted, it is safe to take off the respirator.

Again, I used a large thirty-two quart stainless steel pot. First, I filled the pot with six cups of room temperature water. I would then add the dye based on the dye recipe. Similarly to the RIT dyes, I used the acrylic paint index card I matched to my model and compared it to the test swatch samples I created during my preparation phase. Using Chanel as the example again, I used six teaspoons of camel, two teaspoons of golden brown, and $\frac{1}{4}$ teaspoon of golden yellow. The teaspoon amounts taken from the pasted out dye mixture not the amount of powdered dye used. Stir the dye in, being sure that it is completely dissolved in the dye bath. Next, add an eighth of a cup of non-iodized salt to the dye bath. The salt helps the dye separate from the water and absorb into the fabric. Begin warming up the water on a low heat. Cut a small swatch from an extra pre-washed leotard and let it soak in the mixture for a minute to see the value of the color. If the swatch looks correct, put the wet leotard or shirt into the dye bath stirring often and gently. Be sure the temperature of the water remains at 110 degrees Fahrenheit (43 degrees Celsius). Fiber reactive dyes do not need as much heat to be effective. Chanel's recipe calls for the leotard to soak for three minutes before adding soda ash. Again, this estimate was based on how much color the leotard took on in the initial testing process. The soda ash needs to be prepared before it can be added to the dye bath. Simply dissolve two teaspoons of soda ash into three tablespoons of water so that it evenly disperses into the dye bath. After three minutes, I pulled the leotard from the water and added the soda ash mixture. Soda ash is an agent that chemically bonds the dye to the cellulose fiber of the cotton leotard. After stirring the soda ash mixture completely into the dye bath, I put the leotard back into the bath for another five minutes, again estimating that the leotard

was taking enough color by comparing it to the acrylic paint index card that I matched to Chanel. For lighter colors that did not need to absorb too much dye but still needed the color to bond with the fabric, I made a separate soaking tub with six cups of water and two teaspoons of soda ash. Finally, I pulled the leotard from the dye bath and let it cool in the sink before rinsing them in warm water and detergent and hanging them to dry. The color appeared darker when wet and eventually lightened to its final color once completely dry.



Figure 8: Costume Items Laid Out to Dry

After the first round of dyeing and painting, I contacted the models for a color match fitting. I met with the models individually and compared how the dyed and painted items matched with their skin tone. The results were mostly successful although some of the colors needed more saturation or a darker shade. For the leotards, shirts, and tights, the lighter skin tone colors tended to need more tan or peach color in the recipe and the deeper, brown colors required additional time to absorb more color. One by one, I took notes and pictures of how to adjust the colors, whether they used a similar recipe from the original color and soaked in the dye for a longer period of time or by making a large batch of a peach over-dye to give the color more depth. For example, Chanel's tights needed more tan and peach. Using the RIT dye swatch book, I determined that taupe had the color quality I needed. I doubled the water because I did not want the color to be too strong and used the RIT dye method, adding six teaspoons of taupe. I let the tights soak for five minutes before adding ¼ cup of vinegar and letting them soak for eight minutes more. The over-dye recipes are noted on each of the models' recipe pages. Once the costume items went through a second round of dyeing, the skin tone colors were ready.

Coordinating twenty-eight models and my photographer, Timothy Hawkins, for a weekend photo shoot was a challenge but it was met with great success on the 22nd and 23rd of March. Tim's professional consultation helped organize the rehearsal room in the F. Loren Winship Drama building into a professional photo studio. Tim used a Nikon D700 camera with a 50 millimeter 1.4 lens along with a Sekonic light meter and an X-Rite ColorChecker Passport. We rented two soft boxes and strobe lights from Precision

Camera in Austin. Soft boxes are structures that strobe lights sit in to diffuse light evenly. The strobe lights go off wirelessly every time a photograph is taken which is advantageous in helping keep the models cool compared to lighting instruments that are continuously on. The strobe lights are also set to give off a particular amount of light depending on the setting of the camera and light meter, guaranteeing that the lighting would be correct for each model and their skin tone. We hung a ten-foot by twenty-foot white cardstock roll for the photo shoot background. Tim's professional experience was invaluable in helping to get the models comfortable in front of the camera and he truly captured the spirit of each model with his photography. Each model was scheduled for a half hour of camera time with a fifteen-minute call time before their time slot to get dressed. We shot thirteen models the first day of the shoot and fifteen the second, with no absences. Over three thousand photographs later, the shoot was a success and it was time to complete the website.



Figure 9: Photo Shoot Set Up

During the research portion of the project, I purchased a domain name, host server, content manager, and a theme to build the website upon and during the preparation period I built the skeleton of the website. As the items were dyed and painted and the recipe guidelines were finalized, I entered the information into the prepared recipe template. The final parts of building the website were to fill in the proper information and make sure the navigation of the website was simple and stylish.

The finished website is comprised of ten pages and seventy-five posts though I plan to keep adding posts as time allows for additional research to be conducted. The

pages can be accessed through the menu links on the right hand side of the website. Each page hosts a variety of posts. For example, the models' page has twenty-eight posts, each post representing one model of the project. The website has a page that helps users get started, a page to access the how-to tutorials, a page that visually catalogues dancewear companies and the skin tone colored dancewear they provide, and a recommended reading page that links to articles, books, and videos of the research on colorism that I used. Alexander Tronche created the how-to tutorial sheets on Adobe InDesign; I listed out the materials needed with the step-by-step instructions and he designed the printable instruction sheets. The interactive page is a collection of skin tone swatches sent in by real users to create a visual representation of how many different colors of nude there are. There is also an about the project page with a brief autobiography, and a page for website users to contact me if they have any questions or comments.

