DANCING AROUND COSTUMING:
A SYMBIOTIC RELATIONSHIP OF DISCIPLINES
COSTUME DESIGN FOR
DANCE 2011: PARALLEL AND INTERSECT

A thesis submitted to the College of the Arts
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INTRODUCTION

I was the costume designer for Kent State University School of Theatre and Dance’s 2011 production of Dance 2011 Parallel and Intersect, the annual faculty dance concert under the artistic direction of Dance Division Director, Andrea Shearer, with choreographic works by Associate Professor of Dance and Artistic Director of the Kent Dance Ensemble, Kimberly Karpantry, Assistant Professor of Dance, Joan Meggitt, Assistant Professor of Dance, Erin LaSala, and Andrea Shearer. I designed the costumes for five premiere pieces among seven choreographic works. This paper documents the process of each of my original costume designs that valued the choreographer’s thematic and technical specifications, practical application and evaluation of the design and its process.

Each choreographer submitted a specifications sheet for their work, identifying title, music, length, cast, thematic synopsis, technical requirements, ideas for lighting, set/props and costumes. This is where the design process begins for dance costumers. The specification sheets are an equivalent to a director’s conceptual statement and the text of the play, as noted at the beginning of appendixes A-E.

CHAPTER I

CHOREOGRAPHERS’ SPECIFICATIONS ANALYSIS

The spec sheets provide all of the information that a choreographer has at the beginning of their process of creating a new work on a cast of dancers. Some ideas are firmly set, some are malleable, and all are subject to the development of the dance piece. The initial design concepts meeting (September 14, 2011) is where I began to budget out the type of design that each piece would require in regards to monetary budget,
availability of labor in the costume shop for builds, and knowledge of stock room options. A meeting with advisor, Associate Professor Suzy Campbell, Costume Shop Manager Robin Ruth and Assistant Shop Manager Marti Coles aided me in distributing resources most effectively, as per the requirements of the spec sheets and the cast sizes. I also drew inspiration from attending dance classes with individuals who would be performing in the respective pieces. I participated in the Dance Division’s Modern III technique classes taught by Kimberly Karpanty and Associate Professor of Dance, Barbara Verlezza, and Pointe Technique class taught by Part-time Faculty, Beverly Petersen-Fitts.

Each piece had a design emphasis. For Erin LaSala’s point-present, I focused on designing a partial build and alter from stock. Experimenting with a combination of powernet mesh and chiffon, I was able to achieve a shadowy, partially nude appearance, while using altered pants from stock. Kimberly Karpanty and Joan Meggitt’s Intermittent Agitation required minimal costumes for a structured improvisation, in which a choreographic skeleton is set with sections reserved for improvisation. The duet would be a manageable garment augmentation alteration project for one of the Kent State’s Fashion School’s students employed at the Kent State costume shop. Andrea Shearer’s Umbrellapalooza was clearly a design to be pulled from stock and altered to become a psycho-plastic theatrical element, using a circus as a metaphor for society. Joan Meggitt’s Getting Up To Speed proved to be the one large construction piece for the shop, with stitching multiple pieces of pulled and purchased dancewear creating eleven different styles. This piece was spearheaded by Kathleen Kovarik, my fellow graduate assistant costume designer. The design for Kimberly Karpanty’s up straight in the
sunshine was inspired by a photo of Scott/Powell Performance’s Geography dancers in light green blousy sheer tops and shorts. It was determined this would be a purchase and dye project based on the scale of the fall dance concert.

