

ARACHNE TECHNICAL LOG:

Costume For Screen

Eva Buryakovsky

Arachne Research For Costume & Textiles:

Carpet Weaver Girl Costume



Karimov, Kuba Region Carpet Weaving, 1985



de Amaral, *Naturaleza Mora*, 1981



Karimov, Kuba Region Carpet Weaving, 1985



Karimov, Shirvan Region Carpet, 1985

Final Design:
Arachne's Costume
Before
Transformation



Aliyeva, Traditional
Azerbaijani
Women's Costume, 2017

Front View

Back View

Arachne Research For Costume & Textiles:

Transformed Into A Spider Costume

Final Design: Arachne's Costume
After
Transformation



Back View

Front View



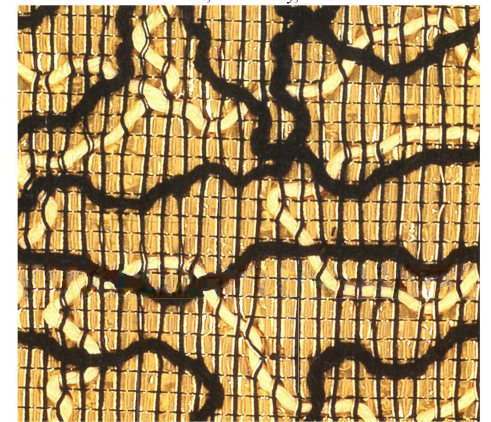
Jacinto, Beautiful Jumper, 2008



Albers, Under Way, 1963



Hendry, Radial Web, 2018



Albers, Epitaph, 1968



Buryakovsky, Fire Mountain, 2025



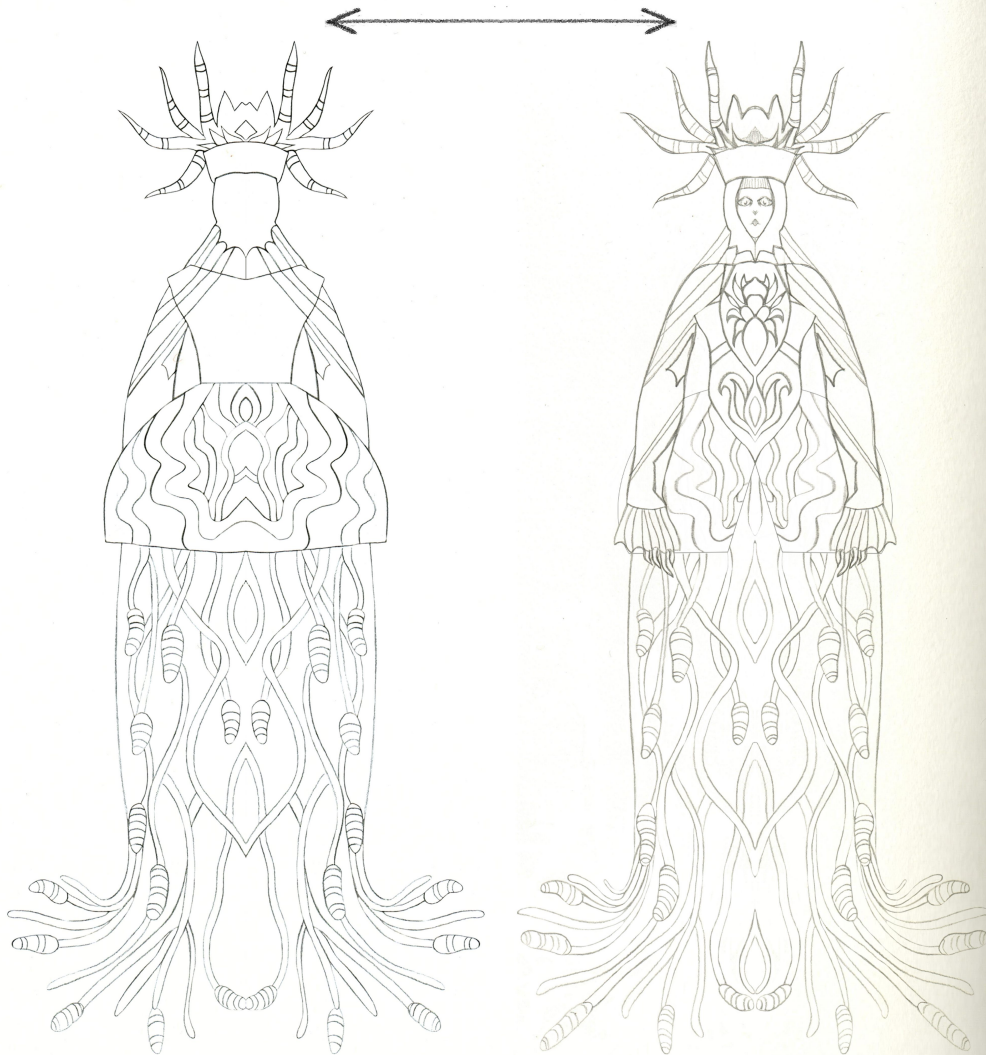
Hillyard, Ladybird Spider, 2011

Technical Drawings of Arachne's Costume:

Transformed Into A Spider: In Pencil And On Body

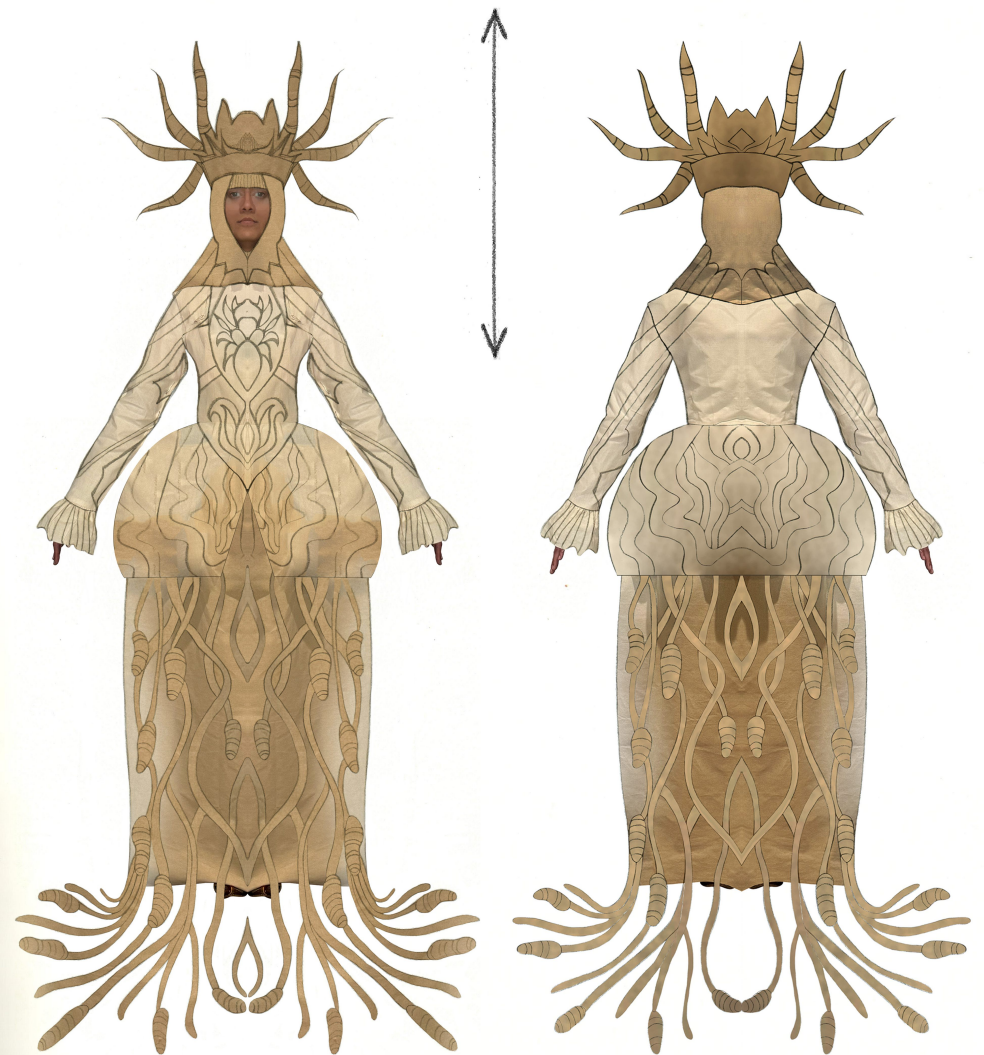
Width Of Full Costume
With Headpiece: 80 cm

Height Of Full Costume
With Headpiece: 203 cm



Back View

Front View



Front View

Back View

Performer & Relevant Measurements:

