



SIRIN & ALKONOST  
TECHNICAL LOG:

Masters Project

Eva Buryakovsky

# Sirin – Research For Costume & Textiles:

## Oil Spill Cocoon Costume

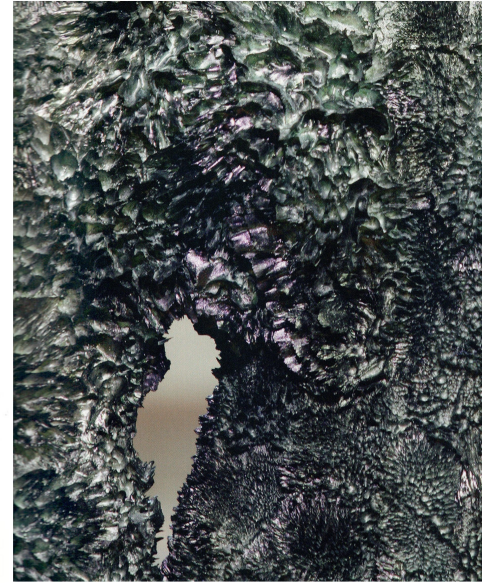
Final Design:  
Trapped Inside  
The 'Sirin' Oil Spill  
Cocoon Costume



Back View



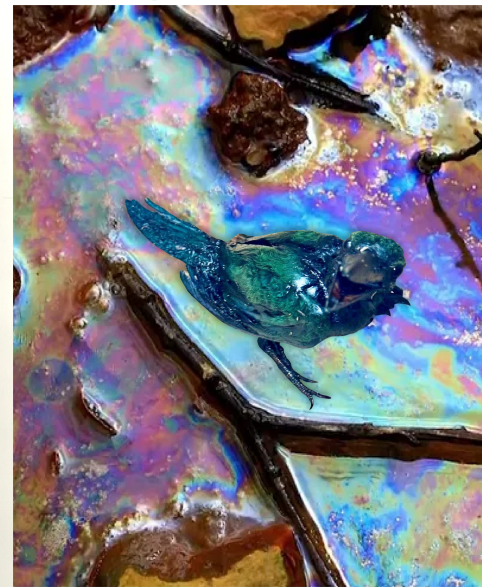
Front View



van Herpen, *Wilderness Embodied*, 2013



Wouter de Vries, *Deform*, 2015



Augustyn, *Oil Spill*, 2025; Balakrishnan, *Rescued Kingfisher*, 2024



Vrubel, *Girl with a Wreath*, 1910

# Alkonost – Research For Costume & Textiles:

## Kingfisher Bird Costume



*James, Adult Kingfisher Feathers, 2009*



*Perrins, Kingfishers, 2003*



*Barrett, Blue-Winged Kookaburra, 2005*



*Dupont, Woodland Kingfisher, 2014*



*van Herpen, Sensory Seas, 2020*



*Perrins, Red-Backed Kingfisher, 2003*

Final Design:  
Alkonost's Costume  
After Escaping  
The Oil Spill Cocoon



Front View



Back View

# Sirin And Alkonost Costumes – Technical Drawings:

## Oil Spill Cocoon And Kingfisher Bird Costumes

Full Width Of Oil Spill Cocoon Costume: 93 cm  
Full Height Of Oil Spill Cocoon Costume: 168 cm



Back View



Front View

Full Width Of Kingfisher Bird Costume: 86 cm  
Full Height Of Kingfisher Bird Costume: 142 cm



Front View



Back View

# Performer & Relevant Measurements:

Back View

Front View



NAME: Yanki

HEIGHT CM: 166

PRONOUNS: She/Her

CHARACTER: Sirin & Alkonost

MEASUREMENT	CMS
Head circumference	58
Beginning to end of hairline	34
Ear to ear	34
Neck	35.5
Collar	41
Bust	83
Waist	70
Low Waist	82
Upper hip	83
Full hip	97
Across back	33
Across chest	32
Nape to shoulder	22
Nape to waist	41.5
Nape to floor	145.5
Shoulder	13.5
Shoulder to shoulder	42
Front shoulder to bust line	29.5
Front shoulder to waist line	39.5
Armhole	45
Armhole depth	16
Bicep (relaxed)	29.5
Bicep (contracted)	30.5
Wrist	15
Arm length	58
Shoulder to elbow	32.5
Elbow to wrist	25
Waist to upper hip	15
Waist to full hip	27
Waist to floor	104
Ankle	22

# Technical Drawings – Sirin Costume:

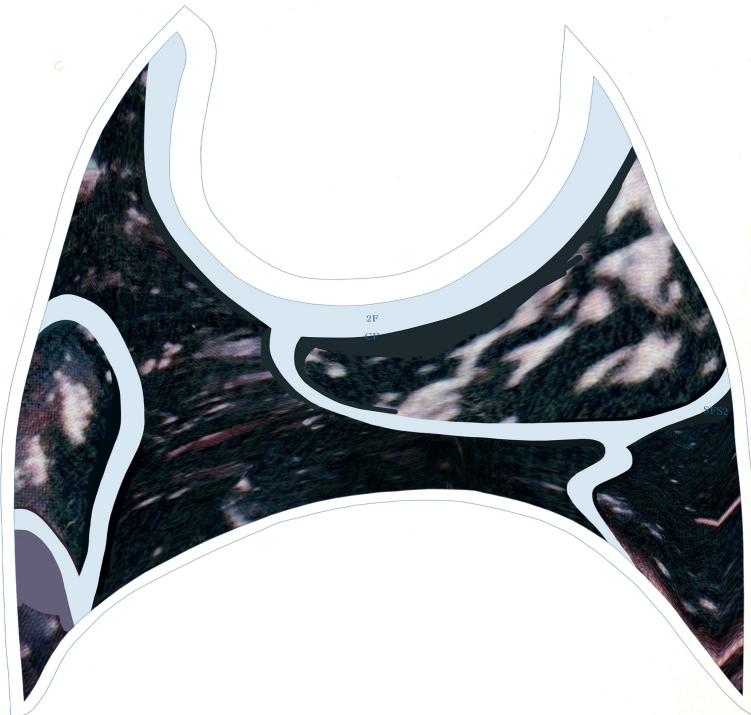
Engineered Print Files For Top And Centre Shells Of The Oil Spill Cocoon



Width Of Front Top Shell Panel: 41.33 cm,  
Height Of Front Top Shell Panel: 40.53 cm



Width Of Back Top Shell Panel: 36.28 cm,  
Height Of Back Top Shell Panel: 30.07 cm



Width Of Front Centre Shell Panel: 61.02 cm,  
Height Of Front Centre Shell Panel: 69.10 cm



Width Of Back Centre Shell Panel: 67.97 cm,  
Height Of Back Centre Shell Panel: 69.60 cm

# Technical Drawings – Sirin Costume:

Engineered Print Files For Bottom Shell Of The Oil Spill Cocoon



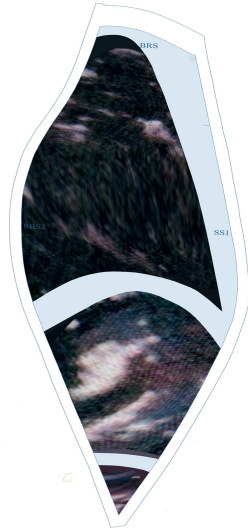
Width Of Front Bottom Shell Panel: 66.03 cm, Height Of Front Bottom Shell Panel: 104.83 cm



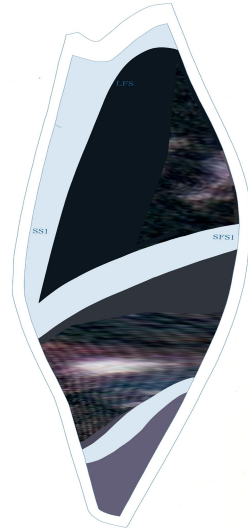
Width Of Back Bottom Shell Panel: 68.66 cm, Height Of Back Bottom Shell Panel: 105.98 cm

# Technical Drawings – Sirin Costume:

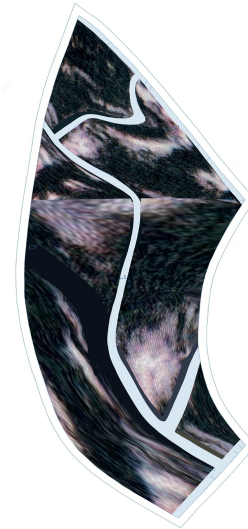
## Engineered Print Files For Sleeves And Hood Of The Oil Spill Cocoon



Width Of Back Right Sleeve Panel: 46.89 cm,  
Height Of Back Right Sleeve Panel: 68.57 cm



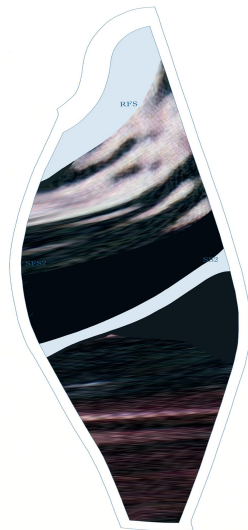
Width Of Front Left Sleeve Panel: 49.85 cm,  
Height Of Front Left Sleeve Panel: 68.10 cm