CHAPTER II
DESIGN PROCESS

point-present

The design for point-present pivoted around the arching, circular movement of the choreography through the space. I created a sleek line close to the body to facilitate the partnering movement, inspired by a 1950’s smock-like dress pattern, which was a tabard with the front and back being only attached at the shoulder seams and wrapping around the body at the waist. For the front section of the top, I chose a black power net spandex mesh, to achieve a sheer look. Similar chiffon fabric was chosen for the back sections which wrap around to the front. In this way, I was able to experiment with draping fabric to create dynamic tension, and having a shadowy echo of the movement. The dancers could move comfortably through their full range of movement in the choreography. Within our dance costume stock, I found dark grey pants with burgundy/maroon trim at the cuff, in the correct quantity to fit the cast with minor adjustments. The specific socks that the choreographer had used when developing the movement vocabulary for point-present with preferred the resistance were ordered. They were the blend and thickness of a Smartwool® brand sock. The dancers had the specific footwear to rehearse in early on in the production timeline. This allowed for timely development of movement and dancers to become acclimated to the unique properties of the Smartwool® socks.
Concerns of construction logistics lessened with fitting update Power Point presentations in production meetings. While LaSala did not know exactly how the design would be accomplished, she was willing to trust me as a designer. One of the successes of the design for *point-present*, were that the tops had great movement but did not distract or complicate partnering, the nude look for the men and women underscored the sense of vulnerability throughout the piece and the pants chosen helped hide the knee pads worn by the dancers offered a soft surface to slide and land on for the floor work. LaSala was impressed with my process during dress rehearsal, I anticipated her concerns with fit. The need for many skirt hooks and bars to attach the tops to the pants also provided the opportunity for the Intro to Costuming Lab students, whom I teach, to use their skills to help facilitate the final construction of a dance design. The one concern that the choreographer had with the final product is that the tops hung differently on the dancers of different sizes. However, this concern was put to rest when the dancers were on stage. The lighting design (by David Ruggles) created a shadowy void and provided strong side lighting, amplifying the movement and abstracting the dancers’ forms.

When speaking with choreographer Erin LaSala after the concert, she expressed her gratitude for the costume design, which she felt complimented the choreography. Sketches were also appreciated when presented at one of the first rehearsals.

**Intermittent Agitation**

*Intermittent Agitation* was a new duet created and performed by Professors Kimberly Karpanty and Joan Meggitt in collaboration with musician Walter Gershon. My goal was to add a garment augmentation to a woven top giving the appearance of a hand draped design in a neutral color pallet. Alterations included the removal of the
sleeves from the tops, opening up the sleeves’ under arm seams, opening the side seam to each dancer’s waist and inserting the sleeves as godets. Due to the curve of the sleeve cap, this made the side seams dip down and made for an interesting skirt flare at the hem of the top. The tops were then paired with a straight leg, below the knee, black yoga pant.

The final product achieved a tailored look and each performer felt confident in that the design complimented their personal physiognomy with enhanced diagonal style lines. The color pallet remained in values of tan to emphasize that the movement was being created on a blank canvas.

In post-production discussions, Meggitt and I both felt that the piece could have been more well-defined in character and that the color choice could have then been more vibrant. Color choice aside, *Intermittent Agitation* was a successful use of my garment augmenting alteration style for a choreographic work.

In the same way that other designs within this concert utilized unused garments from stock with a new function, I discovered the aesthetic behind my design centered on reinvention from within. I developed this aesthetic during my design process for Kent State University’s production of *Hamlet* in 2011, directed by Assistant Professor of Acting, Mark Monday. Given the director’s concept statement, which set Denmark in a post-apocalyptic world, I experimented with business attire garment deconstruction and using the recycled material to reincarnate garments as costumes.

My design style of re-appropriation by augmentation matches the impetus behind the choreographic and musical structured improvisation. The performers and I worked within the same framework. We both dissected the material of our craft to its simplest
form and created something new. The garment provides boundaries for me, such as the amount of fabric, the shapes they have been cut into, and their colors. The dancers’ boundaries were created by the movement vocabulary developed in rehearsals, which they strung together into phrases while performing the improvisational sections of *Intermittent Agitation*.

**Umbrellapalooza**

*Umbrellapalooza* is a dance piece that Andrea Shearer created to reveal the importance of each human being in our society. No matter what your occupation, age or natural ability, without you the show would not be the same. All are worthy of praise and each deserves their time in the spotlight in the center ring of the circus. I applied Brecht’s verfremdungseffekt, calling attention to the juxtaposition within each, as well as within themselves, to make familiar circus characters look unfamiliar so that the audience could see the duality of the characters.

Some characters had more symbiosis with certain occupations. For example, the circus crew/janitor, the military/marching band leader, and Brownie/audience member had recognizable uniforms, making clear the character choice, as well as being self-explanatory.

Characters that stretched the metaphor further were the candy stripper/mime and the tight rope walker flight attendant. The three ring leaders represented people who command others. The teacher brings order to groups of students, an orchestra conductor keeps the musicians in harmony and a banker controls the assets of his customers. A ring leader in a three ring circus exemplifies each of these group leaders. The color pallet used primary circus colors: the conductor was the white ring leader, the teacher was the
red ring leader and the banker, was not necessarily a color, but rather a magician persona, who represented the third ring leader in this circus society.