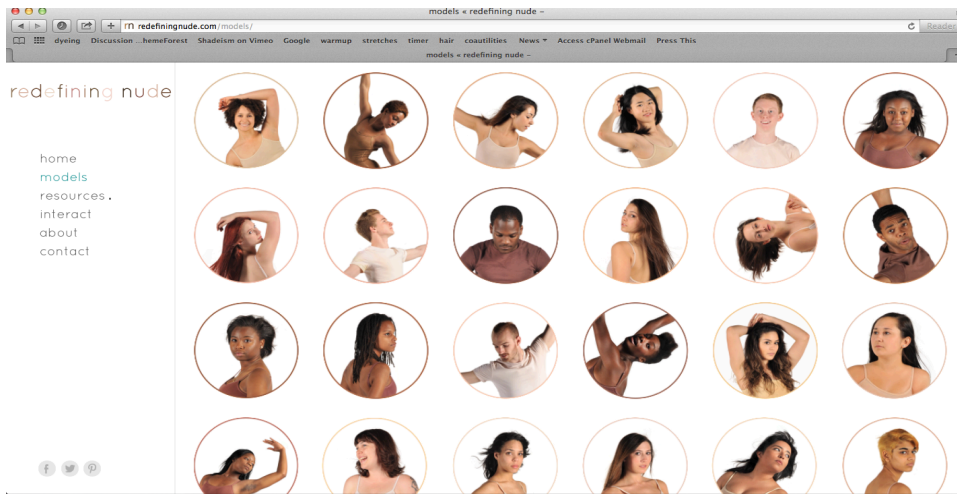


Figure 10: Screenshot of Models Page

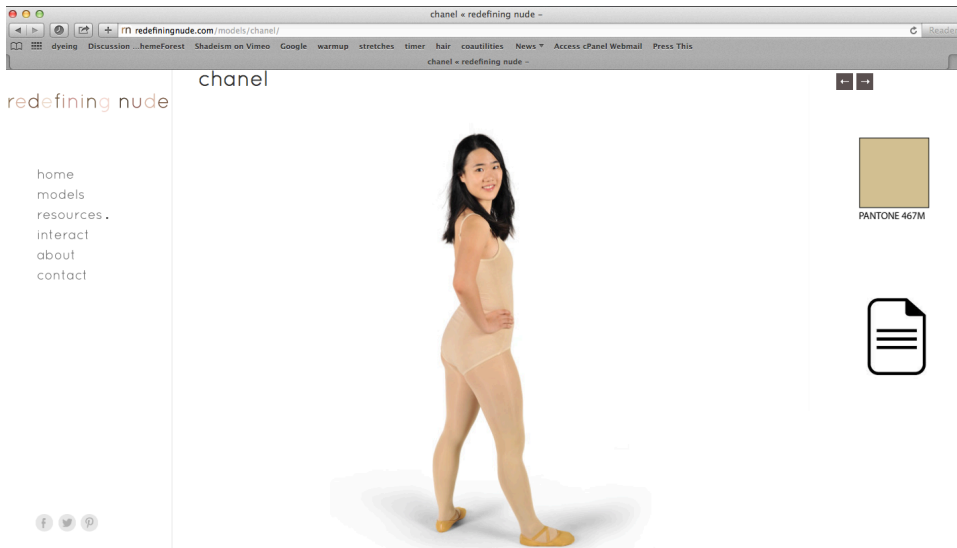


Figure 11: Screenshot of Model Chanel's Page

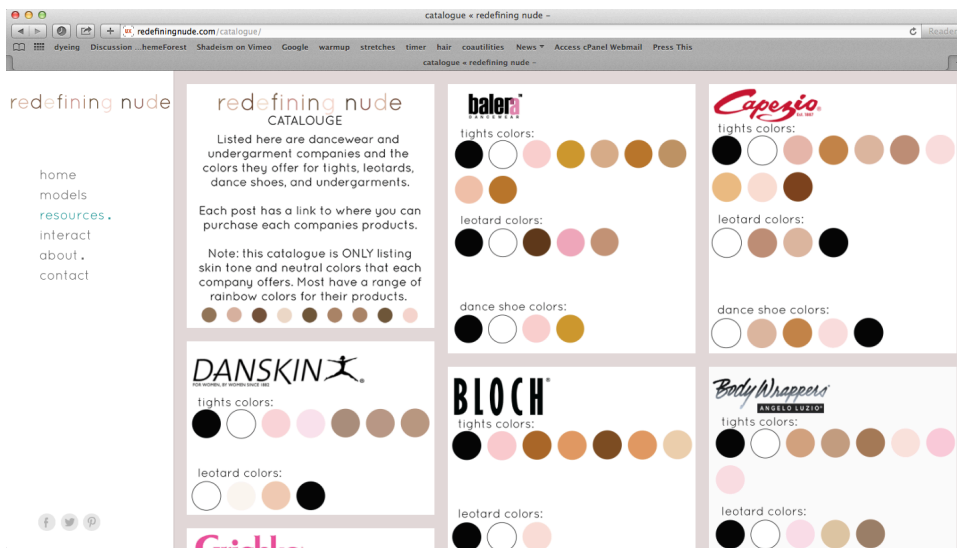


Figure 12: Screenshot of Catalogue Page

rec. reading ← redefining nude

redefining nude

home
models
resources.
interact
about.
contact

Models of Color at New York Fashion Week

Race	Percentage
White Models	78.69%
Black Models	9.25%
Asian Models	7.2%
Latina Models	2.12%
Other	0.45%

Fall-Winter 2014 Season

NY Fashion Week Report: Model Racial Diversity Has Not Improved

The blog Jezebel has tracked the New York Fashion Week's racial diversity since 2006.

• read more

“You’re Really Pretty... For A DARK SKIN GIRL”

© Kiyun Kim

j.n. salters writes about the politics of being dark skinned in today's society and New York photographer Kiyun Kim documents everyday racism.

Nina Jablonski

Nina Jablonski is an anthropologist, paleobiologist, professor at Penn State, and writer who is an expert in the evolution of skin and skin color.

• read more

Figure 13: Screenshot of Recommended Reading Page

Chapter 5: Reflection

Redefining Nude culminated in the completion of the website. The experience challenged my skills as an academic, craftsperson, graphic designer, and project manager. As an academic, I learned about the culture of colorism, which helped me to embrace my work. In my role as craftsperson, I practiced patience and respect for the art of dyeing. Dyeing and painting became a meditation, a practice that could not be rushed or forced. My new role as graphic and web designer proved that technology was not far out of reach. I was surprised at how quickly I was able to absorb the information, practice new techniques, and apply my aesthetic to the final design of the website. As project manager, I was able to utilize two of my strongest skills, my organization and social networking abilities.