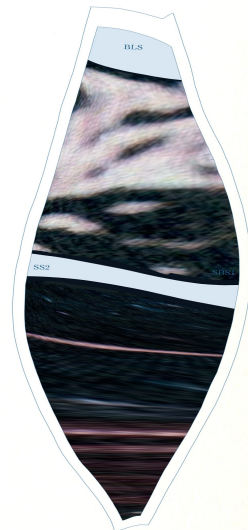
Width Of First Left Hood Panel: 29.96 cm,  
Height Of First Left Hood Panel: 76.56 cm



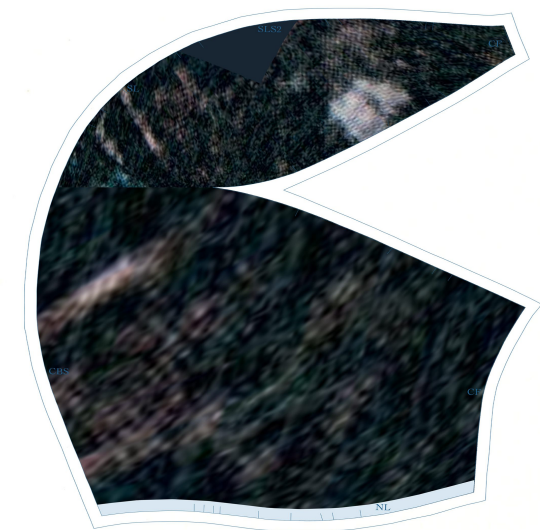
Width Of Second Left Hood Panel: 18.96 cm,  
Height Of Second Left Hood Panel: 41.83 cm



Width Of Front Right Sleeve Panel: 49.85 cm,  
Height Of Front Right Sleeve Panel: 68.10 cm



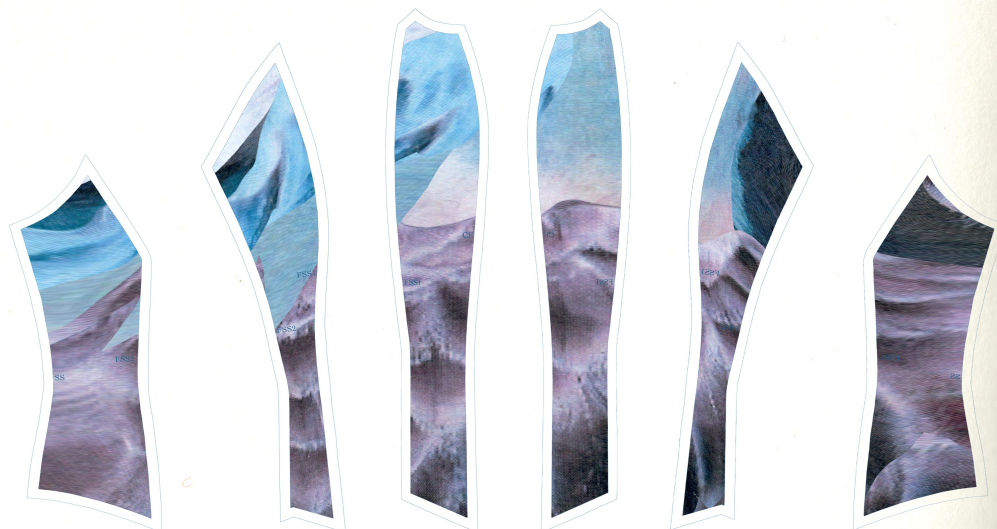
Width Of Back Left Sleeve Panel: 46.89 cm,  
Height Of Back Left Sleeve Panel: 68.57 cm



Width Of Right Hood Panel: 43.58 cm,  
Height Of Right Hood Panel: 50.59 cm

# Technical Drawings – Alkonost Costume:

## Engineered Print Files For Kingfisher Blouse



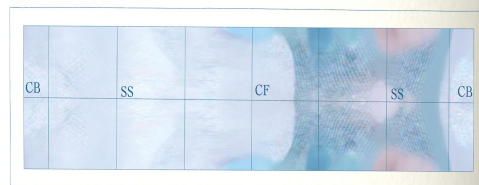
Width Of First Centre Front Bodice Panel: 11.73 cm, Height Of First Centre Front Bodice Panel: 59.68 cm  
 Width Of Second Centre Front Bodice Panel: 14.80 cm, Height Of Second Centre Front Bodice Panel: 55.71 cm  
 Width Of Side Front Bodice Panel: 15.64 cm, Height Of Side Front Bodice Panel: 42.83 cm



Width Of Back Bodice Panel: 49.54 cm,  
 Height Of Back Bodice Panel: 61.48 cm



Width Of Sleeve Gusset Panel: 31.75 cm,  
 Height Of Sleeve Gusset Panel: 24.22 cm



Width Of Bodice Collar Panel: 37.95 cm,  
 Height Of Bodice Collar Panel: 10.28 cm



Width Of Front Sleeve Panel: 24.54 cm, Height Of Front Sleeve Panel: 96.11 cm  
 Width Of Back Sleeve Panel: 26.75 cm, Height Of Back Sleeve Panel: 96.06 cm

# Technical Drawings – Alkonost Costume:

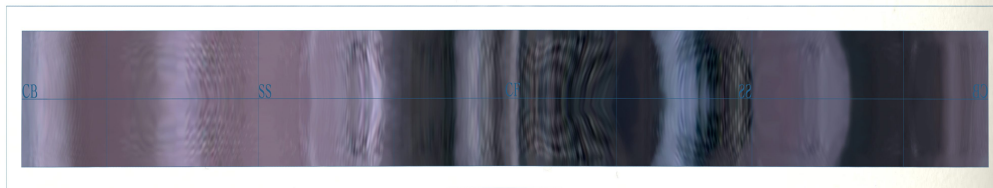
## Engineered Print Files For Kingfisher Trousers



Width Of Centre Front Trouser Panel: 22.33 cm, Height Of Centre Front Trouser Panel: 65.74 cm  
Width Of Side Front Trouser Panel: 20.84 cm, Height Of Side Front Trouser Panel: 65.63 cm



Width Of Side Back Trouser Panel: 22.65 cm, Height Of Side Back Trouser Panel: 68.58 cm  
Width Of Centre Back Trouser Panel: 28.22 cm, Height Of Centre Back Trouser Panel: 70.20 cm



Width Of Trouser Band Panel: 76.43 cm, Height Of Trouser Band Panel: 8.03 cm



Width Of Front Knee Cuff Panel: 25.89 cm,  
Height Of Front Knee Cuff Panel: 34.08 cm

Width Of Back Knee Cuff Panel: 28.16 cm,  
Height Of Back Knee Cuff Panel: 33.85 cm



Width Of Ankle Cuff Panel: 25.86 cm, Height Of Ankle Cuff Panel: 26.49 cm

# Sirin And Alkonost Costumes:

## First Toile Fitting

### Initial Kingfisher Blouse Toile:

The initial toile for the Kingfisher Bird Costume was created based on the Alkonost Costume Final Design provided on the Research for Costume and Textiles page. The pattern pieces were drafted using Yanki's measurements and Winifred Aldrich's Metric Pattern Cutting for Women's Wear.

The blouse was developed by drafting a series of patterns from the book. These included the Polo Collar Block from page 155 and the Close-Fitting Bodice Block from page 63, which was adapted using the waist-shaping method described on page 77. The front bodice block was divided into two panels, a centre front panel and a side front panel, with the chest and waist darts converted into a single seam. The One-Piece Sleeve Block from page 71 was also used and adapted according to the raglan sleeve methodology on page 137, transforming it into two separate panels: a raglan front sleeve and a raglan back sleeve. After drafting the basic shapes, several design modifications were introduced. The centre front hem of the front bodice panel and the centre back hem of the back bodice panel were extended into points to create a more bird-like silhouette. The shoulder seam edges on both raglan sleeve panels were also extended to give the sleeves a stronger wing effect. A wing insert panel was then drafted to fit into the elbow seam of the raglan sleeves.

### Initial Kingfisher Trousers Toile:

The trousers were developed using the Basic Trouser Block from page 45 and a shaped waistband constructed following the guidance on page 48. The front and back trouser pieces were then modified to better reflect the Alkonost costume design by extending the curves along the hip line and calf line, producing a bird-like silhouette.



Toile On Mannequin Front View



Toile On Mannequin Back View



First Fitting Toile Front View



First Fitting Toile Back View

### After Fitting Adjustments:

**Blouse:** The sleeve and armhole should be extended to create a grown-on gusset. The underarm of the sleeve should be taken in, and the hem width extended by approximately 7 to 10 cm. The sleeve seam should be shifted toward the back to imitate a two-part sleeve construction.