The design of each character took into account the range of performers I would be able to create. As stated before, some characters were clearly defined by uniforms, while others were more allegorical and some were simply characters that fit easily into the world of a circus, i.e. the fire baton twirler and animal trainer. These characters continue to have duality with their circus persona reading louder. Conversely, some characters were on the other end of the spectrum with their real world persona reading louder than their circus persona, i.e. the Brownie who happens to be in the audience. This created a balance to the psycho-plastic theatrical design.

Characters that pushed the juxtaposition of roles in life did so with tongue in cheek. For example, one character that choreographer Andrea Shearer had in mind was a tight rope walker who needed to wear high heels for her walk across stage. The task of creating characters became easier when I began to reduce a circus persona to its simplest form and playing a match game, i.e. a tight rope walker reduced to an attractive female working high in the air, which equates with the same reduction of a flight attendant, specifically in a pale blue suit and bowler hat of a Pan Am stewardess. Another example of a psychological connection between the character’s two personalities is the relationship between a candy stripper and a mime to represent someone who attempts to amuse for a short while. I was inspired by a candy stripper uniform in stock, imagining top stitched large harlequin diamond vertical trim, white gloves, white face makeup, thus a clown.
The through line of this piece was the use of sequins. Regardless of how real world or circus world the character was, each had a glittering, shiny wash of trim to anchor each under the big top. I strategically placed sequin trim in accord with the garments’ fiber orientation to reveal the recessive and aggressive qualities of light as if I were an illustrator, painting directional light. For example, the teacher/ring leader’s jacket was a red, white and black bouclé, on which was stitched linear sequin trim on existing yarn paths. Similarly, I trimmed the Brownie’s, light brown uniform seams with opalescent tan single strand sequins and her sash with a similar colored one inch wide sequin trim. The animal trainer was also trimmed this way, along seam lines and pockets. The conductor/ring leader’s jacket shimmered with movement of sixteen rows of 3½” long beaded fringe, all the way down to the tails. The banker/ring leader wore a tweed suit with gold metallic threads within its weave, accented with gold coin /chain trim peeking out from under the belled cuffs and the peplum on the jacket. The candy stripe/mime was trimmed with harlequin diamond strips cut from a light weight textured pleather upholstery fabric, with vertical lines between the diamonds with ½” diameter red sequins. All of the ring leaders’ shoes were hand glittered and sealed with a floral spray fixative, as well as the four inch wedges worn by the tight rope attendant.

This piece further required the use of eleven large golf umbrellas on stage. My first concerns were lighting related. Understanding that the use of large golf umbrellas would present shadows, as well as lighting surfaces for the lighting designer, I used all black umbrellas with a designed white applique in response to the lighting needs. This created a uniform design to the large objects that would create positive space. Each
umbrella represented something different to each dancer, and the functions of the umbrella varied in different sections, expressing individuality.

**Getting Up To Speed**

Choreographer Joan Meggitt sketches communicated clearly her idea of abstracted roller derby design style line and aesthetic. The design existed in a world, less concerned with padding for safety, which would create bulbous shapes on the body (i.e. elbow and knee pads), but more of a “sleek”, “streamline” and “aerodynamic silhouette”, for the unique nature of each dancer’s body.

Joan asked the cast if they were comfortable wearing a costume that revealed the mid-section. These dancers who felt comfortable were put on the less covered end of the design, with differing degrees of skin showing. This gave me parameters within which I could achieve unique shapes for each body.

My presence in Barbara Verlezza and Kim Karpan’s Modern III technique and Beverly Petersen-Fitts’ pointe class; afforded me a different venue to watch the cast members and take mental notes about how each dressed in class, as well as what clothing choices suited their body forms.

To translate this concept to the cast, I began designing using the dancer’s individual shapes and proportions. I took pictures of each dancer and creating a “croquis” (figure silhouette) specific to their proportions. Next to each outlined figure, I labeled the body parts with the dancer’s measurements (height, weight, bust, bra, waist, hip, girth). This process helped me use stock efficiently. I developed the desired style lines with minimal purchasing, as well as having all of my working sketches on one sheet to monitor the variety within the design. Assessing the black and white separates (tops,
bottoms, leotards and separates) that we had in stock confirmed my theory that we would be able to costume this piece mostly by pulling garments from stock and purchasing only a few. I decided to order blue miliskin spandex, since this was the accent color.

In order to achieve smooth stitching lines, I fit each costume by draping and pinning the pieces together while on the dancer. This let my stitchers know how much to stretch the garment as they stitched. This process allowed, my fellow costume design graduate student Kathleen Kovarik, to ensure the shop labor pool executed correct stitching techniques.