The project proved a success, though met with its own challenges. Originally, I had planned to use fifty models for the project. Due to budget restrictions, the number of models who volunteered, and the amount of models who had similar skin tones, I found it best to pare down to twenty-eight varied skin toned models. It is possible to add more models in the future because the website framework allows for easy editing. I plan to keep adding models to the project and continue developing content for the website.

Another challenge for the project was trying to get the colors to match the models as precisely as possible. It is difficult to base a skin color off of a single color swatch since individual bodies have a variation of color. The photo shoot also took place after spring break and some models that travelled for vacation developed a tan. Further, skin colors can change rapidly and are also affected by heat or blood flow. This explains some

of the discrepancies in colors. I noticed that my results were similar to Brazilian photographer Angélica Dass' *Humanae* project. Dass photographs portraits and sets the background to a Pantone-colored background. The backgrounds corresponded to a digital pixel taken from the model's skin tone. The solid backgrounds reflect the general color of the persons' skin tone but alone cannot possibly take into account all of the different color variations of a person's skin tone.



Figure 14: Angélica Dass' *Humanae* Project

Both of the wardrobe departments of Dance Theatre of Harlem and American Ballet Theatre explained to me that the most important consideration for dyeing costume items to match skin tone is that they need for the costume items to look like skin from the audience. In this sense, my results were very effective for theatre spaces under white lights. If I were to do this project again, I would love to work with a lighting designer

and test the “nudes” under different light sources. If I were to recreate this project, I would also have dyed pre-dyed items rather than creating each recipe for white costume items. The wardrobe department of Dance Theatre of Harlem uses this method. White fabrics tend to dry very light colored and maintain a white tone to them. It would have been easier to achieve some of the darker colors and more depth of color if I had started with a colored base.

During the process of producing this project I discovered not only how to redefine nude, but also how to redefine my own identity. This project was partly inspired by the years of insecurity I have felt with the color of my own skin. Sharing this experience with this project’s models, collaborators, and supporters taught me that I am not alone in feeling uncomfortable in my skin. Redefining Nude has helped me embrace my own skin color. My hope is that it will do the same for future users of Redefining Nude too.

Appendix A: Budget

Things I need to buy	Quantity	Price	Total
leotards	30	\$17.00	\$510.00
tights	30	\$11.00	\$330.00
canvas shoes	30	\$16.00	\$480.00
power net	5	\$7.00	\$35.00
paints			
white	2	\$10.92	\$21.84
black	1	\$10.92	\$10.92
red	1	\$10.92	\$10.92
blue	1	\$10.92	\$10.92
yellow	1	\$10.92	\$10.92
dyes	10	\$50.66	\$50.66
lights	1	\$112.50	\$112.50
softboxes	2	\$22.50	\$45.00
lightmeter	1	\$22.50	\$22.50
photographer	1	\$250	\$250
web developer	1	\$0	\$0.00
hard drive	1	\$75	\$75
url	1	\$12.34	\$12.34
theme	1	\$47.00	\$47.00
web host	1	\$54	\$54
		total	\$2,089.21
fundraised			\$1,962.92

Things I have bought	Quantity	Price
url	1	\$12.34
web host	1	\$54
theme	1	47
leotards	3	47.37
canvas shoes	2	\$34.62
tights	3	\$28.20
info template	1	\$14
16 qt pot	1	\$12
foam brushes	1	\$2
tongs	1	\$3
vinegar	1	\$2
salt	1	\$0.40
fiber reactive dyes		\$50.66
acrylic paints		\$82.30
leotards/tights/shoes		\$755.20
mens tights		\$108.75
pantone		\$59.95
leotards/tights/shoes		\$186.04
leotards/tights/shoes		\$376.54
returns		(\$32.12)
lights		\$168.06
returns		(\$47.39)
leos/shirt		\$32.69
thank you cards		\$30.00
photographer		\$250
total		\$2,277.73

Appendix B: Recruitment Flyer

redefining nude

reconstructing the meaning of the color "nude"

volunteer models of every
skin tone needed.

- Volunteers will have their skin tone color matched to clothing.
- Photos of volunteer models will be used on redefiningnude.com, an online resource for people to find dye recipes to match their own skin tones.
- Volunteer models will be compensated.

for more information e-mail Sweta Vakani at
redefiningnude@gmail.com



Appendix C: Model Consent Form

Consent for Participation in Research

Title: redefining nude

Introduction

The purpose of this form is to provide you information that may affect your decision as to whether or not to participate in this research study. The person performing the research will answer any of your questions. Read the information below and ask any questions you might have before deciding whether or not to take part. If you decide to be involved in this study, this form will be used to record your consent.

Purpose of the Study

You have been asked to participate in a study about color matching a variety of fabrics to many different peoples skin colors. The purpose of this study is to create an online resource where people may find the tools and techniques to dye match skin tones to different fabrics.

What will you to be asked to do?

If you agree to participate in this study, you will be asked to:

- Provide a recent photograph of yourself.
- Provide sizes for a leotard, tights, and shoes.
- Attend one fitting to match your skin color.
- Model dyed items for a photo shoot.

This study will take two months from start to finish and will include approximately 50 study participants.

Your participation will be photographed.

What are the risks involved in this study?

There are no foreseeable risks to participating in this study.

What are the possible benefits of this study?

You will receive no direct benefit from participating in this study; however, this resource will give costumers and other interested parties the ability to match skin tones on different fabrics with dye.

Do you have to participate?

No, your participation is voluntary. You may decide not to participate at all or, if you start the study, you may withdraw at any time. Withdrawal or refusing to participate will not affect your relationship with The University of Texas at Austin in anyway.

If you would like to participate please sign and return this form to Sweta Vakani.

You will receive a copy of this form.

Will there be any compensation?

You will receive the clothing items dyed to match your skin color, your own personal skin color dye recipes, and a CD of unretouched photographs from the photo shoot. Photographs taken can be used for personal or portfolio use only. Compensation will occur after your scheduled photo shoot.

How will your privacy and confidentiality be protected if you participate in this research study?

The privacy and the confidentiality of your data will be protected by the researcher. All email addresses, phone numbers, names, clothing sizes, and other personal data will be kept in a password locked excel sheet only accessible to Sweta Vakani.