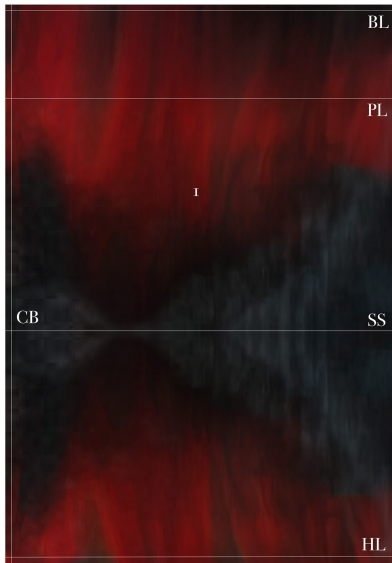


NAME: Yakshi	HEIGHT CM: 168
PRONOUNS: She/Her	CHARACTER: Arachne

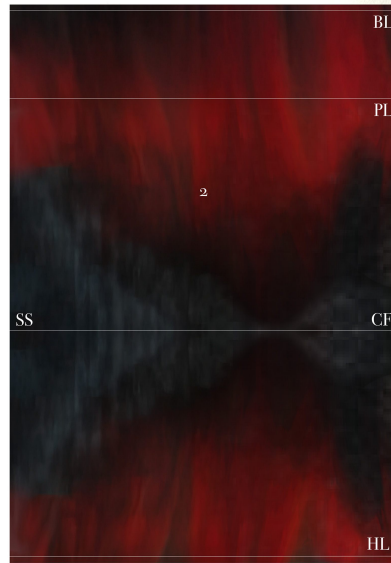
Measurement	CMS
Head circumference	56
Beginning to end of hairline	36
Ear to ear	34
Neck	30.5
Collar	41
Bust	77.3
Waist	64
Upper hip	82.5
Full hip	90
Top back width	33
Across back	31
Across chest	30
Nape to shoulder	13
Nape to waist	37.5
Nape to floor	149.5
Shoulder	13.6
Shoulder to shoulder	37
Front shoulder to bust line	26.5
Front shoulder to waist line	39.6
Armseye	36.2
Armseye depth	13.5
Upper arm	23.1
Wrist	14
Arm length	60
Shoulder to elbow	32
Elbow to wrist	28
Bicep	25
Waist to upper hip	13.5
Waist to full hip	26

Technical Drawings of Arachne's Costume:

Skirt Engineered Print Files



Width Of ½ Back Skirt Panel: 62.18 cm
Height Of ½ Back Skirt Panel: 95 cm



Width Of ½ Front Skirt Panel: 65.82 cm
Height Of ½ Front Skirt Panel: 95 cm



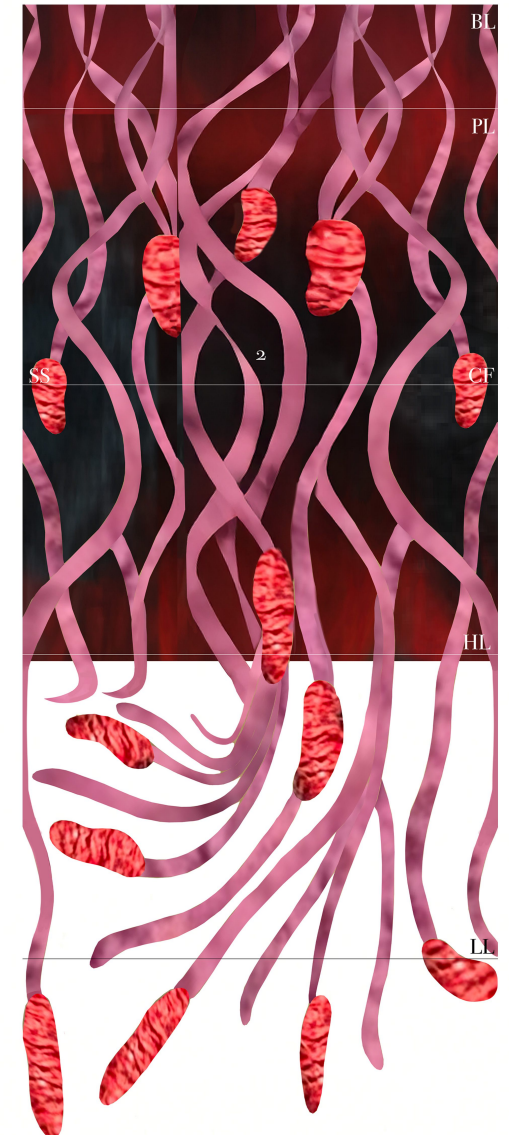
Width Of ½ Front Skirt Bask Panel: 24.07 cm
Height Of ½ Front Skirt Bask Panel: 21.07 cm



Width Of ½ Back Skirt Bask Panel: 25.07 cm, Height Of ½ Back Skirt Bask Panel: 21.07 cm



Width Of ½ Back Skirt Decorated Panel: 62.19 cm
Height Of ½ Back Skirt Decorated Panel: 163.36 cm



Width Of ½ Front Skirt Decorated Panel: 65.76 cm
Height Of ½ Front Skirt Decorated Panel: 163.36 cm

Technical Drawings of Arachne's Costume:

Jacket Engineered Print Files



Width Of ½ Front Jacket Panel: 23.97 cm, Height Of ½ Front Jacket Panel: 55.2 cm



Width Of ½ Back Jacket Panel: 21.86 cm, Height Of ½ Back Jacket Panel: 41.34 cm



Width Of ½ CF Jacket Peplum Panel: 25.93 cm, Height Of ½ CF Jacket Peplum Panel: 34.17 cm
Width Of ½ SF Jacket Peplum Panel: 24.6 cm, Height Of ½ SF Jacket Peplum Panel: 38.21 cm



Width Of ½ CB Jacket Peplum Panel: 19.27 cm, Height Of ½ CB Jacket Peplum Panel: 36.1 cm
Width Of ½ BM, SB Jacket Peplum Panel: 26.13 cm, Height Of ½ BM, SB Jacket Peplum Panel: 37.78 cm

Technical Drawings of Arachne's Costume:

Blouse Engineered Print Files



Width Of ½ Front Blouse Panel: 23.46 cm, Height Of ½ Front Blouse Panel: 57.73 cm



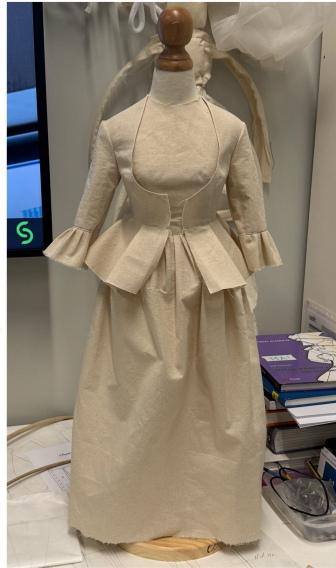
Width Of Full Blouse Sleeve Panel: 31.47 cm, Height Of Full Blouse Sleeve Panel: 61.28 cm

Arachne Costume:

First Toile Fitting

Toile Making Steps:

Using the image of the traditional Azerbaijani women's costume referenced earlier, I began by creating a 1/2 scale toile of the costume. Based on the outcomes of that prototype, I proceeded to develop full-scale pattern pieces using Yakshi's measurements and Winifred Aldrich's *Metric Pattern Cutting for Women's Wear* (6th Edition). The blouse pattern was drafted using Aldrich's close-fitting bodice block with waist shaping, one-piece sleeve block, and frilled cuff block. The jacket pattern was developed using her tailored jacket block and flared peplum block. The skirt pattern was drafted using the gathered skirt block and straight waistband block. All pattern pieces were cut from midweight calico and assembled. The base of the headpiece was cut directly from millinery buckram, hand-stitched.



1/2 Scale Toile Front View



First Fitting Toile Front View



First Fitting Toile Side View



First Fitting Toile Back View

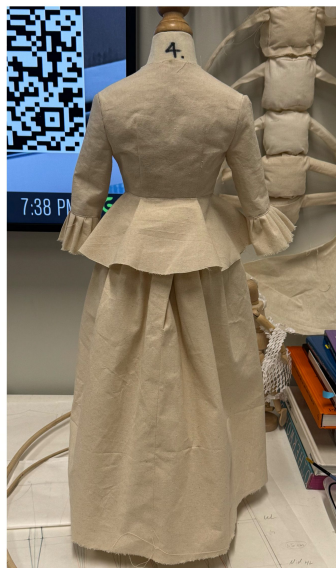
After Fitting Adjustments:

Blouse: Lower the front neckline, lift the shoulder seam, re-cut the armhole, and add length at the hem to straighten the finishing line.

Jacket: Take in at the side seams, consider using cartridge pleats for the peplum, consider incorporating a cape sleeve, and add a princess seam at the back for better shaping.

Skirt: Increase the amount of gathering at the top to widen the silhouette overall.

Headpiece: Use Varaform to create the dome structure, add more millinery wire around the base for support, and refine the proportions of the headpiece for improved balance.