**Wing Inserts:** The length of the wing and the pleats should be extended into the back raglan sleeve seam to allow the fan to fall further down the body. Between three and four fans of sunray pleats in varying widths and lengths should be created to build the desired wing shape, with additional fans inserted into the same seam if needed.

**Trousers:** More curvature should be added to the front piece to enhance the bulbous, bird-like effect. The trousers should also be shortened just below the knee to emphasise the bird-leg appearance.



First Fitting Toile Side View

# Sirin And Alkonost Costumes:

## Second Toile Fitting



Cocoon Toile Fitting Front View



Cocoon Toile Fitting Side View



Cocoon Toile Fitting Back View



First Hood Fitting Front View



First Hood Fitting Back View



First Hood Fitting Side View

### Initial Oil Spill Cocoon Toile:

The cocoon toile was created by drafting a series of patterns from Winifred Aldrich's Metric Pattern Cutting Book. I first drafted the classic coat block from page 69, followed by the one-piece sleeve block from page 71. I then carried out the raglan sleeve adaptation on both the coat block and sleeve block using the method described on page 187. Using Yanki's measurements, I extended the hem of the coat so that it would fully cover her feet, and drafted a standing collar following the pattern instructions on page 155. Finally, using the Sirin Oil Spill Cocoon Final Design as a guide, I sketched the approximate shapes of the oil spill fragments on the base.

### Second Kingfisher Bird Toile:

After applying the necessary adjustments from the previous fitting to the blouse, wing inserts, and trousers of the Kingfisher Bird Costume, including sewing rigilene into the newly added trouser seams for additional volume, and adding elastic straps at knee level; I drafted a hood to accompany the costume, designed to resemble a kingfisher's head. This hood was created using Aldrich's Gusseted Hood Block method from page 193. Based on the circumference of Yanki's head, I then reduced the hood panels to achieve a closer and more accurate fit. This hood was later removed from the Kingfisher costume and adapted for use in the Oil Spill Cocoon Costume.

### After Fitting Adjustments:

**Cocoon:** to be made wider at the bottom and constructed from mesh or net fabric. The material should be stiff enough to allow the structure to open in several places, creating an S-shaped movement.

**Blouse:** the chest area should be made more voluminous by adding two additional seams near the bust point and padding the bodice beneath these seams. The sleeve armhole should be further extended.

**Wing inserts:** the wings should be lengthened by extending them from the centre shoulder seam toward the neck.

**Trousers:** the rigilene should be removed from the seams and replaced with hip pads positioned along these seam lines to create a more curved silhouette.



Bird Toile Fitting Front View



Bird Toile Fitting Side View



Bird Toile Fitting Back View

# Sirin And Alkonost Costumes:

## Choreography Rehearsal Notes



Oil Spill Cocoon In Movement #1



Oil Spill Cocoon In Movement #2



Oil Spill Cocoon In Movement #3



Kingfisher Bird In Movement #1



Kingfisher Bird In Movement #2



Kingfisher Bird In Movement #3

### Post-Rehearsal Adjustments:

At this stage of the costume development process, the first dance rehearsal was conducted. In addition to the adjustments identified during the second toile fitting, several new considerations emerged once the performer began moving in the calico toiles of both the Oil Spill Cocoon costume and the Kingfisher Bird costume.

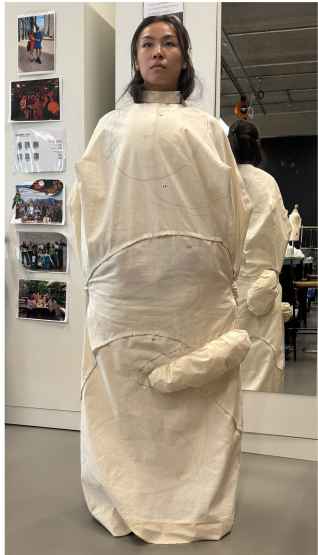
Through observing the rehearsal, it became evident that the fastening system on the Oil Spill Cocoon needed to be redesigned. The sew-on Velcro strips placed along the side and shoulder seams did not provide a sufficiently dramatic “breaking free” moment during the choreography. As noted in the “After Fitting Adjustments” of the second toile fitting, the openings of the cocoon needed to form an S-shaped line around the body to appear more organic and less like a conventional garment. This requirement became even clearer when the performer attempted the release sequence during movement.

Similarly, although the wings on the Kingfisher Bird costume had already been extended after the first toile fitting, the rehearsal demonstrated that they needed to be lengthened further. When the performer raised her arms, the wings required additional reach to create the dramatic impact intended for the choreography.

Working directly with the performer and seeing the costumes in motion made it possible to refine these adjustments on the toile. This ensured that both costumes engaged effectively with the body, functioning well both in static poses and in dynamic movement.

# Sirin And Alkonost Costumes:

## Third Toile Fitting



Second Cocoon Toile Fitting Front View



Second Cocoon Toile Fitting Side View



Second Cocoon Toile Fitting Back View

### Second Oil Spill Cocoon Toile:

After the second toile fitting and choreography rehearsals, the Oil Spill Cocoon toile was further adapted. The raglan sleeves (front and back panels) were stitched into the first cocoon "shell," which created a more curved silhouette along the side seams. The openings on the cocoon were relocated horizontally, dividing the cocoon base into three shells. Their shapes were organic and followed the traced oil-spill fragment outlines that would later be stitched onto the cocoon base. At this stage,

I also tested the placement and attachment of the oil-spill fragments on the cocoon base. I did this by tracing several of the previously drawn shapes, stuffing them with wadding, and stitching them back.

### After Fitting Adjustments:

**Cocoon:** Following the fitting, it was decided that the third horizontal opening of the cocoon needed to be removed. During movement tests, the second and third shells fell off the performer simultaneously, making the final opening redundant. Instead, a new opening at the bust line was suggested, making the current top opening the central one. The irregular shapes at the side seams of the central shell, which had resulted from stitching in the raglan sleeves, needed to be smoothed out. An irregularly shaped hood was also required to create a complete rock-formation silhouette. Finally, the oil-spill fragments needed to be recreated with reduced wadding.



Testing Oil Spill Cocoon Openings



Final Bird Toile Fitting Front View



Final Bird Toile Fitting Side View



Final Bird Toile Fitting Back View

### Final Kingfisher Bird Toile:

By this stage, the Kingfisher Bird toile was almost finalised. Two additional curved bust-line seams were added to the blouse to create a fuller bird-chest shape down to the waistline. The front bodice was padded with three layers of heavyweight wadding from the neckline to the underbust. This was achieved by inserting a lining panel beneath the toile and placing the wadding between the layers. The wing inserts were again extended and reattached into the central shoulder seam of the raglan sleeves. The trousers were lengthened to the ankle by attaching tight-fitting front and back knee-cuff panels. The rigilene was removed from the curved seams, and instead a padded lining was added from the waistline to the knee.

### After Fitting Adjustments:

**Blouse:** The curved seams near the bust point on the front bodice need a slight reduction for a smoother line. These seams should extend from the neckline to the hem. The sleeve armholes need to be extended to match the length of the wing inserts at the shoulder seam.

**Wing Inserts:** The lower edge of the wing inserts needed slight reduction, as the tail-like extension was dragging on the floor during movement testing.

**Trousers:** The curved seams on the front and back upper panels need a slight reduction for a smoother silhouette. In the final trousers, the wadding must be placed more uniformly to prevent uneven shaping.



Testing Kingfisher Bird Wings

# Sirin And Alkonost Costumes:

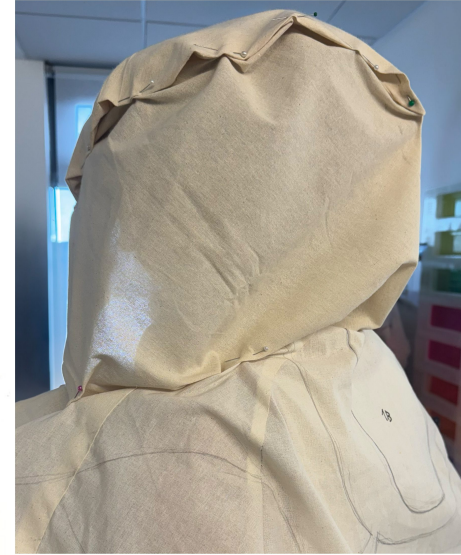
## Final Toile Fitting



Development Of "Spill Over" Hood Front View



Development Of "Spill Over" Hood Back View



Development Of "Spill Over" Hood Side View



Development Of "Spill Over" Hood Side View

## Final Oil Spill Cocoon Toile:

The hood that was removed from the Kingfisher Bird toile after the second fitting was ultimately redrafted and integrated into the Oil Spill Cocoon costume. Using Aldrich's Gusseted Hood Block (p. 193), the hood was recut in calico without size alterations. It was then reshaped using additional calico scraps to create a "spill-over" formation, with the right hood panel made significantly larger than the two smaller left panels. This deliberate size imbalance allowed the hood to visually spill over the performer's face and merge into the right shoulder, forming an asymmetrical oil-spill effect. As anticipated, the addition of the hood contributed to a more organic, rock-like silhouette and heightened the dramatic impact of the performer lifting her head at the beginning of the choreography, as the enlarged right panel extended the duration and weight of the movement. Refinement of the opening placements on the final toile also made a notable difference.