If you choose to participate in this study, you will be photographed. Any photograph taken can be used on the website. Any photographs taken will be stored securely on a password locked hard drive that only the researcher and photographer may access. All photographs of the model will be released to the model after the photo shoot. Photograph CD's will be given directly to the participant in person by Sweta Vakani. Models may use photographs for personal or portfolio use only.

Whom to contact with questions about the study?

Prior, during or after your participation you can contact the researcher Sweta Vakani at (732) 580-8321 or send an email to redefiningnude@gmail.com for any questions or if you feel that you have been harmed.

Participation

If you agree to participate sign these forms and return to Sweta Vakani. Forms can be returned in person at the F. Loren Winship Drama Building in the Costume Shop. Forms may also be scanned in and emailed to redefiningnude@gmail.com. Forms may also be mailed to Sweta Vakani, 500 Elmwood Place Apt #4, Austin, TX 78705.

Signature

You have been informed about this study's purpose, procedures, possible benefits and risks, and you have received a copy of this form. You have been given the opportunity to ask questions before you sign, and you have been told that you can ask other questions at any time. You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights.

NOTE: Include the following if recording is optional:

- I agree to be photographed.
- I do not want to be photographed.

Printed Name

Signature

Date

As a representative of this study, I have explained the purpose, procedures, benefits, and the risks involved in this research study.

Print Name of Person obtaining consent

Signature of Person obtaining consent

Date

Appendix D: How To Tutorial Sheets

HOW TO DYE-AGRAM

redefining nude

LEOTARD

1. WHAT YOU NEED



SAFETY FIRST

- A** Goggles
- B** Gloves
- C** Apron
- D** Respirator

CLOTH & PAPER

- E** Paper Towels
- F** Cheesecloth
- G** Plastic Sheeting

EQUIPMENT

- H** Stainless Steel Sink
- I** Burner or Stove

CONTAINERS

- J** Large Pot
- K** Jars
- L** Plastic Tub

CHEMICALS

- M** Soda Ash
- N** Clear Detergent
- O** Non-Iodized Salt
- P** Fiber Reactive Dyes

MEASURING

- Q** Measuring Spoons
- R** Candy Thermometer
- S** Timer
- T** Long Stirring Spoon
- U** Measuring Cup

2. PREPARE YOUR AREA

Place a plastic sheet or garbage bag down to cover your work area.

Keep the jars near the burners or stove for easy access to the dyes.

Keep the sink clear or use a plastic tub with water and detergent for washing the items.

Put on your goggles, gloves, apron and respirator.



HOW TO

DYE-AGRAM

redefining nude

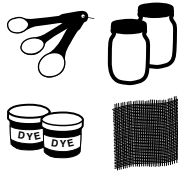
LEOTARD

CONTINUED

3. PREPARE YOUR MATERIALS

Prewash your leotards or shirts in warm water and laundry detergent. Do not dry. The leotard must be wet for dyeing.

To paste out the dyes needed for the recipe you have chosen:



Heat up 2 cups of water to a light boil

Add 6 teaspoons of dye to a jar

Pour a few tablespoons of water into the jar, creating a thick paste with the dye

Pour the remaining water into the jar

Using cheesecloth, cover another jar and strain any big clumps of dye from the dye solution

4. READY TO DYE

Place pot on stove and fill with six cups of water.

Add dye to the pot and stir well to completely dissolve the dye solution.

Stir in 2 tablespoons of non-iodized salt.

Add wet leotard or shirt to the dye bath and begin warming up the water.

Use your thermometer to be sure the temperature stays close to 110 degrees Fahrenheit (43 Celsius), paying attention to the time noted on the recipe. Gently stir often.

To create soda ash mixture, dissolve 2 teaspoons of ash into 3 tablespoons of warm water. Pull leotard from the bath before adding the soda ash mixture into the pot.

Place the leotard back into the dye bath for the time allotted and stir.

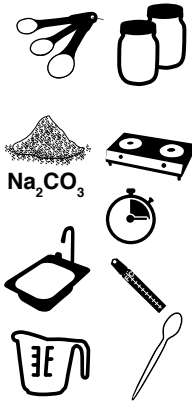
If the garment seems to be absorbing too much color, set aside a tub with 6 cups of warm water and 2 teaspoons of soda ash dissolve and let the garment soak for the time listed in the recipe.

Remove leotard or shirt from the bath and let them cool before rinsing them with cold water and detergent.

Hang to dry. The color will lighten as it dries.

HELPFUL HINT

Use a sample swatch to test if the color is right before dyeing your leotards.



YOU'RE FINISHED!

HOW TO DYE-AGRAM TIGHTS

redefining nude

1. WHAT YOU NEED



SAFETY FIRST

- A Goggles
- B Gloves
- C Apron
- D Respirator

CLOTH & PAPER

- E Paper Towels
- F Cheesecloth
- G Plastic Sheeting

EQUIPMENT

- H Stainless Steel Sink
- I Burner or Stove

CONTAINERS

- J Large Pot
- K Jars
- L Plastic Tub

CHEMICALS

- M White Vinegar
- N Clear Detergent
- O All-Purpose Dye

MEASURING

- P Measuring Spoons
- Q Candy Thermometer
- R Timer
- S Long Stirring Spoon
- T Measuring Cup

2. PREPARE YOUR AREA



Place a plastic sheet or garbage bag down to cover your work area.

Keep the jars near the burners or stove for easy access to the dyes.

Keep the sink clear or use a plastic tub with water and detergent for washing the items.

Put on your goggles, gloves, apron and respirator.

HOW TO DYE-AGRAM TIGHTS

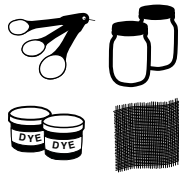
redefining nude

CONTINUED

3. PREPARE YOUR MATERIALS

Prewash your tights in warm water and laundry detergent. Do not dry. The tights must be wet for dyeing.

To paste out the dyes needed for the recipe you have chosen:



Boil water

Pour 2 cups of boiling water into a jar

Wearing your respirator, add 6 teaspoons of the powdered dye to the water and stir well

Cover another jar with cheesecloth and strain the dye of any large clumps

4. READY TO DYE

Place pot on stove and fill with six cups of water.