1/2 Scale Toile Back View



Front View



Side View



Back View

Arachne Costume:

Second Toile Fitting



Blouse Toile Fitting Front View

Blouse Toile Fitting Side View

Blouse Toile Fitting Back View



Full Toile Fitting Front View



Full Toile Fitting Side View



Full Toile Fitting Back View



Problem Area In Blouse #1

Problem Area In Blouse #2

After Fitting Adjustments - Blouse:

The inserted grown-on the gusset created excessive bulk and gathering in the armpit area. The sleeves were too loose, prompting the consideration of adding an elbow dart to improve the fit. The bodice did not fit Yakshi well, it was too loose and showed gathering at the armpit, bust, and waist levels. The blouse also required taking in at the side seams, and the neckline needed to be lowered to reduce excess creasing across the chest.



Change In Jacket Neckline

After Fitting Adjustments - Jacket:

The armhole needs to be extended to eliminate creasing at the armhole and neckline opening. The back neckline of the blouse was longer than the jacket, requiring adjustment for alignment. The newly shaped, three-dimensional peplum needs structural support to maintain its form, potential solutions include interfacing, rigilene, or netting. The center front panel needs to be reduced, as the original button closure will be replaced by hooks. The curve of the neckline should be made more dramatic to enhance the overall silhouette.

After Fitting Adjustments - Skirt:

The waistband of the skirt currently sits too loosely on the body and therefore needs to be made more fitted to properly contour to the natural waistline. This adjustment will improve both the comfort and the overall tailored appearance of the garment. The width of the skirt at the hip level should be carefully adjusted to align with the width of the peplum hemline. Ensuring this proportional match will create a smoother, more harmonious transition between the jacket and skirt, contributing to a cohesive and balanced silhouette throughout the full costume.

Arachne Costume:

Third Toile Fitting



Full Toile Fitting Front View



Full Toile Fitting Side View



Full Toile Fitting Back View



Hood Toile Fitting Front View



Hood Toile Fitting Side View



Hood Toile Fitting Back View

After Fitting Adjustments - Headpiece:

Widen the bottom rim of the headpiece to ensure a more comfortable fit around the head. Consider attaching the final headpiece to the costume hood to allow for greater freedom of movement.

After Fitting Adjustments - Costume Hood:

Re-shape the hood as pinned during the fitting. Add length to the back to achieve the intended scalloped shapes. Add 2–3 cm at the front around the forehead for a better fit, as marked.

After Fitting Adjustments - Skirt:

Take in the back of the skirt as pinned during the fitting. Add a 1950s-style petticoat underneath the skirt to create more volume and structure.

After Fitting Adjustments - Blouse:

Add 2 cm to the sleeve head to provide improved ease of movement and to reduce the tightness experienced during arm rotation and extension. This alteration will also help ensure a smoother sleeve cap and a better overall fit at the shoulder joint. Add 1 cm to the shoulder seam at the armhole edge to widen the upper bodice slightly and enhance comfort in the shoulder area. This will improve mobility and contribute to a more balanced fit, especially in conjunction with the adjustment to the sleeve head. Take in 1 cm at each shoulder seam to achieve a closer, more tailored fit across the upper chest and back. This refinement will eliminate the excess fabric.



Blouse Toile Fitting Front View



Blouse Shoulder Alteration



Blouse Toile Fitting Back View

Arachne Costume:

Final Toile Fitting



Re-Shaping Jacket Peplum #1



Re-Shaping Jacket Peplum #2

Re-Shaping Jacket Peplum:

To better align the silhouette of the jacket with the original technical drawing and enhance its sculptural quality, I restructured the peplum by slicing the original three pattern pieces into ten separate sections - four positioned at the front and six at the back. This increased segmentation allowed for greater control over the shaping and distribution of volume around the body. At the curviest part of each new seam line, I added approximately 2 cm to subtly exaggerate the curvature. These additional allowances created more dramatic, flowing lines and helped achieve a distinctly three-dimensional form. The result is a more dynamic and expressive silhouette that not only resembles the initial design more closely but also enhances the movement of the garment.



Jacket Toile Front View



Jacket Toile Side View



Jacket Toile Back View



Re-Shaping Jacket Peplum #3



Re-Shaping Jacket Peplum #4

After Fitting Adjustments:

Skirt: To maintain the skirt's intended shape and ensure that the structure holds during both static display and movement it is recommended to incorporate a layer of stiff mesh or netting beneath the main fabric. This additional support will prevent the skirt from collapsing onto itself.

Blouse: The toile version of the blouse finally achieved a proper fit on Yakshi, eliminating previous issues related to tightness around the armholes and the excess creasing that was occurring across the chest area. These improvements ensure greater comfort for the wearer and contribute to a cleaner, more refined appearance. The adjustments allow for better mobility while maintaining the tailored look.



Skirt Toile Front View



Skirt Toile Side View



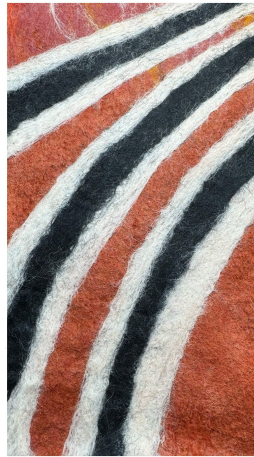
Skirt Toile Back View

Arachne Costume:

Felting Experiments



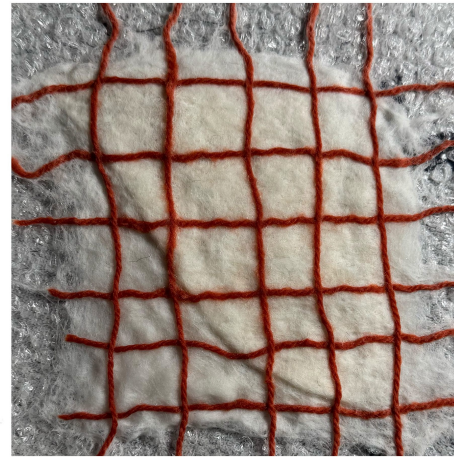
Final Colour Palette, Felt Fibres



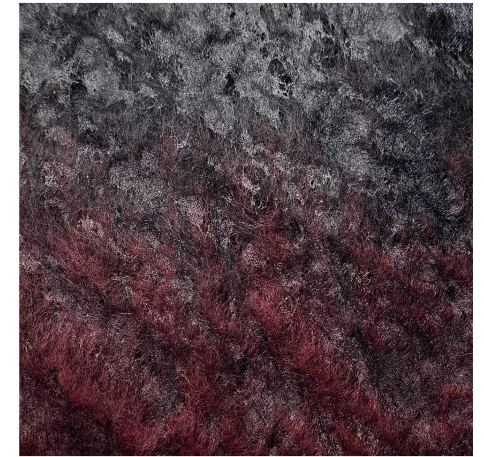
Felt Sample #1



Felt Sample #2



Yarn Layering On Felt Sample #2



Experimenting With Colour Gradients



Yarn Layering On Felt Sample #1



Layered Pre-Felt Sample

Felting Steps:

To begin the textile portion of the costume, I started by experimenting with various felt layering techniques to determine which ones most closely matched the design drawing I created for 'Arachne's Costume After Transformation'. To re-create these felted samples, please follow the steps below:

- Step 1:** Place a towel on a flat table surface. Then, lay a sheet of bubble wrap on top of the towel with the bubbles facing upwards. This will serve as the base for your felting process.
- Step 2:** Lay down a layer of felt or pre-felt to begin the construction. I recommend using a pre-felt base beneath the top layer of felt fibres. This helps prevent holes from forming during the felting stages and ensures a more stable final result. For best visual results, use a pre-felt base in the same colour as the top felt fibres. This allows the layers to blend seamlessly during felting.
- Step 3:** Once you have arranged the top felt fibres in your desired colour pattern, whether as a gradient or a geometric formation, spray the entire surface evenly with warm, soapy water. Then, place a second sheet of bubble wrap on top, this time with the bubbles facing down.
- Step 4:** To accelerate the bonding process, use a sanding machine. The pressure and vibration from the sander, combined with the warm soapy water, will begin to bind the fibres together effectively.
- Step 5:** At this stage, you can add more decorative or structural components to the felt. For example, woollen yarns can be layered on top, or two or more sheets of pre-felted (vibrated) material can be combined to create a thicker, layered felt effect.
- Step 6:** Once all elements are in place, cover the felt again with the top layer of bubble wrap (bubbles facing down), and repeat the sanding process to bind all the layers and added components securely.
- Step 7:** After sanding, each felted sample should be placed between two sheets of bubble wrap. Multiple samples can be stacked one on top of the other. Once stacked, wrap the entire set around a plastic tube (approximately 1 metre in length and 3.5 cm in diameter). Secure the roll tightly using masking tape, and roll it back and forth 100 times in each direction (100 x 32 total passes) to help further bond the fibres (further steps continued on next page).