## After Fitting Adjustments:

After the final fitting and rehearsal, several important refinements were identified to improve both the functionality and the visual clarity of the Oil Spill Cocoon costume. First, it was determined that the hem of the cocoon needed to be slightly shortened to ankle level. This adjustment was necessary because two invisible zippers would be inserted at the sides of the hem to allow the performer to step in and out of the costume more easily without compromising the integrity of the silhouette. It was also concluded that the Velcro strips used on the openings throughout the toile stages should be replaced with sew-on magnets in the final version. As during the transformation sequence, the cocoon opens directly over the Kingfisher Bird feathers, and the rough texture of Velcro could snag, tear, or distort the delicate feathered surface. Sew-on magnets, by contrast, allow for a smooth and silent release.



Final Oil Spill Cocoon Toile Front View



Final Oil Spill Cocoon Toile Back View

# Sirin And Alkonost Costumes:

## Initial Oil Spill Cocoon Textile Experiments



1. Mounting Jersey Onto Board & Mixing Liquid Latex With Black Acrylic Paint



2. Applying Latex Medium Onto Jersey Base To Create Various Oil Spill Textures

### The Making Of Initial Latex & Puff Binder Samples:

To create the surface texture for the oil spill cocoon fragments, later attached to the cocoon base as shown in the Final Design of the Oil Spill Cocoon Costume on the Research for Costume & Textiles page, I began by developing a series of small-scale material samples. Lycra jersey was used as the base fabric, cut into approximately  $10 \times 10$  cm squares and mounted onto a board using masking tape. To replicate the initial oil spill textures seen in my visual research, I mixed black acrylic paint with liquid latex in an unequal ratio in a plastic cup. Once thoroughly combined, I used a spatula to apply thick drops of the mixture onto the lycra squares, creating an irregular, organic surface. The samples were left to dry overnight. The following day, a sheet of holographic "oil-spill" textile foil was ironed onto the latex surface, with a baking sheet placed between the iron and the foil-covered sample. This method produced the first successful oil spill fabric sample, which later informed the final material making for the cocoon costume. A second technique explored involved applying puff binder directly onto the lycra jersey and drying it with a heat gun to create a grainier, rock-like texture. Lumiere metallic paints were then applied on top to achieve the desired iridescent oil spill effect. This method was also effective and was later refined into a more polished variation.



3. Latex Oil Spill Sample



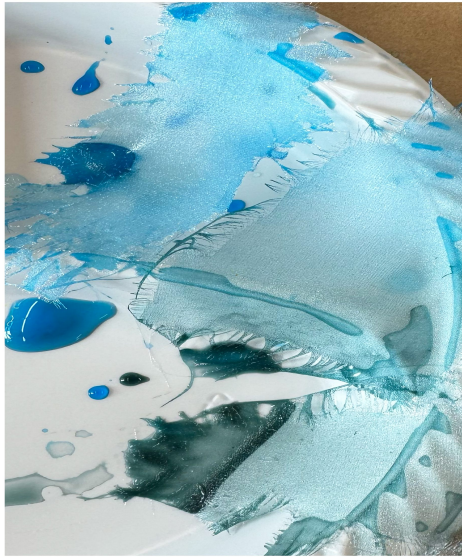
4. Completed Puff Binder Oil Spill Sample 1



5. Puff Binder Sample 2

# Sirin And Alkonost Costumes:

## Initial Kingfisher Bird Textile Experiments

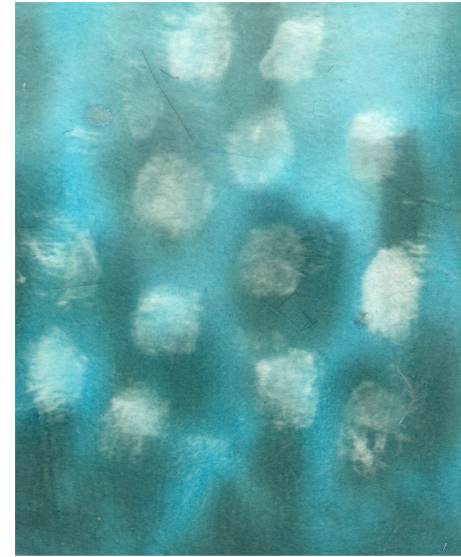


1. Dyeing Organza Feathers With RIT Dyes

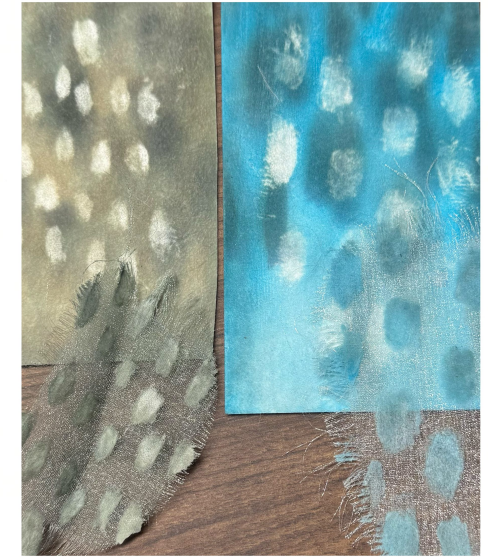


2. Dyeing Flock Paper With RIT Dyes  
Initial Dyed & Flocked Feather Samples:

To create the initial Kingfisher Bird feather samples I began by using crystal organza as the base material. The organza was cut into oval, feather-like shapes each approximately  $5 \times 8$  cm. The edges of the ovals were then frayed using scissors to achieve a more organic, feather-like texture. Using a paintbrush, I applied RIT dyes in Aquamarine Blue and Tan, diluted with warm water, onto the frayed feathers and dried them with a hairdryer. Next, I prepared flock paper (approximately  $8 \times 8$  cm) by painting the same dye colours onto the surface and adding darker dots to enhance the natural bird-like effect. I then applied screen-printing glue onto selected dyed feathers, dried them with a hairdryer, then placed the dyed flock paper on top (glue-side up, painted side down). The layers were ironed together for five minutes. Once the flock paper was removed, the coloured flock adhered wherever glue had been applied, creating a soft, organic dot texture that closely resembled kingfisher feathers.



3. Dyed Flock Paper After Ironing



4. Dyed And Flocked Feather Fabric Samples



5. Dyed And Flocked Feather Fabric Samples



6. Combining Dyed And Flocked Feather Fabric Samples With Latex Oil Spill Sample

# Sirin And Alkonost Costumes:

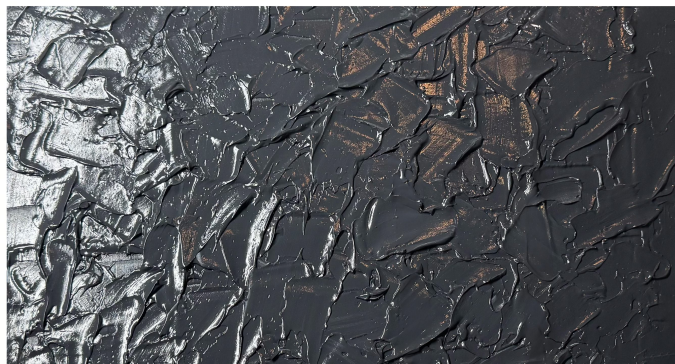
## Secondary Oil Spill Cocoon Textile Experiments



1. Mount 50 × 100 cm Lycra Jersey Rectangles & Apply Black Latex



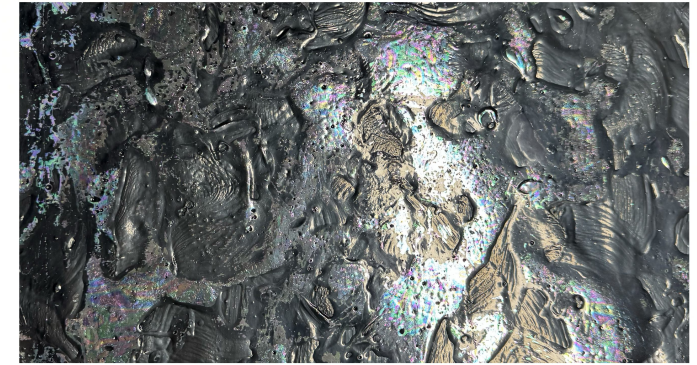
3. Apply Black Puff Binder To Second Lycra Jersey Rectangle