Add 1/2 teaspoon of laundry detergent to the water.

Add dye to the pot and stir well to completely dissolve the dye solution.

Add wet tights to the dye bath and begin warming up the water.

Use your thermometer to be sure the temperature stays close to 130 degrees Fahrenheit (54 Celsius), paying attention to the time noted on the recipe.

Gently stir often.

Pull the tights up from the dye bath. Stir in 1/4 cup white vinegar.

Place the tights back into the water for the rest of the time allotted.

Remove tights from the bath. Allow them to cool before rinsing them with cold water and detergent.

Hang to dry. The color will lighten as it dries.

HELPFUL HINT

Use a sample swatch to test if the color is right before dyeing your tights.

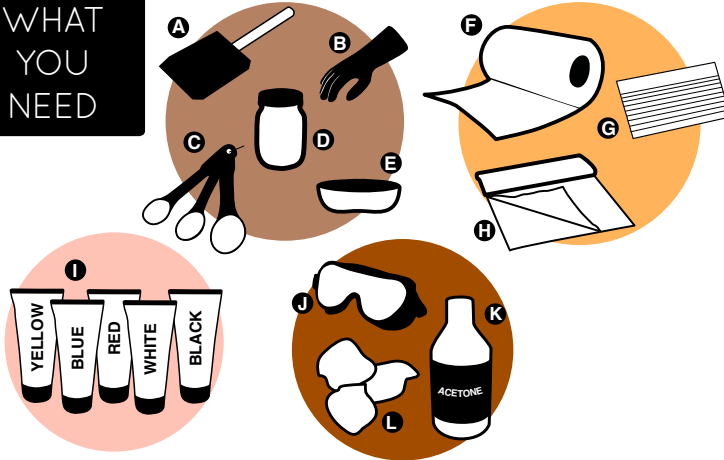


YOU'RE FINISHED!

HOW TO PAINT-AGRAM SHOES

redefining nude

WHAT YOU NEED



EQUIPMENT

- A Sponge Brush
- B Gloves
- C Measuring Spoons
- D Jar with Water
- E Paper Towels

PLASTIC & PAPER

- F Paper Towels
- G Index Cards
- H Plastic Sheeting

ACRYLIC PAINT

- I Red, Blue, Yellow, Black and White

FOR LEATHER

- J Goggles
- K Acetone
- L Cotton Balls

WHAT YOU DO

Place a plastic sheet or garbage bag down to cover your work area. Put on your gloves.

Find the recipe that closely matches the color you are trying to match and mix a small batch for testing.

Test the mixed color on a note card. Wait for the paint to dry. The dry color will come out lighter than when first painted.

If you are painting leather, you will need to strip the coating on the shoe by wiping them with cotton balls dipped in hardware store-grade acetone. Be sure to wear goggles and work in a ventilated area.



Stuff the shoes with newspaper or tissue paper.

Paint a light layer over the shoes using a damp sponge brush. You may want to use a small paintbrush to get into small creases.

Squeeze the elastic parts of the shoe between the sponge brush and your finger, stretching the elastic as you get full coverage.

Make sure the coats are even, wait for the paint to dry and check to see if you missed any spots.

The shoes may feel a little stiff after the paint dries. Gently massage them until they regain flexibility.

YOU'RE FINISHED!

Appendix E: Model Recipe Guidelines

redefining nude

anna recipe



PANTONE 468M

shoes:

½ tsp. red
½ tsp. blue
1 tsp. yellow
4 tsp. white

tights:

2 tsp. taupe
½ tsp. tan

Add vinegar at 3 minutes

Let soak for 10 more minutes

Over-dye

15 cups water
6 tsp. taupe

Add vinegar at 5 minutes

Let soak for 8 more minutes

leotard:

1 tsp. golden yellow
7 tsp. camel
3 tsp. peach

Add soda ash mixture
at 3 minutes

Let soak for 5 more
minutes

Over-dye

15 cups water
5 tsp. peach
3 tsp. camel

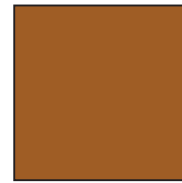
Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



redefining nude

brittany recipe



PANTONE 7512M

shoes:

1 tsp. red
1 tsp. blue
2 tsp. yellow
½ tsp. white

tights:

3 tsp. tan
¼ tsp. black
6 tsp. taupe
2 tsp. yellow

Add vinegar at 3 minutes

Let soak for 12 more minutes

Over-dye

15 cups water
10 tsp. tan

Add vinegar at 5 minutes

Let soak for 10 more minutes

leotard:

6 tsp. dark brown
3 tsp. camel
5 tsp. golden yellow

Add soda ash mixture
at 3 minutes.

Let soak for 10 more
minutes.

Over-dye

15 cups water
10 tsp. golden brown
3 tsp. chocolate brown

Add soda ash mixture
at 5 minutes.

Let soak for 20 more minutes.



redefining nude

cassandra recipe



PANTONE 7502M

shoes:

1 tsp. red
1 tsp. blue
1 tsp. yellow
2 tsp. white

tights:

2 tsp. taupe
1 tsp. tan
1 tsp. golden yellow

Add vinegar at 3 minutes

Let soak for 8 more minutes

Over-dye

15 cups water
6 tsp. taupe

Add vinegar at 5 minutes

Let soak for 8 more minutes

leotard:

6 tsp. camel
2 tsp. peach

Add soda ash mixture
at 3 minutes

Let soak for 10 minutes

Over-dye

15 cups water
15 tsp. camel
3 tsp. peach

Add soda ash mixture
at 5 minutes.

Let soak for 5 minutes.



redefining nude chanel recipe



PANTONE 467M

shoes:

½ tsp. red
½ tsp. blue
1 tsp. yellow
3 tsp. white

tights:

1 tsp. golden yellow
3 tsp. taupe

Add vinegar at 3 minutes

Let soak for 5 more minutes

Over-dye

15 cups water
6 tsp. taupe

Add vinegar at 5 minutes

Let soak for 8 more minutes

leotard:

6 tsp. camel
¼ tsp. golden yellow
2 tsp. golden brown

Add soda ash mixture
at 3 minutes.

Let soak for 5 more
minutes.