Arachne Costume:

Felting Experiments Continued



Three-Dimensional Plant Root Sample - In Progress



Three-Dimensional Plant Root Sample - Completed

Felting Steps Continued:

Step 8: Unroll the samples and remove the bubble wrap between each layer. Then re-roll the felt samples directly onto the plastic tube, again securing the bundle with masking tape. Repeat the rolling process (100 times in each direction) to strengthen the structure.

Step 9: Place the felt samples into a wash basin and rinse thoroughly in warm water until no soap residue remains. During the final rinse, add 1 cup of 5% vinegar to the water to help restore the natural acidity of the wool fibres.

Step 10: After rinsing, the felt samples can be left to dry naturally or dried more quickly using a hair dryer. Once fully dried, your felt samples are complete and ready for use.

Felting Three-Dimensional Objects:

Step 1: To create the three-dimensional plant root samples inspired by Olga de Amaral's 'Naturaleza Mora' for Arachne's skirt in both her 'Before' and 'After Transformation' costumes, I first prepared a felted yarn base. This yarn had been pre-dyed to the desired light fuchsia shade using RIT Fuchsia All-Purpose Liquid Dye. The dyed yarn was then stitched together to form a rough structure for the root forms.

Step 2: Using a printed, to-scale version of the skirt's decorative panel (which showed the full scale and proportions of the root forms), I hand-stitched the dyed felted yarn into the exact size and shape required for each root piece.

Step 3: Next, following the standard felting process, I created a felted rectangle slightly larger than each stitched root base. The rectangle was built on an orange pre-felted foundation, over which felt fibres in carefully chosen gradient shades were laid following the engineered print pattern intended for the final design.

Step 4: Once the rectangle was completed, it was hand-stitched on top of the root base using matching orange thread to ensure it blended seamlessly.

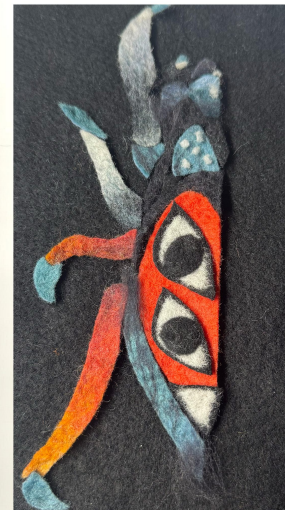
Step 5: At this point, I repeated Steps 6 through 10 of the felting process in full to ensure the newly added decorative felt fibres merged properly with the existing stitched root structure.

As a result, each three-dimensional felted element took twice as long to complete compared to flat felted samples.

Additionally, because of their individual forms, Step 8 had to be performed separately for each element.

Felting Details:

When felting detailed elements like the spider, each component had to be added gradually, using the sanding machine after attaching to ensure good bonding.



Spider Sample



Felted Samples Selected For Final Arachne Costume

Arachne Costume:

Final Costume Felting

Felting Decorations For Costume Skirt Panels:

To create the 'plant root' decorations for the actual costume skirt, I had to repeat the steps from Felting Three-Dimensional Objects a total of 52 times, once for each root. I worked in batches of 13, completing four full batches in total. To speed up the process, I modified my method: instead of felting each rectangle individually to sew onto the yarn base, I created one large felted sheet per batch. Once finished, I cut the sheet into 13 rectangles and stitched each one onto its corresponding base structure. Another time-saving adjustment was simplifying the gradient design. In the earlier samples (shown on the previous page), I had used many fine lines of felt per rectangle. For the final pieces, I reduced this to just 8 lines per panel. This change did not compromise the overall aesthetic of the plant roots. Altogether, it took approximately one week to complete all 52 decorations. Afterwards, I began felting the skirt panels.



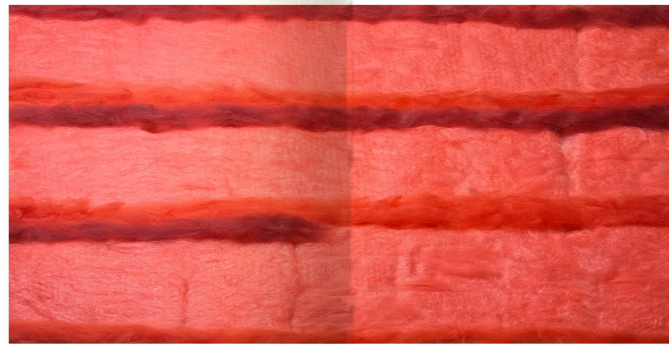
Step 1: Laying out the pre-felted rectangles.



Step 2: Covering each rectangle with a base layer of felt fibres.



Step 3: Beginning the gradient by adding orange felt fibres.



Step 4: Adding dark red felt fibres to continue the gradient.



Step 5: Adding burgundy felt fibres to complete the gradient effect.



Step 6: Wetting the felt sheet with soapy water and 'sanding' it.



Step 7: Cutting the large felt panel into individual rectangles.



Step 8: Stitching each rectangle onto its plant root base.

Arachne Costume:

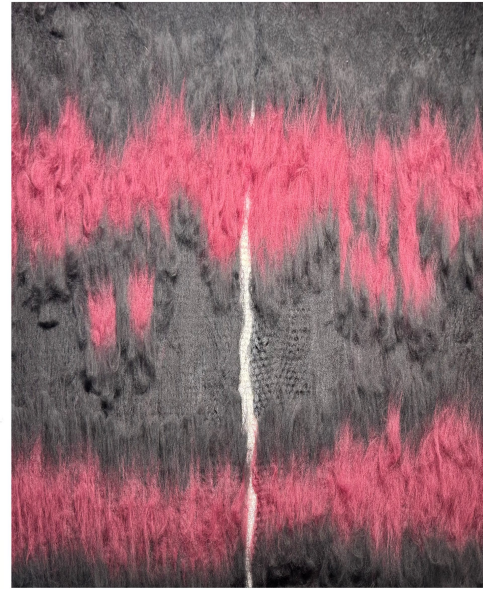
Final Costume Felting Continued



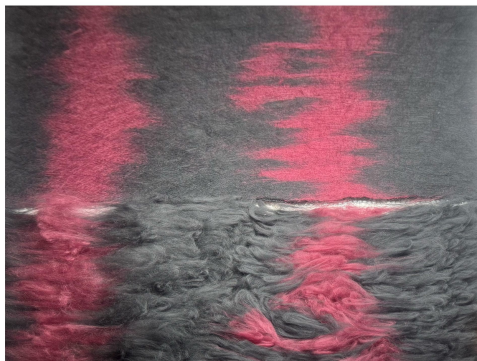
Step 1: Prepare the felt fibres to create a gradient.



Step 2: Lay out the fibres from the colour palette.



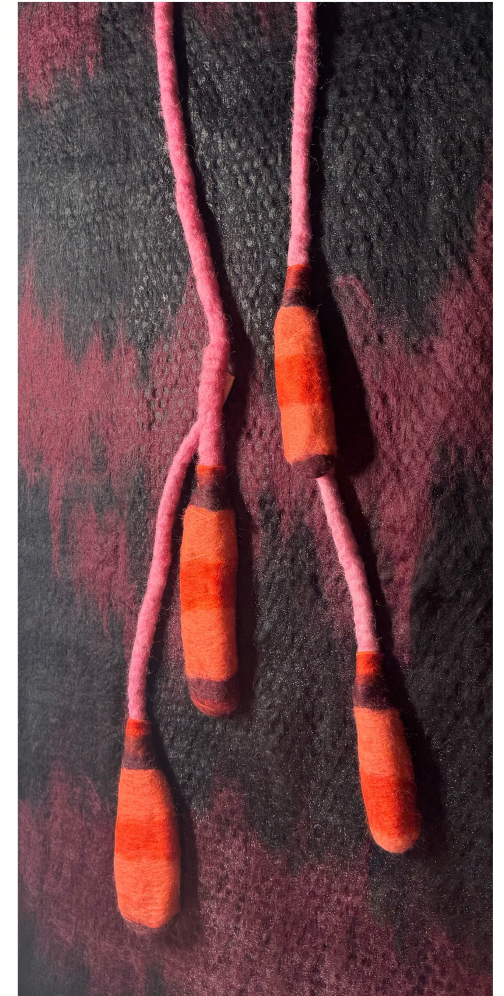
Step 3: Complete the full felting process.



Step 4: Use each finished panel as a guide.



Step 5: Check that the seams align correctly.



Step 6: Place the 'plant root' decorations.