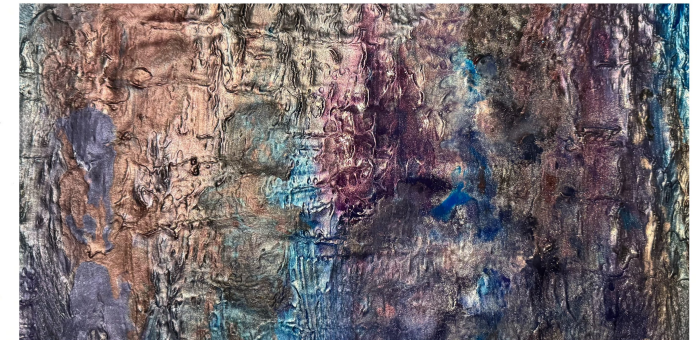
5. Apply Double-Layer Puff Binder To Third Jersey Rectangle

### Further Development Of Latex & Puff Binder Samples:

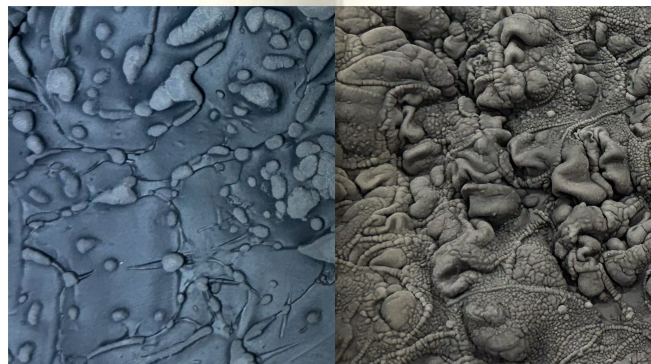
After the first set of oil spill cocoon fragment surface experiments, several adjustments were made to the materials and techniques used. Black lycra jersey remained the base fabric; however, the latex samples were now created by mixing liquid latex with black screen-printing pigment instead of black acrylic paint, producing a more vibrant and opaque black finish. The medium was applied to larger mounted rectangles of lycra jersey (50 × 100 cm) using a large spoon rather than a spatula to achieve deeper, three-dimensional oil spill textures. Once dried with a hairdryer, holographic oil-spill foil was ironed onto the latex surface with a baking sheet placed between the iron and foil. Although effective, working with larger samples doubled the time required for the foil to bond, making the process more labour-intensive. For the grainier puff binder samples, three drying methods were tested to achieve varied textures. Puff binder was mixed with black screen-printing pigment, and three new lycra rectangles (50 × 100 cm) were mounted. The medium was applied with a large cake-frosting spatula for added dimensionality. Due to the increased surface area, drying took significantly longer even with a hairdryer. One sample was then heat-pressed at 150°C for six seconds, another was activated with a heat gun at the same temperature, and the third remained hairdryer-dried. The heat-pressed sample developed medium-sized organic “blobs,” while the heat-gun sample produced a more dramatic, fungus-like texture. The hairdryer-only sample remained comparatively flat. The three puff binder samples were then painted using the Sirin costume colour palette (Process Page 4), combining various Jacquard Lumiere textile paints with Colourless Extender. The colours were applied in an organic manner, guided by oil spill reference imagery, and dried once again with a hairdryer.



2. Once The Latex Is Dry, Iron Oil-Spill Textile Foil On Top



4. Once Dry, Paint With Pre-Mixed Lumiere Textile Paints



6. Activate Puff Binder Samples Using Heat Press & Heat Gun



7. Once The Texture Has Fully Formed, Repeat Step 4

# Sirin And Alkonost Costumes:

## Secondary Kingfisher Bird Textile Experiments



1. Stretch Nylon Organza Onto A Wooden Frame



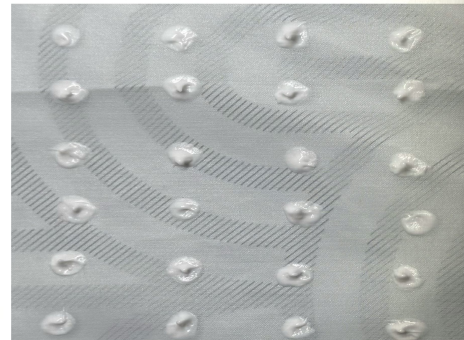
2. Test Diluted Paints On Organza Strips



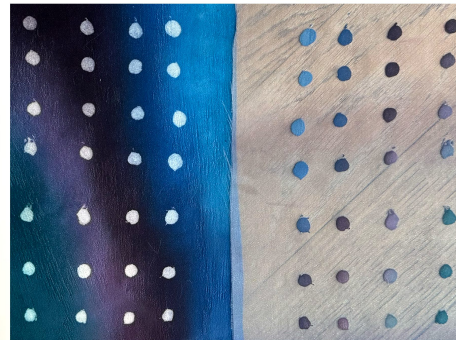
3. Apply Paints To Fabric Using A Wet Brush



4. Cut Painted Organza Into Ovals & Fray The Edges



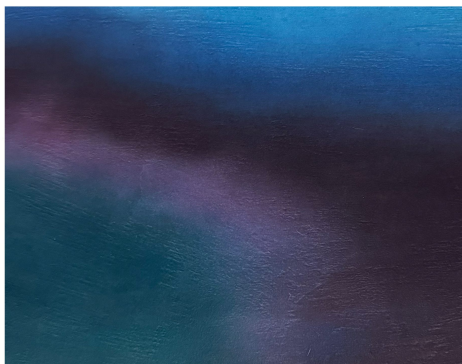
6. Stamp Glue Dots Onto Uncut Painted Organza



7. Iron Organza Together With Painted Flock Paper

### Further Development Of Dyed & Flocked Feather Fabric Samples:

For further feather sample development for the Kingfisher Bird costume, several refinements were made to the materials and techniques used. The crystal organza from the initial samples was replaced with white nylon organza, which had a similar thickness but a softer, more sophisticated sheen. To achieve the Alkonost colour palette (shown on Process Page 4), RIT dyes were replaced with Jacquard Dye-Na-Flow paints for stronger colour saturation. Eight shades: Periwinkle, Violet, Azure Blue, Black, Claret, Cerulean Blue, Teal, and Turquoise, were mixed with water into eight 70 ml pots and tested on small organza strips for accurate colour matching. The nylon organza was then stretched onto an 80 × 80 cm wooden frame and secured with nails and masking tape. The diluted Dye-Na-Flow paints were applied using a large wet brush to create a soft, watercolour gradient resembling real feathers. After drying with a hairdryer, the fabric was removed, heat-set with an iron, cut into 4 × 12 cm feather-shaped ovals, and frayed at the edges. The remaining half of the painted fabric was mounted on a table, and 1 cm sponge-stamped glue dots were applied. While the glue dried, flock paper was painted in the same colours and dried. It was then placed paint-side down onto the organza and ironed for 10 minutes, leaving soft, coloured flocked dots. These flocked sections were also cut and frayed, then combined with the non-flocked feathers to assess their effect on the final toile.



5. Paint White Flock Paper With Same Colours



8. Repeat Step 4, & Combine Feathers

# Sirin And Alkonost Costumes:

## Oil Spill Cocoon & Kingfisher Bird – Final Textile Experiments

### Sewing Oil Spill Samples:

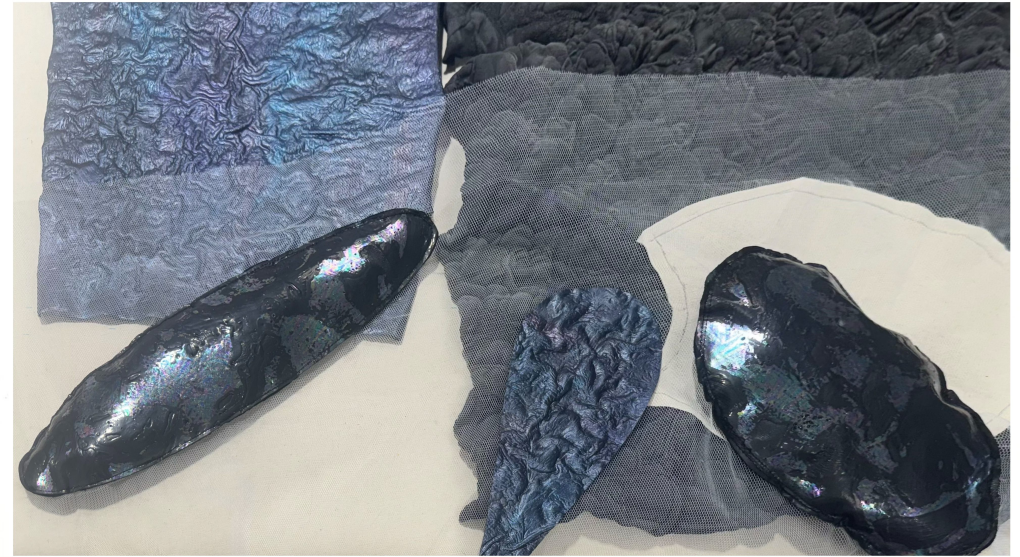
At this stage, it was necessary to test how the developed oil spill textiles, both latex-based and puff-binder-based, would translate into three-dimensional fragments for the net cocoon. Pattern pieces of the cocoon fragments were first taken from the toile and used to cut matching shapes from the finished textile surfaces. These patterns were then duplicated in lycra jersey, the same material used as the base for creating the textures. Each fragment was placed on top of its corresponding lycra piece and stitched with a 0.5 cm allowance, leaving an eight-centimetre opening. The forms were stuffed with heavyweight wadding to create rock-like volume. A 30 x 100 cm rectangle of stretch net, the cocoon base material, was prepared, and the fragments were positioned on top.