Over-dye

15 cups water
15 tsp. camel
3 tsp. peach

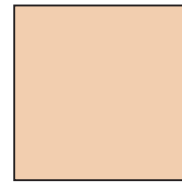
Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



redefining nude

christian b. recipe



PANTONE 475M

shoes:

½ tsp. red
¼ tsp. blue
¼ tsp. yellow
4 tsp. white

tights:

2 tsp. rose pink
2 tsp. tan

Add vinegar at 1 minute

Let soak for 3 minutes

shirt:

½ tsp. golden yellow
1 tsp. camel
1 tsp. peach

Add soda ash mixture
at 2 minutes

Move garment to water
and soda ash mixture



redefining nude

christian h. recipe



PANTONE 477M

shoes:

1 tsp. red
1 tsp. blue
½ tsp. yellow
¼ tsp. white

tights:

2 tsp. cocoa brown
¼ tsp. navy blue
2 tsp. rose pink
2 golden yellow

Add vinegar at 3 minutes

Let soak for 10 minutes

Over-dye

15 cups water
15 tsp. cocoa brown

Add vinegar at 5 minutes

Let soak for 15 more minutes

leotard:

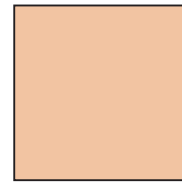
5 tsp. chocolate brown
5 tsp. dark brown
½ tsp. black

Add soda ash mixture
at 5 minutes.

Let soak for 25 minutes.



redefining nude claire recipe



PANTONE 474M

shoes:

1 tsp. red
½ tsp. yellow
½ tsp. blue
3 tsp. white

leotard:

1 tsp. golden yellow
1 tsp. peach

Let soak for 2 minutes

Move garment to water
and soda ash mixture.

tights:

3 tsp. rose pink
2 tsp. taupe

Add vinegar at 3 minutes

Let soak for 3 minutes more



redefining nude

connor recipe



PANTONE 4685M

shoes:

¼ tsp. red
¼ tsp. yellow
1 tsp. blue
3 tsp. white

tights:

3 tsp. taupe
1 tsp. yellow
½ tsp. pink

Add vinegar at 2 minutes

Let soak for 5 minutes

shirt:

½ tsp. golden yellow
1 tsp. chocolate brown

Add soda ash mixture
after 2 minutes

Let soak for 8 minutes

Over-dye

15 cups water
5 tsp. peach
3 tsp. camel

Add soda ash mixture
at 5 minutes.

Let soak for 5 minutes.



redefining nude d'lonte recipe



PANTONE 4695M

shoes:

2 tsp. red
2 tsp. blue
2 tsp. yellow
1/8 tsp. white

tights:

5 tsp. dark brown
5 tsp. golden yellow
5 tsp. cocoa brown
1 tsp. black

Add vinegar at 5 minutes

Let soak for 15 more minutes

Over-dye

15 cups water
15 tsp. cocoa brown

Add vinegar at 5 minutes

Let soak for 30 more minutes

shirt:

6 tsp. dark brown
2 tsp. olive drab
1 tsp. black

Add soda ash mixture
at 2 minutes.

Let soak for 15 more
minutes.

Over-dye

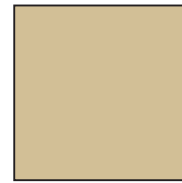
15 cups water
15 tsp. dark brown
1 tsp. black

Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



redefining nude georgina recipe



PANTONE 7502M

shoes:

½ tsp. red
½ tsp. blue
½ tsp. yellow
1 ½ tsp. white

tights:

3 tsp. tan
¼ tsp. dark brown
Add vinegar at 3 minutes

Let soak for 5 more minutes

Over-dye

15 cups water
6 tsp. taupe

Add vinegar at 5 minutes

Let soak for 8 more minutes

leotard:

4 tsp. camel
1 tsp. peach

Add soda ash mixture
at 2 minutes

Let soak for 5 more minutes

Over-dye

15 cups water
15 tsp. camel
3 tsp. peach

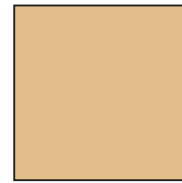
Add soda ash mixture
at 5 minutes.

Let soak for 5 minutes.



redefining nude

isabel recipe



PANTONE 7508M

shoes:

¼ tsp. red
¼ tsp. blue
½ tsp. yellow
3 white

tights:

3 tsp. taupe
½ tsp. rose pink
Add vinegar at 5 minutes
Let sit for 10 more minutes
Over-dye
15 cups water
6 tsp. taupe
Add vinegar at 5 minutes
Let soak for 8 more minutes

leotard:

3 tsp. camel
6 tsp. golden brown
3 tsp. golden yellow
Let soak for 3 minutes
Move garment to water
and soda ash mixture.
Over-dye
15 cups water
15 tsp. camel
3 tsp. peach
Add soda ash mixture at 5 minutes.
Let soak for 5 minutes.



redefining nude johnny recipe



PANTONE 463M

shoes:

1 tsp. red
2 tsp. blue
1 tsp. yellow
½ tsp. white

tights:

2 tsp. dark brown
3 tsp. golden yellow
2 tsp. tan
½ tsp. navy blue

Add vinegar at 3 minutes

Let soak for 10 more minutes

Over-dye

15 cups water
10 tsp. dark brown

Add vinegar at 5 minutes

Let soak for 5 more minutes

shirt:

3 tsp. olive drab
6 tsp. dark brown
1/8 tsp. navy blue

Add soda ash mixture
at 3 minutes.

Let soak for 10 more
minutes.

Over-dye

15 cups water
10 tsp. golden brown
3 tsp. chocolate brown

Add soda ash mixture at
5 minutes.

Let soak for 15 minutes.



redefining nude

jossina recipe



PANTONE 1545M

shoes:

¾ tsp. red
1 ½ tsp. blue
1 ½ tsp. yellow
1/8 tsp. white

tights:

3 tsp. yellow
3 tsp. cocoa brown

Add vinegar at 3 minutes

Let soak for 9 more minutes

Over-dye

15 cups water
15 tsp. cocoa brown

Add vinegar at 5 minutes

Let soak for 15 more minutes

leotard:

10 tsp. dark brown
5 tsp. golden yellow
2 tsp. olive drab

Add soda ash mixture
at 3 minutes

Let soak for 8 more
minutes

Over-dye

15 cups water
15 tsp. dark brown
1 tsp. black

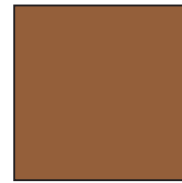
Add soda ash mixture
at 5 minutes.