According to choreographer Joan Meggitt, the successes of Getting Up To Speed was attributed to the design which was sensitive to the dancers’ needs and clear in execution, from sketch to garment, creating homogeneous variations. This piece was comprised of articles found in stock, with minimal purchases, saving on budget, while creating flattering silhouette for each dancer and giving the look of a built design.

My initial designs accurately represented the final product with the following changes. As a member of an ensemble under lighting, the costume for Heather Wells was skirting the edge of being too minimal, pulling focus unnecessarily. Even though part of my fitting process was to have the dancers experiment with their range of movement in their costume, Caroline Goddard’s was too short in the girth for when she executed the movement fully during the entirety of a run. The correction for Ms. Wells was to add a diagonal panel to the side of her upper leg to articulate how the blue patch was attached to her body, and the correction for Ms. Goddard was to extend the crotch of the leotard and replace the contrasting white short with a black legging.
**up straight in the sunshine**

During the first rehearsal I attended, choreographer Kimberly Karpany approached me with a photo of a Scott/Powell Performance choreographic work, Geography, in which the dancers were wearing long, oversized green sheer open shirts with green tank tops and green shorts. This was the initial inspiration for my color pallet of celery green with chocolate brown biker length tank leotards for the women and shorts for the men. The choreography and intent of the dancers invoke a feeling of struggle that is natural to everyone, a unifying struggle, even to the smallest sprouting sapling. The dancers are fragile little saplings reaching for the life force within themselves, which is why I chose the grounding of chocolate brown leotards/shorts and the young, bright celery for the woven tops.

Having a range of three different saturations of the same celery green dye, gave depth to the large ensemble of fourteen, provided pleasing pairings of greens to different skin tones. By following the instructions of ProChem Fiber Reactive Dyes (Appendix E.e.), I was able to capture the swaying sea of green, I had envisioned.

The dye process was a success because I was able to achieve three shades of the same dye color, in order to give the large group of fourteen dancers some natural depth. The dye used was ProChem & Dyes’ MX fiber reactive dye ‘kiwi’ 705. Each dye bath of 2½ gallons of water received a dye liquor of 2 cups of water; the pale shade was a 1% concentration (1/2 tsp), the mid-range shade was a 2% concentration (3 tsp) and the deep shade was a 4.5% concentration (7 tsp). All of the white cotton shirts and extra fabric strips for alterations were washed in synthrapol in order to scour the fabric to remove any sizing that would result in an uneven dye job. Each dye bath was drawn from hot tap
water (reaching at maximum 95°F) and salt was added to each; 1 lb for pale, 1½ lb for mid-range and 2 lbs for dark. The dye liquor was then stirred into the dye bath, followed by the addition of wet fabric to absorb the inactive dye, agitating for fifteen minutes. Next, the saturated fabric was brought out of the bath and held against the side of the dye vat with a paddle. The dye activator liquor was then introduced to the dye bath (in 2 cups of water, pale and mid-tone had 5 Tbl soda ash dye activator, and the dark had 7 Tbl soda ash dye activator), and the fabric was returned to the bath to begin the sixty minute dye process of submersion and agitation. The shirts were then rinsed in the dye vat as the dye bath drained, to then be washed with synthrapol again to remove any excess dye.

The three dye percentages were determined from the five samples dyed, in collaboration with the lighting designer’s set up in the lighting lab and the chorographer’s participation in the light lab test. My assistant was very valuable during the physical dye process and she gained the experience to be confident in understanding this particular dying process.

I ordered, from Motionwear®, chocolate brown biker leotards for all the women, and biker shorts for the men. I ordered woven, extra-large cotton shirts from Forever21. I ordered a few extra shirts to be used as alterations fabric, which were dyed with each batch of differing saturation.

The only aspect of the final product that the choreographer would have preferred to alter is the fabric content of the shirts. Karpanty would have preferred shirts with more volume than the cotton shirts that I purchased. Due to the size of Karpanty’s cast, size of the rest of the concert casts, work force in the costume shop, and the inability to find an
affordable shirt option in the required sizes with the correct silhouette for purchase, it was decided that the cotton shirts with alterations would be a reasonable compromise.

**Self-Evaluation**

Going into Dance’11 production, I had some goals in mind for design parameters. The concept of ‘re-appropriation’ was a very strong impetus behind my designs. I set out to give new life to previously unused garments using stock costumes, without the designs suffering from budgetary restrictions. I proved that strong, effective designs *can* be obtained by using what we already have within our organization, including yardage of in-stock fabrics. I successfully created unique looks for each choreographic piece that supported and showcased the artistic and choreographic range of Kent State’s dance faculty for a variety of types of dance, while creating a diverse portfolio.