Oil Spill Puff Binder Fragment



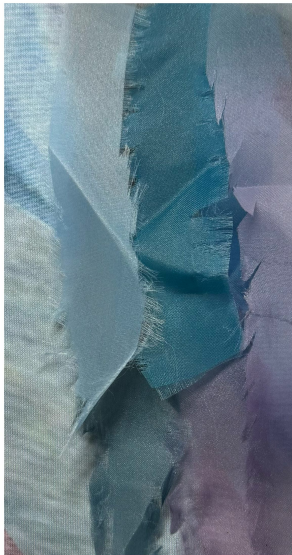
Latex Fragment Stuffed With Wadding



Positioning Latex And Puff Binder-Based 3D Oil Spill Fragments Onto Net Base

### Feather Samples & Digital Textiles:

For the Kingfisher Bird costume, the final textile experiments focused on evaluating the developed feather samples alongside the digital feather print that would form the costume's base layer. The feathers created during secondary sampling were tested against a digitally printed design on Paramount Brushed Jersey, chosen for its stability and subtle sheen. Because nylon organza feathers are lightweight and move significantly with the performer, a printed feather background was essential to visually unify the surface and serve as a placement guide when matching seams. Flock-printed and unflocked feathers were compared on top of the digital print and alongside the net containing the newly sewn three-dimensional oil spill fragments. After tests, unflocked feathers proved the most effective, as their translucency blended more naturally with the printed base and avoided the heaviness introduced by flocking.



Unflocked Feathers & Digital Print



Flocked Feathers & Digital Print



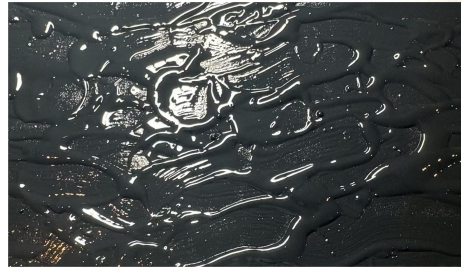
Combining Digital Print Textile With Feather Samples And 3D Oil Spill Fragments

# Sirin And Alkonost Costumes:

## Oil Spill Cocoon Costume – Final Textile Making



1. Mount Five Lycra Rectangles Onto The Table



2. Apply Latex Medium Onto Two Rectangles



3. Dry Latex Rectangles Thoroughly



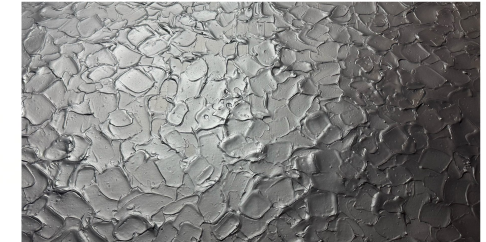
4. Apply Puff Binder Onto Three Rectangles

### Final Making Of Latex & Puff Binder-Based Oil Spill Textiles:

To create the final textiles for the Oil Spill Cocoon costume, key processes from earlier experiments were repeated and refined. Five  $50 \times 100$  cm rectangles of lycra jersey were mounted onto the table, based on the number of fragment pieces required: two latex-based surfaces and three puff binder-based ones. The first two rectangles were coated with liquid latex mixed with black pigment and applied with a large spoon to create thick, organic formations before being dried with a hairdryer. The remaining three rectangles were coated with puff binder mixed with black pigment and applied in heavy, layered textures using a frosting spatula, then dried. After drying, oil spill textile foil was ironed onto the latex sheets. Two puff binder sheets were heat-pressed at  $150^\circ\text{C}$  for six seconds. The last was activated with a heat gun. The puff binder surfaces were then painted with pre-mixed Lumiere colours and glossed.



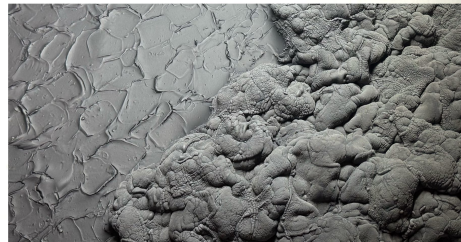
5. Ensure Puff Binder Is Applied In Layers



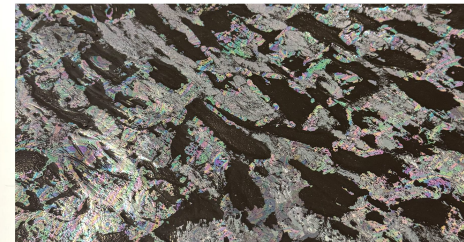
6. Dry Puff Binder Rectangles Thoroughly



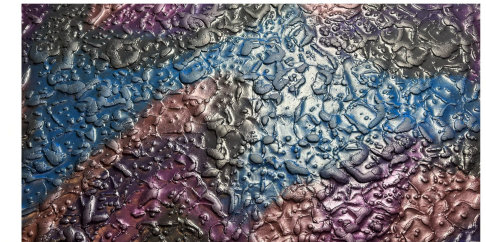
7. Heatpress Two Puff Binder Rectangles



8. Heatgun Activate Final Puff Binder Rectangle



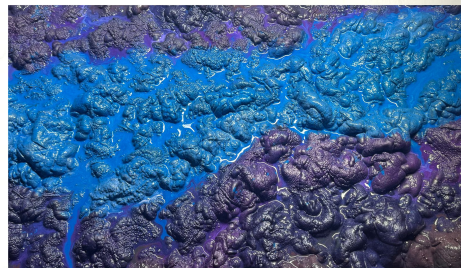
9. Iron Oil Spill Foil Onto Latex Sheets



10. Paint Heatpressed Puff Binder Rectangles



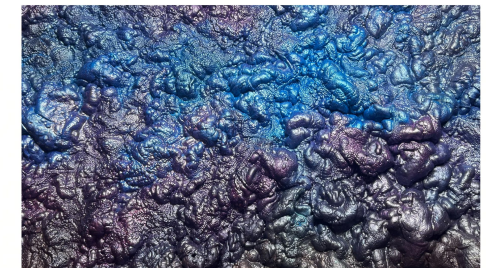
11. Varnish Painted Puff Binder Rectangles



12. Paint Heatgun Activated Puff Binder Rectangle



13. Allow Extra Drying Time For This Rectangle



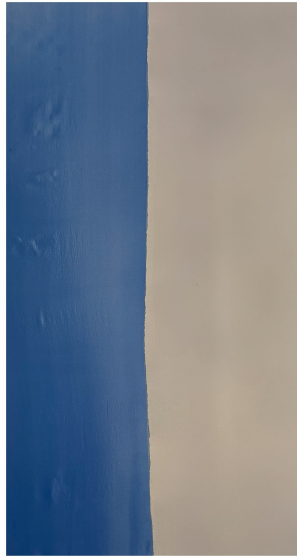
14. Varnish Painted Heatgun Activated Rectangle

# Sirin And Alkonost Costumes:

## Kingfisher Bird Costume – Final Textile Making



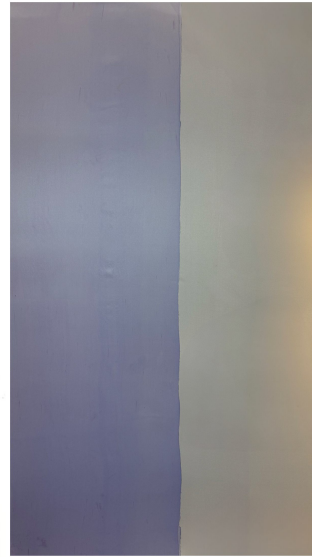
1. Stretch Organza Onto Frame



2. Mix Dye-Na-Flow Paints



3. Apply Paint With A Wet Brush



4. Dry Fabric And Unframe



5. Repeat Process 3 Times



6. Heatset Fabric & Cut Feathers

### Final Making - Feather Textiles:

To create the final feather textiles for the Kingfisher Bird costume, nylon organza was stretched onto a larger 100 × 200 cm wooden frame using clamps rather than nails. Eight

Dye-Na-Flow colours (Periwinkle, Violet, Azure Blue, Claret, Cerulean Blue, Teal,

Turquoise, and Black) were mixed with water in one-litre jars, then applied two shades at a time with a large wet brush to achieve smooth gradient washes. This process was repeated

three more times to produce all required colours. After drying with a hairdryer, each fabric sheet was heat-set with an iron. Using the engineered print files for the blouse and

trousers, full feather pattern pieces were drafted, labelled by colour and placement, then cut from the painted fabric. The edges were frayed with scissors, and the feathers set aside while the digital print panels were made.