Let soak for 15 minutes.



redefining nude

karla recipe



PANTONE 4635M

shoes:

1 tsp. red
1 tsp. blue
½ tsp. yellow
½ tsp. white

tights:

2 tsp. cocoa brown
2 tsp. taupe

Add vinegar at 3 minutes

Let soak for 7 more minutes

Over-dye

15 cups water
15 tsp. cocoa brown

Add vinegar at 5 minutes

Let soak for 15 more minutes

leotard:

½ tsp. golden brown
4 tsp. camel
1 tsp. peach

Add soda ash mixture
at 2 minutes

Let soak for 10 more
minutes

Over-dye

15 cups water
15 tsp. dark brown

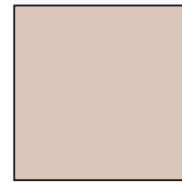
Add soda ash mixture
at 5 minutes.

Let soak for 15 minutes.



redefining nude

kelsey recipe



PANTONE 4755M

shoes:

¼ tsp. red
¼ tsp. blue
1/8 tsp. yellow
3 ½ tsp. white

tights:

2 tsp. taupe
1 tsp. pink

Add vinegar at 1 minute

Let soak for 3 more minutes

shirt:

½ tsp. golden yellow
1 tsp. chocolate brown
1 tsp. peach

Add soda ash mixture
at 2 minutes

Move garment to water
and soda ash mixture.

Over-dye

15 cups water
15 tsp. camel
3 tsp. peach

Add soda ash mixture
at 5 minutes.

Let soak for 5 minutes.



redefining nude ladonna recipe



PANTONE 476M

shoes:

2 tsp. red
2 tsp. blue
1 tsp. yellow

tights:

3 tsp. dark brown
½ tsp. navy blue
1 tsp. yellow

Add vinegar at 5 minutes

Let soak for 15 more minutes

Over-dye

15 cups water
15 tsp. cocoa brown

Add vinegar at 5 minutes.

Let soak for 15 more minutes.

leotard:

8 tsp. dark brown
1 tsp. black

Add soda ash mixture
at 2 minutes.

Let soak for 10 more minutes.

Over-dye

15 cups water
15 tsp. dark brown
1 tsp. black

Add soda ash mixture
at 5 minutes.

Let soak for 30 minutes.



redefining nude

lizzette recipe



PANTONE 721M

shoes:

½ tsp. red
½ tsp. yellow
¼ tsp. blue
2 tsp. white

tights:

6 tsp. taupe
6 tsp. tan

Add vinegar at 5 minutes

Let soak for 7 more minutes

Over-dye

15 cups water
5 tsp. rose pink
5 tsp. golden yellow
3 tsp. taupe

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

6 tsp. camel
2 tsp. golden yellow
3 tsp. golden brown

Add soda ash mixture
at 3 minutes

Let soak for 5 minutes

Over-dye

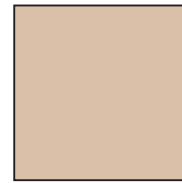
15 cups water
10 tsp. camel
3 tsp. peach
3 tsp. golden yellow

Add soda ash mixture
at 5 minutes.

Let soak for 5 minutes.



redefining nude madeline recipe



PANTONE 4675M

shoes:

½ tsp. red
¼ tsp. blue
½ tsp. yellow
4 tsp. white

tights:

6 tsp. taupe
6 tsp. tan

Add vinegar at 3 minutes

Let soak for 3 more minutes

Over-dye

15 cups water
10 tsp. taupe
4 tsp. rose pink

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

6 tsp. camel
2 tsp. peach

Add soda ash mixture
at 3 minutes

Let soak for 5 more
minutes.

Over-dye

15 cups water
5 tsp. peach
3 tsp. camel

Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



redefining nude

nikah recipe



PANTONE 478M

shoes:

½ tsp. red
½ tsp. blue
1 tsp. yellow
1/8 tsp. white

tights:

9 tsp. tan
9 tsp. taupe
2 tsp. yellow

Add vinegar at 5 minutes

Let sit for 15 more minutes

Over-dye

15 cups water
15 tsp. cocoa brown

Add vinegar at 5 minutes

Let soak for 15 more minutes

leotard:

6 tsp. camel
1 tsp. dark brown

Add soda ash mixture
at 3 minutes

Let soak for 8 minutes

Over-dye

15 cups water
15 tsp. dark brown

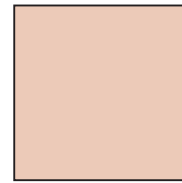
Add soda ash mixture
at 5 minutes.

Let soak for 15 minutes.



redefining nude

rachel recipe



PANTONE 489M

shoes:

¼ tsp. red
1/8 tsp. blue
¼ tsp. yellow
3 ½ tsp. white

tights:

½ tsp. rose pink
1 tsp. taupe
1 tsp. tan

Add vinegar at 1 minute

Let soak for 3 more minutes

Over-dye

15 cups water
10 tsp. taupe
4 tsp. rose pink

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

3 tsp. peach
1 tsp. camel

Add soda ash mixture
at 1 minute

Let soak for 3 minutes

Over-dye

15 cups water
5 tsp. peach
3 tsp. camel

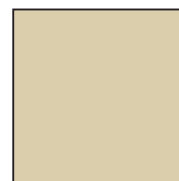
Add soda ash mixture
at 5 minutes.

Let soak for 3 minutes.



redefining nude

rasely recipe



PANTONE 7501M

shoes:

½ tsp. red
1 tsp. blue
½ tsp. yellow
4 tsp. white

tights:

2 tsp. taupe
2 tsp. tan

Add vinegar at 3 minutes

Let soak for 5 more minutes

Over-dye

15 cups water
6 tsp. taupe

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

2 tsp. golden brown
4 tsp. camel
1 tsp. khaki

Add soda ash mixture
at 3 minutes.

Let soak for 5 more
minutes.