From inception to creation, the main challenge for me was the amount of costumes of the concert. I had experience designing a large academic show from designing *Hamlet* the previous spring. Unfortunately, I did struggle with one of my designs more than the rest, which was *Umbrellapalooza*. This was the most challenging piece because *Umbrellapalooza* required eleven different costumes to function as part of an allegorical circus of life. I treated this piece with a theatrical eye, speculating if the garment pulled and altered would be recognizable to the audience as both the circus persona and the real life vocational persona. If I had decided and confirmed with choreographer Andrea Shearer on each dancer’s character sooner, I could have foreseen the missed opportunity of the only duet of the piece, assigning more suitable roles to be seen in a duet against the background of umbrellas. I learned how important it is to keep
to all of my design deadlines, so that there is enough time for the choreographer and design team to make corrections.

Both *Umbrellapalooza* and *Getting Up To Speed* had casts of eleven dancers but my costumes for *Getting Up To Speed*, out of all of the pieces, were the most successful. I feel the design supported and was supported by the choreography. Each dancer communicated their gratitude for a costume they felt flattered their figures and they enjoyed performing in. I genuinely wanted the piece to continue after the lights went to blackout.

I used this concert to develop a process that will work for my future aspirations to work in the New York dance environment; design aesthetic, budgeting and communication. My unique approach to design is influenced by my personal fashion choices, which attempt to remove gender and social connotations from garments. My background in dance afforded me the unique ability to speak the languages of dance and of costume, which allows for accurate communication in design, as well as utilizing visual references to confirm that the choreographer and I are on the same page. This attention to communication helped bridge the gap between the choreographic work of dance, an art form with no text, or script, and the costume technicians at KSU’s school of Theatre and Dance. Both my personal aesthetic and my communication skills have been influenced by the work done in Dr. Rosemarie Bank’s series of courses, History of Theories of Acting and Space (HTAS) I and II. I learned the danger of relying on only text due to their incomplete nature and that words may have different meanings to different people. I also learned, to use the concept that things on stage do not have to be what they are, but rather what we will them to be. This, in addition to my study of the
aesthetics of Oscar Wilde encountered in HTAS, I explored my aesthetic of discovering what a garment could become from what it is already, finding the inherent beauty yet to be expressed.

In conclusion, my thesis work of costuming the Dance 2011 fall faculty concert is hard evidence of what I have to offer the dance design market; a clear communication process in design to achieve a choreographer’s model ideal, the ability to construct the designs within an academic timeline, as well as a design aesthetic based upon discovering the psycho-plastic capabilities of the garment.
APPENDIXES
APPENDIX A

POINT-PRESENT

Erin LaSala - 7 dancers

Specification Sheet
Music- “painted box” by Anna Clyne and Jody Redhage
Themes of the piece:
• The dance is based on the idea of points in time. Although this is the underlying theme, the focus of the piece is movement creation and development. I am looking at the space as a timeline and working from last to first.

Costume Needs:
• muted colors? perhaps blues and gray, or burgundy and black? perhaps socks.
• Socks necessary for specific movement – sliding
  o Build- experiment with combining powernet and chiffon
  o Incorporate stock into design

Sketches/Research

point-present Construction sketch and Inspiration
Rendering

Draping Photo 1
Draping Photo 2

Fitting and Process Photos
Production Photos

Fitting Photo 1

Fitting Photo 2

Production Photo 1

Production Photo 2
point-present Production Photo 3  point-present Production Photo 4

point-present Production Photo 5
APPENDIX B
INTERMITTENT AGITATION

Kimberly Karpanty and Joan Meggitt

Specification Sheet
A structured improvisational study with live musical accompaniment
Costume Needs:
  • simple yoga pant with tan/brown tops- buy/modify
    o garment augmenting alteration style for a choreographic wor

Sketches

Rendering

Intermittent Agitation Construction Process Sketch

Intermittent Agitation Rendering
Fitting and Process Photos

Intermittent Agitation Process Photo 1  
Intermittent Agitation Fitting Photo 1

Intermittent Agitation Fitting Photo 2
Production Photos

*Intermittent Agitation* Production Photo 1

*Intermittent Agitation* Production Photo 2
Intermittent Agitation Production Photo 3
APPENDIX C
UMBRELLAPALOOZA