Felting Costume Skirt And Bask Panels:

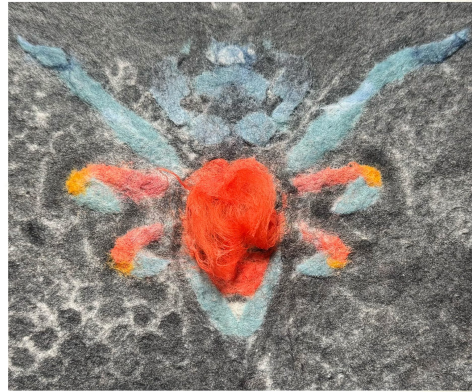
To create the four (65 x 95 cm) panels that formed the full skirt, along with the three additional bask panels to be stitched on top, I first laid out two sheets of textured wool-synthetic mix fabric, cut to the specified dimensions. After wetting them with warm soapy water, I followed the full felting process to create a black-to-burgundy gradient using fibres from the chosen colour palette. It was essential that all four panels aligned at the seams. To achieve this, each completed panel was used as a guide for laying out the gradient on the next, ensuring continuity across the full skirt. To maintain harmony with the 'plant root' decorations, I placed the completed roots on top of each felted panel during construction to ensure the colours were visually cohesive. Finally, after drying, all panels were carefully re-stretched to their original dimensions. Since felt naturally shrinks when dry, this step was crucial to maintaining the correct sizing and overall silhouette.

Arachne Costume:

Final Costume Felting Continued



Step 1: Use the pattern pieces to cut required shapes.



Step 2: Wet the appliqué and sand under bubble wrap.

Felting Embellishments For Jacket And Blouse:

For small felted embellishments such as the spider and fire motifs on the blouse and jacket of the Arachne costume, a different methodology was used. Using the printed-to-scale engineered print front panels of the jacket and blouse, I first traced the fire and spider designs onto translucent pattern paper. Each part of the fire and spider motifs was then separated and turned into an individual pattern piece. These pattern pieces were used as templates to cut out each component of the felted appliqué. I cut the desired shapes from pre-prepared pre-felt panels in the chosen colours and gradient shades. Based on the templates, each component was laid out onto a solid black pre-felt base and wetted with warm soapy water. A sheet of bubble wrap was then placed on top, and using a very light touch, I began sanding the appliqué into the base layer. Once all felted elements of the fire and spider motifs had bonded thoroughly, I followed felting steps 7–10 to complete the process. After drying, both embellishments were carefully cut out along the contours of their original patterns. Finally, they were ready to be attached to their respective garment panels using Bondaweb for secure application.



Step 3: Add individual felt fibres where needed.



Step 4: Add final details, then follow steps 6–10.



Example 1: Felted Fire Embellishment - In Progress



Example 2: Felted Fire Embellishment - Complete

Arachne Costume:

Final Costume Construction



Step 1: Use the printed guide to place felted yarns.



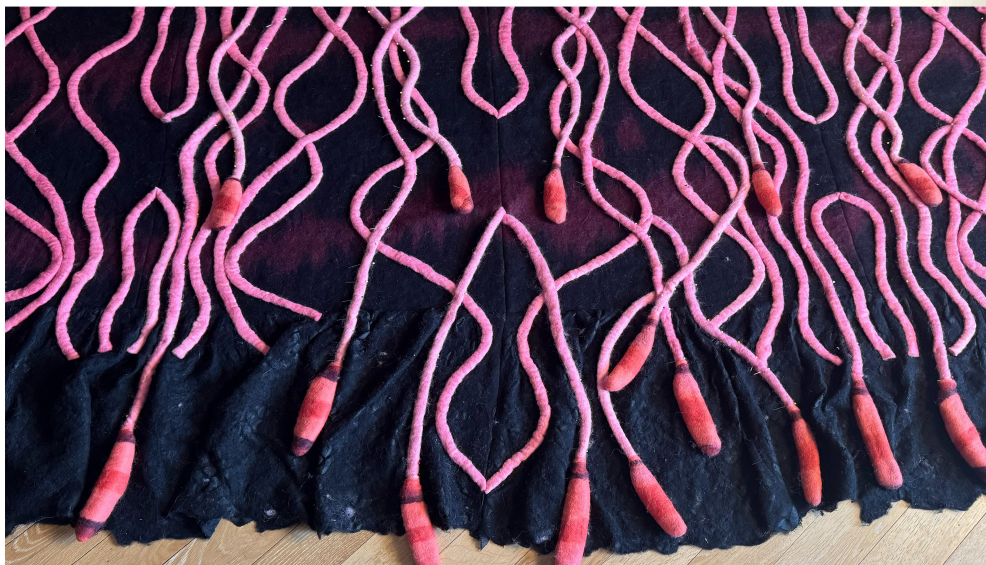
Step 2: Iron a strip of Bondaweb onto each piece.



Step 3: Pin each yarn to its spot on the skirt panel.



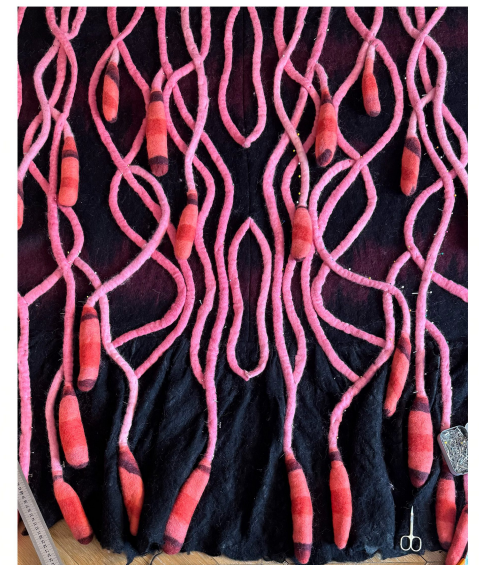
Step 4: Iron the yarns in place until they are secured.



Step 5: Repeat the process for the plant root decorations, then hand-stitch the bulbous ends for extra stability.

Costume Skirt Assembly:

To assemble all parts of the skirt, I began by sewing together all four felted skirt panels, which had been interfaced beforehand for added stability. I then attached the felted lace panels along the bottom edges. Using the printed-to-scale skirt decoration layout as a guide, I determined the exact placement for each dyed felted yarn and plant root embellishment. To attach the yarns, I first ironed a strip of Bondaweb onto the wrong side of each one. Then, I pinned each yarn to its designated spot on the skirt panel and ironed it until the glue melted and secured it in place. This process was repeated for all 52 yarns, with thirteen yarns applied to each skirt panel. Next, I attached the plant root decorations using a similar method. I applied Bondaweb to the back of each piece, pinned it according to the guide, and ironed it in place. To ensure secure attachment, I hand-stitched the bulbous end of each root to the skirt. Finally, I gathered the skirt by hand, attached it to the interfaced skirt bask, hemmed the edge, and inserted a metal zipper at CB.



Step 6: Complete the skirt and install a zipper at CB.

Arachne Costume:

Final Costume Construction Continued



Step 1: Cutting And Preparing Panels



Step 2: Applying Decorations

Costume Jacket - Peplum Assembly:

To assemble the jacket peplum panels, I began by cutting all ten panels from the pre-prepared wool mix fabric. I then used the full-scale engineered print jacket files as guides to trace all decorative elements for each panel. These traced patterns were used as templates to cut each design element from the appropriate pre-made felt sheets (red felt or yarn felt). Once all decorative elements were cut out, I ironed fusible Bondaweb onto the back of each piece. Each was then pinned to its designated position on the corresponding peplum panel. The pieces were ironed in place to melt the adhesive and secure them firmly to the fabric. Next, I applied heavyweight fusible interfacing to the wrong side of each peplum panel. Once interfaced, the panels were sewn together at the side seams in their allocated order. Finally, the full peplum was finished with a black satin lining. Additional hanging decorative felt elements were hand-stitched to their designated positions.



Step 3: Finishing The Peplum



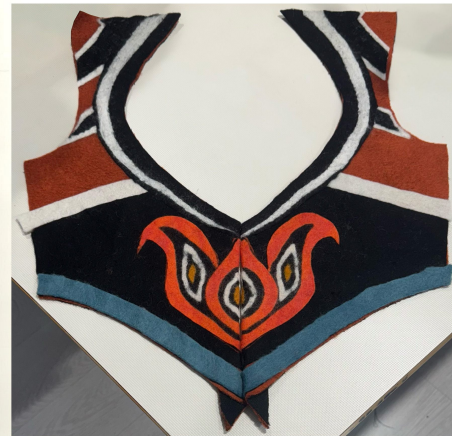
Step 1: Preparing The Pattern And Motifs

Costume Jacket - Bodice Assembly:

A similar methodology was used for assembling the jacket bodice. Using the full-scale printed engineered jacket front and back panels, I first traced the decorative motifs onto translucent tracing paper and cut them out to use as templates. These patterns were then used to cut the felted embellishments for the front and back bodice panels. As with the peplum, the jacket bodice panels were pre-cut from boiled wool fabric. Next, all darts were closed prior to applying the appliqués to ensure a very smooth fit. Once all the felted elements, including the fire embellishment, were shaped and cut to size, I ironed fusible Bondaweb to their reverse sides. The elements were then pinned to their designated locations on the bodice panels. Once everything was correctly placed, both panels were ironed to permanently bond the appliqués to the base fabric. Afterward, shoulder and side seams were stitched together and the inside of the jacket bodice was finished with an orange satin lining.