7. Fray Edges With Scissors



8. Cut Digitally Printed Panels

### Final Making - Pleated Wings:

Once the feather textiles were completed, the remaining component of the Kingfisher Bird costume to prepare was the set of nylon organza wings. Because the wings required professional sunray pleating, the fabric could not be hand-painted, as the colour might shift or evaporate under high heat and pressure. Instead, organza was purchased in shades closely matching the Dye-Na-Flow palette: Claret, Black, Turquoise, Periwinkle, Azure Blue, and Cerulean Blue.

Twelve wing panels were cut: two small in Black and Turquoise, two medium in Claret and Cerulean Blue, and two large in Azure Blue and Periwinkle, mirrored to total twelve. The colours were selected for visual accuracy. All panels were sent to Ciment Pleating to be pleated in four-centimetre sunray pleats. When returned, the wings were checked against their patterns, and set aside for final costume assembly.



9. Cut Twelve Wing Panels



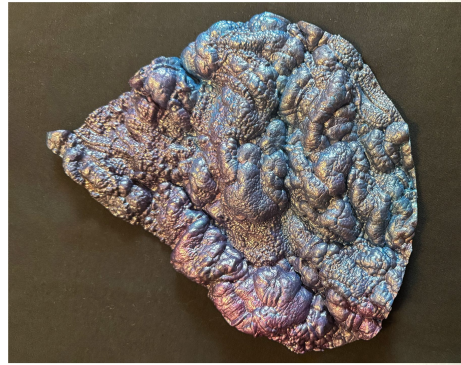
10. Send Panels For Pleating

# Sirin And Alkonost Costumes:

## Oil Spill Cocoon Costume – Final Textile Placement



1. Cut Fragments From Allocated Textile



3. Stitch Fragments To Their Lycra Base



2. Duplicate Each Fragment In Lycra



4. Stuff Fragments With Wadding Fully  
Preparing Oil Spill Fragments:

Once the final oil spill textiles were completed, pattern pieces were traced from the full-scale engineered print files of the cocoon shells, sleeves and hood panels.

Each piece was labelled with the specific textile it required and the cocoon panel it would later be attached to. After tracing, every pattern piece was cut from its allocated textile and duplicated in lycra jersey to form the internal support layer. Each oil spill fragment was then stitched to its lycra base with a 0.5 cm allowance using black synthetic thread, leaving an eight-centimetre opening on all fragments. The fragments were then firmly stuffed with wadding.

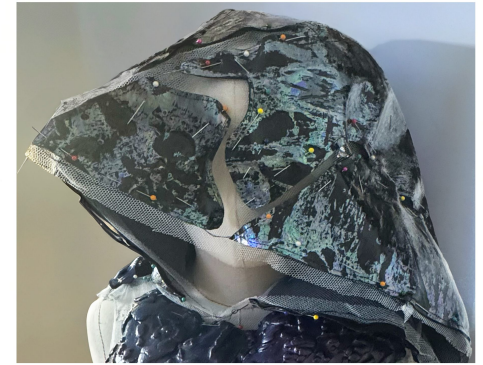


5. Check Fragment Position Against Guide  
Fragment Placement On Cocoon:

Once the fragments were completed, the cocoon base was pattern-cut from stretch net, using all thirteen required pieces. These were stitched together with a one-centimetre seam allowance, and the opening edges were finished with bias-cut strips of matching net. Fifty magnets were then hand-sewn along the openings at eight-centimetre intervals. Two invisible zippers, each twenty centimetres long, were inserted into the hem of the bottom cocoon shell to enable easy dressing. Using the engineered print layout as a placement guide, all fragments were pinned onto their designated areas across the hood, top, central and bottom shells.



7. Pin Fragments To Central Shell



6. Pin Fragments To Hood & Top Shell



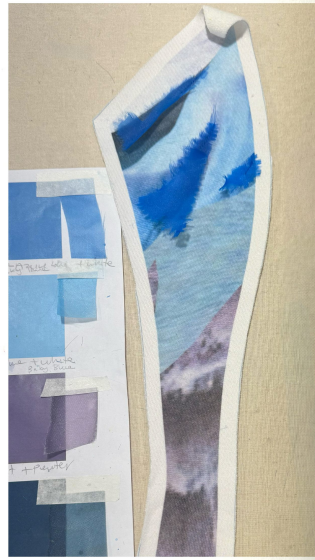
8. Pin Last Fragments To Bottom Shell

# Sirin And Alkonost Costumes:

## Kingfisher Bird Costume – Final Textile Placement



1. Organise Feathers By Panel & Place Into An Allocated Container



2. Pin Feathers To First Bodice Panel



3. Check Panels For Pattern Matching



4. Repeat For All Bodice Panels



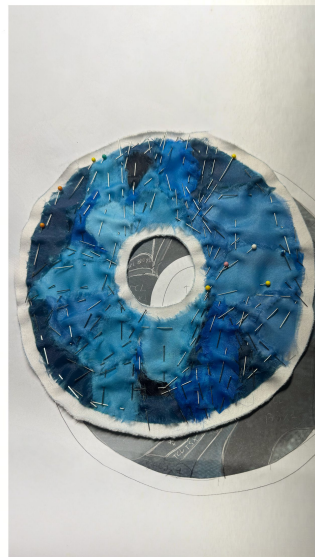
5. Repeat For Sleeves, Collar & Gusset



6. Pin Feathers To 8 Trouser Panels



7. Pin Feathers To 4 Knee Cuffs



8. Pin Feathers To Ankle Cuff Panels

### Feather Placement - Kingfisher Blouse & Trouser Panels:

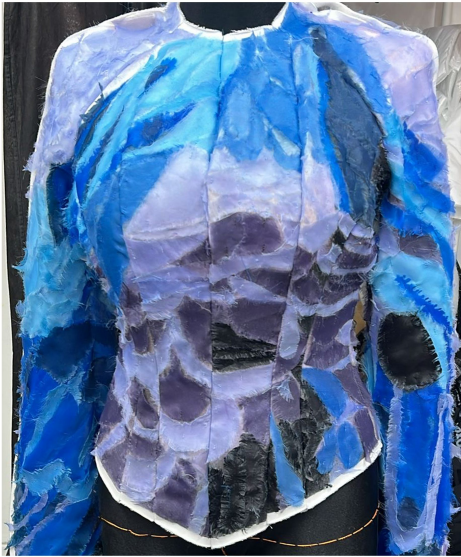
Using the full-scale engineered print files for the Kingfisher blouse and trousers, all feathers for the thirty costume panels were first sorted by panel and placed into an allocated labelled container to avoid confusion and ensure accurate organisation throughout the process. The pinning began with the eight bodice panels of the blouse, where each feather was positioned according to its designated colour and printed reference beneath. After pinning two adjoining panels, their seam lines were aligned to confirm that pattern matching would remain accurate once sewn. This procedure was repeated for all bodice panels, including the gusset and collar panels. The next stage involved pinning feathers onto the four raglan sleeve panels in a structured sequence: one colour at a time across each sleeve, followed by verification of pattern alignment between adjoining panels. After completing the blouse, the same workflow was applied to the fifteen trouser panels. First, the eight main trouser panels were pinned, followed by the waistband, then the four knee cuff panels, and finally the two ankle cuff panels. Once every panel had been fully pinned, the feathers were machine-stitched into place. Eight thread colours were selected to correspond precisely with the painted feather shades. All thirty panels were stitched eight times, each time using a different thread colour to secure feather layers.