Andrea Shearer – 11 dancers

**Specification Sheet**

**Music** – Great American Main Street Band, selections from “Under the Big Top”

**Themes of the piece:**
- bright, high energy
- divided into 5 sections
- dance is an allegory. Umbrellas have symbolic significance, representing the self, barriers, boundaries, wings, etc.
- the piece also draws upon the poem “Ode” by Arthur O’Shaughnessy- “we are the music makers and we are the dreamers of dreams”
- in the end, life is a circus with proud parades, high wire tension, feats of bravery and comic relief. Sometimes we are the ringmasters; sometimes the ones who clean the cages…

**Props:**
- 11 golf umbrellas needed ASAP

**Costume Needs:**
- Circus elements applied to pedestrian garb, preferably identifiable (businesswoman w 4” heels for the high wire; pajama pants for “clowns, scrubs, etc.)
- Sequins and exaggerations
- pedestrian footwear
  - Character
  - Pedestrian for dance

**Research**

*Umbrellapalooza Research Image 1*  
*Umbrellapalooza Research Image 2*
Sketches

Umbrella Construction Sketch

Umbrellapalooza Initial Design Sketches
Rendering

_Umbrellapalooza_ Rendering 1  _Umbrellapalooza_ Rendering 2

_Umbrellapalooza_ Rendering 3

Fitting and Process Photos

Draping Photo 1  Draping Photo 2  Fitting Photo 1
Production Photos

*Umbrellapalooza* Production Photo 1

*Umbrellapalooza* Production Photo 2
APPENDIX D

GETTING UP TO SPEED

Joan Meggitt – 11 dancers

Specification Sheet
Music “outerborough” by Todd Reynolds

Themes of the piece:
- begins slow, light tone.
- speed walking, individual and small group movements
- intensity builds, ensemble split into small groups
- climax at ½ way point – 2 groups, aggressive, fast, loud
- resolve unknown
- highly physical, aggressive, some competitive aspects

Costume needs:
- Black White blue
- abstracted roller derby
- tight-fitted-angular design (room for some curves)
- individual pieces for some (lower legs, knees, arms)
- Sketches were provided of line aesthetic in mind

Sketches

Getting Up To Speed Initial Design Sketches
Fitting and Process Photos

[Images of fitting process]

Getting Up To Speed  Fitting Photo 1
Getting Up To Speed  Fitting Photo 2

Production Photos

[Images of production photos]

Getting Up To Speed Production Photo 1
GUTS Production Photo 2  
GUTS Production Photo 3  
GUTS Production Photo 4  

Getting Up To Speed  Production Photo 5
APPENDIX E

UP STRAIGHT IN THE SUNSHINE

Kimberly Karpanty - 14 dancers (KDE)

Specification Sheet
Music “1953” by Olaf Arnalds
Themes of the piece:
  • inspired by the following text and the dancers’ individual responses to it.
    Look at me standing
    Here on my own again
    Up straight in the sunshine
    No need to run and hide
    It’s a wonderful, wonderful life ~ Colin Verarncombe
  • the dancers begin on the floor and spend most of the piece trying to stand up
    straight facing front and into the “sunshine”

Costume Needs:
  • not sure if they are all different or all the same due to the number of dancers on
    stage (14)
  • probably pedestrian (ie skirts, pants, shirts) buy/modify. Maybe different
    silhouettes but all black? Not sure yet.
  • I was shown a picture of a piece that Kim liked, sheer green celery woven top, can
    be closed up the front, with biker leotard length shorts
      o Dye job

Research

up straight in the sunshine Research Scott Powell Performance - Geography
Rendering

up straight in the sunshine Rendering

Fitting and Process Photos

FOREVER 21

Shirts Purchased Photo
ProChem Fiber Reactive Dye Calculations For Sample Dye Lots

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<tr>
<th>%OWG</th>
<th>ml of 1% dye</th>
<th>50ml Salt Solution</th>
<th>10ml activator</th>
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<td>125 ml H₂O</td>
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<td>30 ml of 1%</td>
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<td>4%</td>
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Dye, H₂O, Salt Solution
Add wet fabric - work 10-15 min
Add activator - work 60 min
Rinse - drip dry while washing cups

% OWG 1/2 tsp in 2 cups 41 cups + ox H₂O
Production Photos

Production Photo 1

Production Photo 2

Production Photo 3
APPENDIX F

BUDGET DOCUMENTATION

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