Step 2: Cutting And Fusing Appliqués



Step 3: Constructing The Bodice Structure



Step 4: Finishing The Lining

Arachne Costume:

Final Costume Construction Continued



Step 1: Assembling the blouse bodice.



Step 2: Preparing and placing the spider motif.

Costume Blouse – Bodice Assembly:

The blouse bodice assembly was relatively straightforward, as it consisted of only a few steps. First, the front and back blouse panels were pattern-cut from boiled wool fabric. The darts on both the front and back panels were closed. The front panel and the two back panels were then joined by stitching together the shoulder and side seams using a 1 cm seam allowance. A matching-colour zipper was installed at the centre back, and the bodice was lined with the same orange satin used for the jacket interior. At this stage, the sleeve lining (which had already been sewn to the bodice lining) was left unattached until the sleeves were fully assembled. The spider embellishment created for the blouse was ironed onto a sheet of Bondaweb. Final details were added using needle felting with leftover felt fibres in the chosen colours. Once decorated and cut out, the spider was pinned to the centre front of the blouse bodice using the full-scale engineered print file as a placement guide. When satisfied with the spider's placement, I laid a sheet of translucent pattern paper over it and carefully ironed it onto the fabric. Once the glue melted, the spider was firmly fused to the blouse bodice. At the same time, the hood and hood bask were pattern-cut. The top portion was cut from boiled wool fabric, while the bask was made from the same wool-mix fabric used for the jacket peplum base. The hood bask was interfaced the same as the peplum.



Step 3: Fusing the spider motif to the blouse.



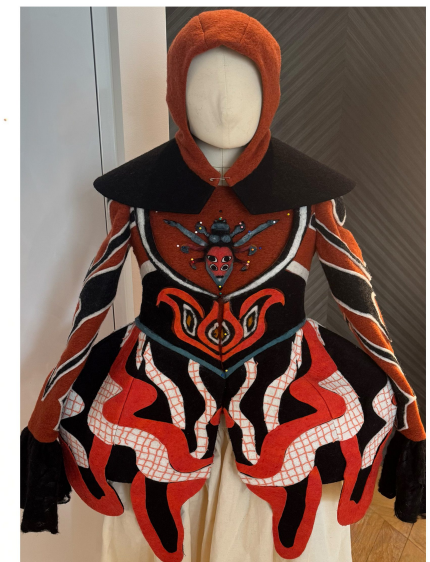
Step 2: Preparing and attaching sleeve ornaments.

Costume Blouse – Sleeve Assembly:

The sleeve assembly involved several detailed steps. First, the two sleeve panels were pattern cut from the same boiled wool fabric used for the blouse bodice and jacket bodice. Once cut, the felted lace trimming, identical to the lace used at the edge of the skirt panels, was stitched along the lower edges of both sleeves using a 1 cm seam allowance to ensure a consistent and finished appearance. Next, the felted sleeve ornaments were prepared. These embellishments were cut from previously felted sheets using templates created from the blouse sleeve engineered print panels, printed to full scale. Each decorative element was carefully shaped to match the template, then ironed onto fusible Bondaweb to prepare them for application. Once backed with Bondaweb, the felted motifs were pinned in their designated locations on the sleeve panels using the engineered print as a guide. After accurate placement, the ornaments were carefully ironed onto the sleeves, allowing the adhesive to melt and securely bond the elements to the fabric surface. The sleeves were then left to cool and set before the pins were removed. Following decoration, each completed sleeve panel was sewn into the blouse bodice at the armholes using a 1 cm seam allowance. The sleeve lining, which had already been attached to the blouse bodice lining during a previous construction step, was then hand-finished to the inside of each sleeve.



Step 1: Cutting and trimming sleeve panels.



Step 3: Stitching sleeves into the bodice.

Arachne Costume:

Final Costume Construction Continued



Completed Costume Skirt



Blouse: Side View



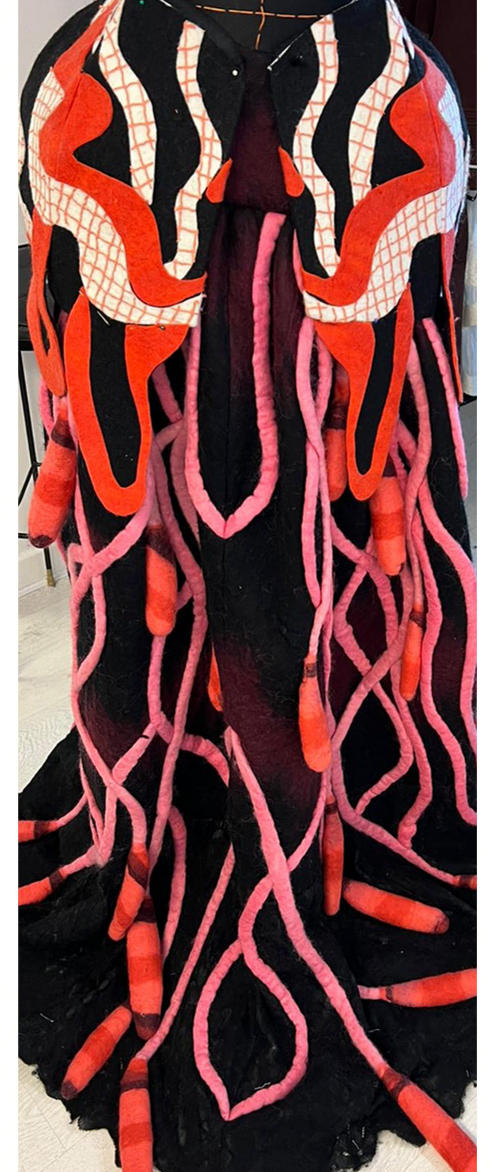
Peplum: Side View

Full Costume Assembly:

At this stage, the Arachne 'After Spider Transformation' costume was nearing full completion. The lined peplum panels were carefully stitched to the completed, lined jacket bodice panels, ensuring clean connections and a smooth transition between the two major sections of the garment. The joining seams were pressed and the edges finished off meticulously to maintain the structural integrity and visual coherence of the overall silhouette. This integration created a flowing form that retained both stability and flexibility, allowing the costume to move harmoniously with the body. Because the sleeve panel ornaments and the spider embellishment on the centre front of the blouse were among the final decorative components to be completed, they had not yet been permanently attached at this stage. Instead, these pieces were carefully pinned in place for visual assessment. This moment marked the first full visual assembly of all major costume elements (excluding the headpiece). Seeing the entire costume: jacket, blouse, skirt, hood, and all pinned embellishments, together for the first time was a turning point in the process. It was extremely satisfying to witness the vibrancy and cohesiveness of the costume in its near-final form. The rich textures, layered felting, and ornamented detailing came together exactly as envisioned, with each element reinforcing the overall narrative of transformation. One concern I initially had was the consistent use of a 1 cm seam allowance across most garment panels. Given the complexity and layering of the fabrics, I was worried this narrow allowance might affect the stability or wearability of the final piece. However, once the costume was worn by the performer during the fitting, it became clear that this concern was unfounded. The construction held up well under movement, and the seams were structurally sound and visually clean. To finalise the construction, small hooks were sewn at the front openings of both the jacket and the costume hood. These fastenings allowed for easy dressing and undressing, while remaining unobtrusive within the overall design. With these final touches, the full costume was almost complete.



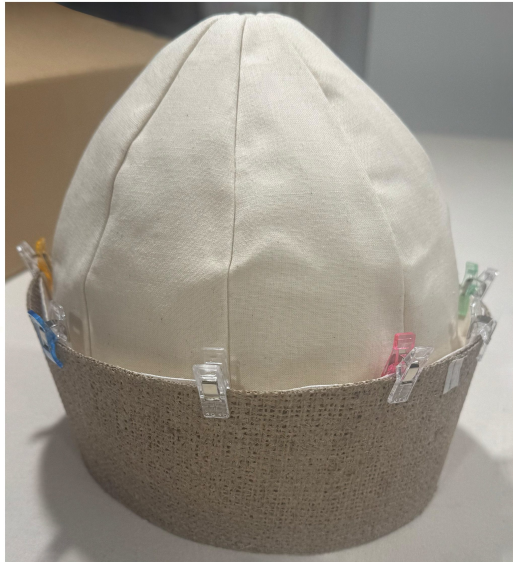
Full Costume Assembly: Front View



Peplum Assembly: Front View

Arachne Costume:

Final Headpiece Construction



Step 1: Cutting and adjusting the buckram cylinder base



Step 2: Drafting the calico dome mock-up



Headpiece Structure Materials

Building The Base Structure:

To begin constructing the 'After Transformation' headpiece, I first created a mock-up using stiffened buckram for the cylindrical base and calico fused with heavyweight interfacing for the dome. The buckram cylinder was not pre-drafted, I cut a rectangle freehand, stitched it at the center back, and tested it on a mannequin. It appeared too wide initially and was trimmed multiple times for better proportions. For the dome, I drafted a single curved slice pattern, cut it eight times from interfaced calico, and stitched them together using a 1 cm seam allowance. The dome's tip was too pointed at first and required reshaping.