Over-dye

15 cups water
15 tsp. camel
3 tsp. peach

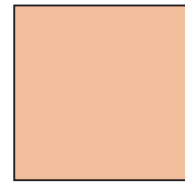
Add soda ash mixture
at 5 minutes.

Let soak for 5 minutes.



redefining nude

sarah grace recipe



PANTONE 473M

shoes:

1 tsp. red
½ tsp. blue
½ tsp. yellow
4 tsp. white

tights:

½ tsp. pink
1 tsp. tan
2 tsp. taupe

Add vinegar at 1 minute

Let soak for 3 minutes more

Over-dye

15 cups water
10 tsp. taupe
4 tsp. rose pink

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

2 tsp. golden brown
4 tsp. camel
2 tsp. peach

Add soda ash mixture
at 2 minutes

Move garment to water
and soda ash mixture.

Over-dye

15 cups water
5 tsp. peach
3 tsp. camel

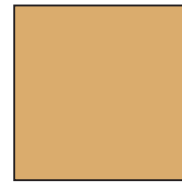
Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



redefining nude

selene recipe



PANTONE 7509M

shoes:

½ tsp. red
½ tsp. blue
1 tsp. yellow
1 tsp. white

tights:

3 tsp. golden yellow
4 tsp. taupe
Add vinegar for 3 minutes
Let soak for 6 more minutes
Over-dye
15 cups water
6 tsp. taupe
Add vinegar at 5 minutes
Let soak for 8 more minutes

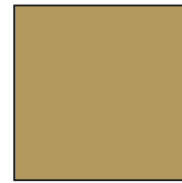
leotard:

6 tsp. camel
¼ tsp. golden yellow
2 tsp. golden brown
Add soda ash mixture at 5 minutes
Let soak for 5 more minutes.
Over-dye
15 cups water
15 tsp. camel
3 tsp. peach
Add soda ash mixture at 5 minutes.
Let soak for 10 minutes.



redefining nude

sneha recipe



PANTONE 465M

shoes:

1 tsp. red
1 tsp. blue
1 tsp. yellow
1 tsp. white

tights:

3 tsp. taupe
2 tsp. golden yellow
Add vinegar at 3 minutes
Let soak for 10 minutes

leotard:

4 tsp. golden yellow
2 tsp. chocolate brown

Add soda ash mixture
at 3 minutes

Let soak for 5 more minutes.

Over-dye

15 cups water
15 tsp. dark brown

Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



redefining nude taylor recipe



PANTONE 4665M

shoes:

1 tsp. red
½ tsp. blue
1 tsp. yellow
1 tsp. white

tights:

3 tsp. taupe
3 tsp. tan
1 tsp. rose pink
1 tsp. golden yellow

Add vinegar at 5 minutes

Let soak for 10
more minutes

Over-dye

15 cups water
5 tsp. rose pink
5 tsp. golden yellow
3 tsp. taupe

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

6 tsp. camel
¼ tsp. golden yellow
2 tsp. golden brown
¼ tsp. khaki

Add soda ash mixture
at 3 minutes

Let soak for 8
more minutes

Over-dye

15 cups water
10 tsp. camel
3 tsp. peach
3 tsp. golden yellow

Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



redefining nude tyler recipe



PANTONE 4625M

shoes:

½ tsp. red
1 tsp. blue
½ tsp. yellow
1/8 tsp. white

tights:

3 tsp. dark brown
1 tsp. golden yellow

Add vinegar at 3 minutes

Let soak for 15 more minutes

Over-dye

15 cups water
10 tsp. dark brown

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

10 tsp. dark brown
5 tsp. olive
2 tsp. golden yellow

Add soda ash mixture
at 2 minutes

Let soak for 10 more minutes.

Over-dye

15 cups water
10 tsp. golden brown
3 tsp. chocolate brown

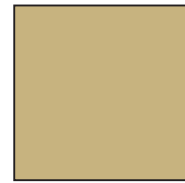
Add soda ash mixture at
5 minutes.

Let soak for 15 minutes.



redefining nude

veronica recipe



PANTONE 466M

shoes:

½ tsp. red
½ tsp. blue
1 tsp. yellow
2 tsp. white

tights:

5 tsp. taupe
1 tsp. golden yellow
½ tsp. tan

Add vinegar at 5 minutes

Let soak for 10 minutes more

Over-dye

15 cups water
6 tsp. taupe

Add vinegar at 5 minutes

Let soak for 8 more minutes

leotard:

2 tsp. golden brown
4 tsp. camel

Add soda ash mixture
at 3 minutes

Let soak for 5 more
minutes

Over-dye

15 cups water
15 tsp. camel
3 tsp. peach

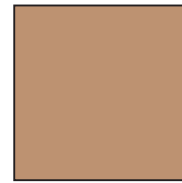
Add soda ash mixture
at 5 minutes.

Let soak for 5 minutes.



redefining nude

vivian recipe



PANTONE 4655M

shoes:

1 tsp. red
½ tsp. blue
1 tsp. yellow
2 tsp. white

tights:

4 tsp. taupe
½ tsp. cocoa brown
2 tsp. golden yellow

Vinegar at 5 minutes

Let soak for 10 minutes

Over-dye

15 cups water
5 tsp. rose pink
5 tsp. golden yellow
3 tsp. taupe

Add vinegar at 5 minutes

Let soak for 5 more minutes

leotard:

1 tsp. golden yellow
3 tsp. camel
4 tsp. dark brown

Add soda ash mixture
at 5 minutes

Let soak for 5 more minutes

Over-dye

15 cups water
10 tsp. camel
3 tsp. peach
3 tsp. golden yellow

Add soda ash mixture
at 5 minutes.

Let soak for 10 minutes.



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Vita

Sweta Vakani is a first generation Indian-American costume technician and designer. She grew up in New Jersey and attended Emerson College in Boston, where she earned her B.F.A. in Design and Technology with a focus in Costumes. She has worked around the country with companies like the American Repertory Ballet, Opera Boston, Sarasota Opera, Huntington Theatre, and Blue Man Group. In the Fall of 2011, Sweta entered the M.F.A. Costume Technology graduate program at the University of Texas at Austin. In her three years at UT, she built costumes for three productions and spent a semester at Taipei National University of the Arts.

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This thesis was typed by Sweta Jitendra Vakani.