When satisfied, I tested both elements on the mannequin to ensure visual cohesion. Next, I rebuilt the cylinder in stiffened buckram, this time adding millinery wire to the top and bottom edges for structure. Initially, I intended to use reticulated foam for the dome but found it too soft. I instead used EVA foam sheets, shaping a second dome mock-up. Once refined, I glued the final dome together using contact adhesive. To create the ten "horns" resembling spider legs, I used 1m foam tubes (3.5 cm diameter), cut into 25 cm lengths, inserted 1.6 mm garden wire, sculpted pointed ends, and shaped them to my drawing.



Step 3: Constructing the final wired buckram cylinder



Step 4: Refining the dome shape through mock-ups



Step 5: Building the final foam dome



Step 6: Creating and shaping the foam spider-leg horns

Arachne Costume:

Final Headpiece Felting



Step 1: Measuring and cutting felt for base components



Step 2: Choosing colour scheme from samples

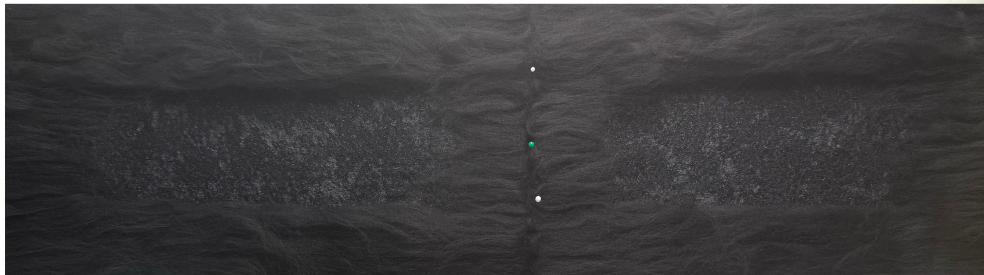


Step 3: Laying circular gradient on dome felt base
Felting Material For Headpiece Base:

To create the felted material for both the headpiece dome and cylindrical base, I first measured the amount of pre-felt needed to cover each component. I did this by physically wrapping each structure with pre-felt to gauge the approximate dimensions required for full coverage. Based on this, I cut a circle measuring 25 cm in diameter from black pre-felt for the dome and a rectangular piece approximately 10 by 20 cm for the cylindrical base. Using the colour scheme developed during earlier sampling stages, I laid out a circular gradient pattern on the round pre-felt. For the cylindrical piece, I arranged a geometric pattern inspired by traditional Shirvan region Azerbaijani carpet motifs. I also incorporated a central spider-shaped symbol, referencing an ancient Azerbaijani ornament that aligned with the Arachne theme. After arranging the felt fibres, I sprayed both panels with warm soapy water and covered them with bubble wrap to begin felting. Unfortunately, I left them under wrap for a week, which caused the circular panel to grow mould and required me to remake it entirely. Once corrected, both panels were felted through all ten steps and prepared for assembly.



Step 4: Completing gradient layout for full coverage



Step 5: Creating geometric pattern with spider motif on cylinder base felt



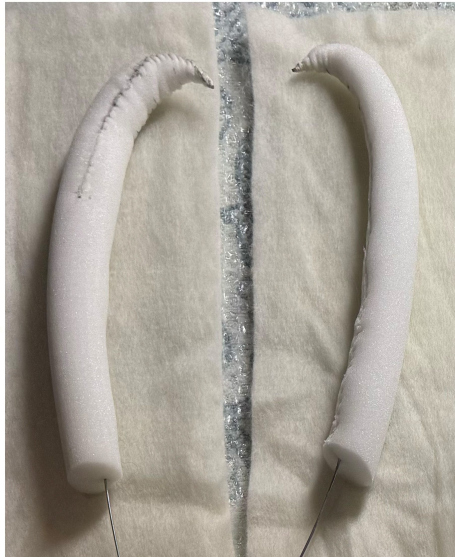
Step 6: Wetting and wrapping both panels for felting



Step 7: Preparing panels for assembly

Arachne Costume:

Final Headpiece Felting Continued



Step 1: Cut black and white pre-felt for each horn.



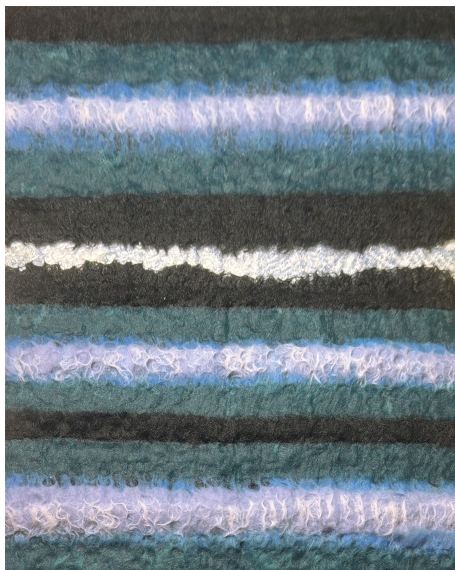
Step 2: Select blue and orange gradient colours.



Step 3: Apply blue gradient fibres to black panels.



Step 4: Apply orange gradient fibres to white panels.



Step 5: Felt all panels following all process steps.



Step 6: Stitch panels to horns and re-felt each horn.



Step 7: Attach all horns to the headpiece base.

Creating Felt For Headpiece Horns:

To create the felted three-dimensional horns for the headpiece and complete the final assembly, the following steps were followed: Similar to the methodology used for felting the headpiece base structures, six black and four white pre-felt rectangles were cut slightly larger than the horns they were assigned to cover. The orange gradient horns were constructed using white pre-felt bases, while the blue gradient horns were created on black pre-felt bases. Using the "Arachne's Costume After Transformation" drawing as a guide, I laid out felt fibres in four gradient shades for each colourway. The blue gradient featured black, dark green, blue, and white fibres, while the orange gradient used black, burgundy, vermilion, mustard, and white. After all ten pre-felt panels were fully felted, each was hand-stitched around its respective horn and then refelted individually. Once dry, the wire ends of the horns were wrapped around the millinery wire at the top of the headpiece, and the felted ends stitched securely into the cylindrical felt base. The horns were finally aligned symmetrically on both sides.

Arachne Costume:

Final Costume Fitting

Final Fitting Adjustments:

I was very pleased with the results of the final fitting. The costume sat beautifully on Yakshi's body, and there were virtually no issues with the fit. As shown in the images, the spider embellishment had not yet been attached to the blouse, and the costume hood hooks were still missing. Otherwise, the costume was entirely finished. I had been quite concerned about the fit of the headpiece up to this point, as its base had been constructed substantially larger than Yakshi's head. However, because the base was tightly encased in thick felted material and rested securely on top of the dense woollen hood, it ultimately fit perfectly and did not shift during movement. I was also very satisfied with the performer's range of motion in the costume. Despite its size and multi-layered structure, the costume was not too heavy for her to wear or even dance in. She could move her arms and legs freely and comfortably. One area that required a last-minute adjustment was the front junction between the jacket bodice and the peplum panels. This section puckered slightly during movement and had to be discreetly stitched down right before filming. I was happy with the final outcome.



Final Headpiece On Performer In Movement



Final Skirt On Performer In Movement



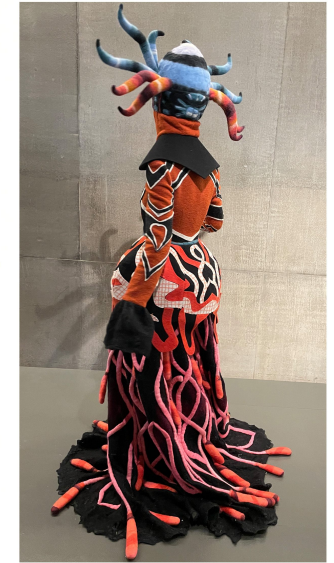
Final Jacket On Performer In Movement



Final Costume: Left Side View



Final Costume: Front View



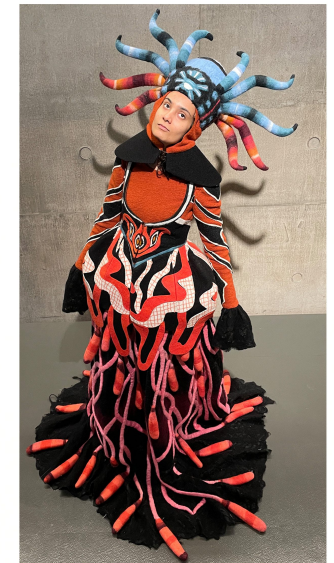
Final Costume: Right Side View



Final Costume: Back View



Final Costume In Movement #1



Final Costume In Movement #2

Final Photos:

Costume In Action From Film



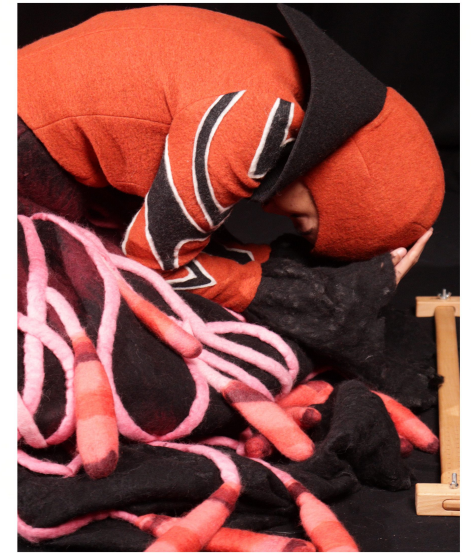
Act 1, Scene 2



Act 1, Scene 2



Act 2, Scene 1



Act 2, Scene 2



Act 3, Scene 1



Act 3, Scene 1



Act 3, Scene 2



Act 3, Scene 2

Final Comments:

This project has certainly been one of the most interesting and difficult ones I have undertaken so far. Although I have felted small items before, the sheer volume of components I needed to consider and create from scratch for the Arachne costume proved to be almost insurmountable. All of the issues I encountered with felting, including problems with mold development on felt panels that were left inside bubble wrap for too long (which meant I had to redo the headpiece materials twice), posed serious challenges. I also faced complications with material shrinkage, which required me to be extremely precise about the sizing and dimensions of each felted panel, particularly during the creation of the skirt. There were also major time management difficulties. Some felted components would not bond properly, or did so far too slowly. Three-dimensional felted pieces took twice as long to complete as flat panels. The assembly process itself was extremely time-consuming: applying Bondaweb to each applique element, pinning them in place, fusing them, and carefully ironing each panel. Sewing these panels became a major obstacle due to their thickness, some simply wouldn't pass through the sewing machine without difficulty. As a result of all these challenges, I fell significantly behind schedule on this project.

This doesn't even include the numerous pattern adjustments that had to be made during the four toile fittings, each requiring a new round of testing and revision. On the other hand, this project has been one of the most valuable learning experiences of my MA so far. I now know how to create a fully felted costume from scratch. I've learned how to build both flat, two-dimensional panels for garments and complex three-dimensional felted decorations like the headpiece. I've mastered all the core felting techniques needed for different applications, from small embellishments to larger structural components. From the mistakes I made and the time management issues I encountered, I've gained a better understanding of how to schedule a project of this scale and what is realistically achievable within a set timeframe. Most importantly, this project confirmed something crucial for me: I am passionate about combining textile-making and garment construction. Upon completing this MA, I want to explore the field of textiles for costume further. This area allows for deep technical specialisation - felting, printing, embroidery, and more, while also offering the perfect intersection of my BA textile-making background and the costume skills I've developed during this MA. Following this route may also help me delegate future work more effectively. Managing textile development, pattern cutting, and full costume construction alone is simply too much for one person. Moving forward, I plan to collaborate more and continue growing in this specialised field.

Arachne Costume Cost Breakdown:

Item	Merchant	Price inc VAT	QTY	TOTAL
Merino Sky Felt 100g	World of Wool	£2.64	9	£23.76
Merino Seal Felt 100g	World of Wool	£2.64	9	£23.76
Merino Duck Egg Felt 100g	World of Wool	£2.64	9	£23.76
Merino Amber Felt 100g	World of Wool	£2.64	9	£23.76
Merino Begonia Felt 100g	World of Wool	£2.64	12	£31.68
Merino Lightning Felt 100g	World of Wool	£2.64	8	£21.12
21 mic Merino Raven Pre-Felt	World of Wool	£6.72	8	£53.76
21 mic Merino Lightning Pre-Felt	World of Wool	£7.90	11	£86.90
Merino Burgundy Felt 100g	World of Wool	£2.64	12	£31.68
Merino Ocean Felt 100g	World of Wool	£2.64	6	£15.84
Merino Raven Felt 100g	World of Wool	£2.64	15	£39.60
Merino Coral Felt 100g	World of Wool	£2.64	3	£7.92
Merino Terracotta Felt 100g	World of Wool	£2.64	3	£7.92
Total Cost				£907.79

Item	Merchant	Price inc VAT	QTY	TOTAL
Merino Loganberry Felt 100g	World of Wool	£2.64	3	£7.92
Super Thick Dread Felted Yarn 600g	World of Wool	£19.34	3	£58.02
Wool Mix Fabric 1 Black	A-One Fabrics	£12.00	10	£120.00
Wool Mix Fabric 2 Black	A-One Fabrics	£11.00	10	£110.00
Boiled Wool Camel	Orya Textile	£35.00	2	£70.00
Synthetic Lace Black	Goldbrick Fabrics	£5.00	2	£10.00
Heavy Weight Fusible Interfacing	A-One Fabrics	£3.89	10	£38.90
Galvanised Garden Wire 1.6mm	Amazon	£3.99	2	£7.98
Cotton Covered Millinery Wire 0.8mm	Petersham	£1.25	1	£1.25
Impact Adhesive	Amazon	£4.25	1	£4.25
Foam Tubes 3.5 sm	Pentonville Rubber	£5.98	5	£29.90
EVA Foam Sheets 5mm White	Amazon	£15.00	1	£15.00
Stiff Buckram Hessian	FabricUK	£12.99	1	£12.99
				£907.79

Arachne Costume Work Hours Breakdown:

Job	Approximate Hours
Toile Cutting 1	2
Toile Stitching 1	3
Toile Cutting 2	3
Toile Stitching 2	3
Toile Cutting 3	2
Toile Stitching 3	3
Toile Cutting 4	2
Toile Stitching 4	3
Felting Experiments	64
Felting Decorations for Skirt Panels	48
Cutting Skirt and Bask Panels	1
Felting Skirt and Bask Panels	40
Felting Lace Trim Panels	40
Felting Jacket Peplum Decoration	40
Felting Jacket Panels	24
Felting Sleeve Panels	24
Total Hours	543

Job	Approximate Hours
Felting Embellishments for Jacket and Blouse	16
Full Skirt Assembly	24
Cutting Jacket and Peplum Panels	3
Full Peplum Assembly	16
Full Jacket Top Assembly	8
Cutting Blouse Top and Sleeve Panels	3
Cutting Hood Panels	2
Full Blouse and Sleeve Assembly	8
Stitching and Finishing Skirt	6
Stitching and Finishing Jacket	15
Stitching and Finishing Blouse	16
Stitching and Finishing Hood	4
Constructing Headpiece Structure	16
Felting Headpiece Base	32
Felting Headpiece Horns	64
Full Headpiece Assembly	8
Total Hours	543

Reference List:

- Living Felt (2013). Wet Felted Bookmarks. [online] YouTube. Available at: <https://www.youtube.com/watch?v=ubjc7YSmsLU>.
- AB Crafty (2021). How to Wet Felt Wool Fabric. [online] YouTube. Available at: <https://www.youtube.com/watch?v=3IxCDkh-evs>.
- Albers, A. (1963). Under Way.
- Albers, A. (1968). Epitaph.
- Aliyeva, M. (2017). Traditional Azerbaijani Women's Costume. Azerbaijan Website. Available at: <https://azerbaijan.az/ru/related-information/51>.
- Buryakovsky, E. (2025). Fire Mountain. Photograph.
- Cornell, J. (2018). Nuno Felt Scarf. [online] YouTube. Available at: <https://www.youtube.com/watch?v=I0ZybwUs2jQ>.
- de Amaral, O. (1981). Naturaleza Mora.
- Ever Ever (2023). How To Needle Felt Details. [online] YouTube. Available at: <https://www.youtube.com/watch?v=IItDH1vkFX4>.
- Hendry, L. (2018). Radial Web. Natural History Museum Website. Available at: <https://www.nhm.ac.uk/discover/spider-webs.html>.
- Hillyard, P. (2011). Ladybird Spider. The Private Life Of Spiders Book.
- Jacinto, V. (2008). Beautiful Jumper. BioLib Website. Available at: <https://www.biolib.cz/en/image/id60845/>.
- Karimov, L. (1985a). Kuba Region Carpet Weaving. Azerbaijan Carpet Book.
- Karimov, L. (1985b). Shirvan Region Carpet. Azerbaijan Carpet Book.
- Muffs Merino (2020). How to Make a Piece of Felt. [online] YouTube. Available at: <https://www.youtube.com/watch?v=JnHr4DfY8U8>.
- Science Channel (2017). Nuno Felt From Merino Wool. [online] YouTube. Available at: <https://www.youtube.com/watch?v=Q9EHNDPDRdU>.
- The World of Belogorye (2015). Scarf in Nuno Felting Technique. [online] YouTube. Available at: <https://www.youtube.com/watch?v=iLLrPMc8Q8I>.