9. Machine Sew All Feathers Into Place

# Sirin And Alkonost Costumes:

## Kingfisher Bird Costume – Final Assembly



1. Sew All Outer Blouse Panels Together

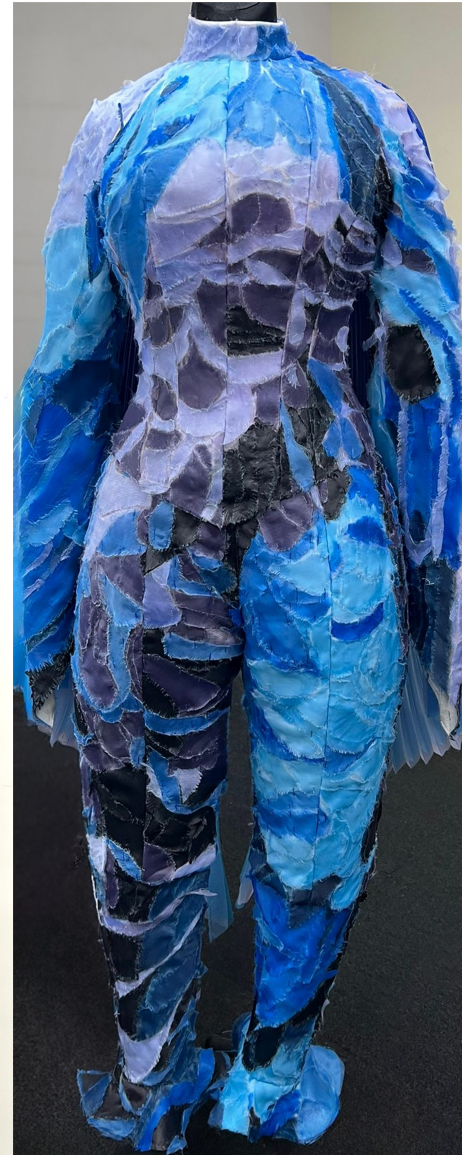


2. Sew All Outer Trouser Panels Together  
Sewing Panels, Linings & Wing Insertion:

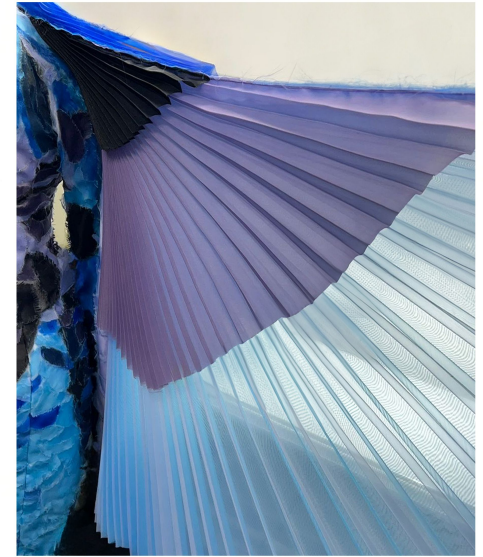
Once all feathered panels were completed, the assembly of the Kingfisher Bird costume began. The eight bodice panels of the blouse were machine-stitched together using the planned one-centimetre seam allowance, ensuring accurate feather pattern matching along every join. The gussets were attached to the four raglan sleeve panels, which were then stitched into the bodice, leaving the central shoulder seams open for later wing insertion. The collar panel was added, completing the outer blouse structure. A similar process followed for the trousers: the eight main panels were joined, the waistband attached, the four knee cuff panels constructed and added, and finally, the ankle cuffs were secured. The blouse lining was cut from white cotton using the same pattern pieces, with an additional front panel filled with wadding to shape the bird-chest silhouette. A partial trouser lining was created from the upper four panels, with wadding stitched directly into the hip area for volume. The pleated wings were assembled in layered colour sequences for front and back, joined into two complete units, and inserted into the open shoulder seams. Finally, the linings were attached to the outer garments, and invisible zippers were installed.



3. Assemble Blouse & Trouser Linings



4. Insert Wadding Into Linings For Shaping



5. Insert Wing Panels Into Shoulder Seams



6. Join Panels With Linings & Insert Zippers

# Sirin And Alkonost Costumes:

## Oil Spill Cocoon Costume – Final Assembly



1. Handsew All Pinned Fragments Onto Top, Central & Bottom Shells



2. Place Finished Shells On Costume



3. Test Durability Of All Fragments

### Sewing Fragments Onto Shells:

To complete the Oil Spill Cocoon costume, all previously pinned fragments on the top, central, and bottom shells needed to be permanently sewn into place. The original plan was to machine-stitch each fragment using the same seam line created when attaching the textured surface to its lycra jersey base. However, once sewing began, it became clear that the stretch net shifted excessively under the machine foot,

bunching in several areas and creating undesirable creases. Because the cocoon relied on maintaining a clean, sculptural silhouette, the only reliable alternative was to hand-sew every fragment directly onto the net structure. Although significantly slower and more labour-intensive, this method ensured that the net remained smooth and undistorted throughout the process. While working on the hood and top shell, it became evident that too much wadding had been added to several fragments.

As a result, the hood fragments were completely unstuffed, and the remaining fragments across all three shells were substantially reduced in volume to achieve a more accurate rock-like profile. After completing the hood and top shell, the finished shell was placed over the Kingfisher costume to assess combined volume, silhouette balance, and the overall interaction between the two costumes now that the fragments were fully developed in final materials. During work on the central and bottom shells, another concern emerged: the heat-gun-activated fragments, which were the most dimensional, proved to be the most fragile. When stitched into the net, their edges occasionally crumbled, raising concerns regarding the long-term durability of the costume, especially during filming and transport. Nevertheless, each fragment was carefully reinforced where possible and attached securely. Once all three shells were fully completed, they were joined together using the magnets previously installed along the horizontal openings. For the first time, the full cocoon structure was placed over the Kingfisher costume, revealing a highly dynamic and visually striking final effect. Although the fragility of the heat-activated fragments remained a concern, the combined result closely aligned with the intended references and exceeded expectations.



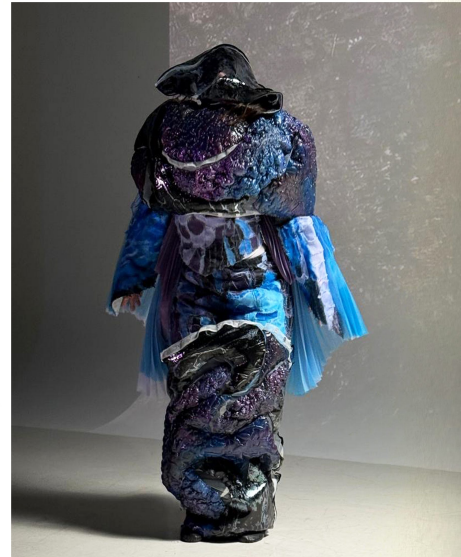
4. Ensure Shells Attach And Detach Via Magnets As Planned

# Sirin And Alkonost Costumes:

## Final Fitting: Oil Spill Cocoon & Kingfisher Bird Costumes



Final Oil Spill Cocoon Costume In Movement #1



Final Oil Spill Cocoon Costume In Movement #2



Fixing Magnets On Oil Spill Cocoon Shells



Final Kingfisher Bird Costume In Movement #1



Final Kingfisher Bird Costume In Movement #2



Adjusting Elastic On Blouse Sleeve Armhole

### Final Adjustments – Oil Spill Cocoon:

Because of the shortage of time, the final fitting took place on the day of filming in the studio. This was the first occasion when the full transformation choreography was tested by Yanki in both the Kingfisher Bird and Oil Spill Cocoon costumes. I had been concerned that the stretch net might tear under the weight of the fragments or when Yanki reached underneath during the release sequence; however, the net proved far more durable than anticipated. Another concern during assembly was the fragility of the heat-gun-activated fragments. In the transformation, Yanki needed to throw off the top shell, and each time it struck the ground, I feared the dimensional surfaces would crack, yet they remained unexpectedly strong. The only issue that emerged during the final rehearsal involved the magnets. After the first run, several magnets loosened significantly because the threads were repeatedly pulled when Yanki detached the shells. This tension caused some magnets to detach completely. To resolve this, all magnets were re-secured with stronger stitching before final filming began.

### Final Adjustments – Kingfisher Bird:

The fit of the final Kingfisher Bird costume on the performer proved highly successful during the dress rehearsal. The pleated wings moved beautifully with Yanki's gestures, becoming one of the most expressive features of the entire garment. The padded blouse also sat well on the body, although I became slightly concerned that the trousers appeared more heavily padded than intended, creating a silhouette that felt somewhat fuller than planned. At this stage, adjusting the internal wadding was no longer possible. During the initial transformation sequence, several feathers loosened because the cocoon shells brushed forcefully against the feathered surfaces as they were released. To address this, the loose feathers were hand-stitched back into place with colour-matched threads before filming so that the texture remained clean and polished. The final adjustment involved the elastic inside the raglan sleeves, which ensured better connection between the performer's hands, sleeves, and wings. For this reason, the elastic was stitched deeper into the sleeve armhole.

# Sirin And Alkonost – Final Photos:

## Costume In Action From Film



*Act 1, Scene 1*



*Act 1, Scene 1*



*Act 1, Scene 2*



*Act 1, Scene 2*



*Act 2, Scene 1*



*Act 2, Scene 2*



*Act 3, Scene 1*



*Act 3, Scene 2*

# Sirin And Alkonost – Costume Cost Breakdown:

Item	Merchant	Price inc VAT	QTY	TOTAL
Fabric Printing on Paramount Brushed Jersey	Contrado	£21.19	8	£169.53
Purple Nylon Organza	A To Z Fabrics	£8	2	£16
Black Nylon Organza	A To Z Fabrics	£8	2	£16
Lilac Nylon Organza	House of Fabrix	£6.95	2	£13.90
Royal Blue Nylon Organza	House of Fabrix	£6.95	2	£13.90
White Net	A-One Fabrics	£2	5	£10
Heavyweight Wadding	A-One Fabrics	£4.99	10	£49.90
White Medium-Weight Iron-On Interfacing	A-One Fabrics	£5.99	2	£11.98
White Nylon Organza	A-One Fabrics	£7.99	10	£79.90
White Cotton	A-One Fabrics	£4.99	5	£24.95
Black Lycra Jersey	A-One Fabrics	£11.99	3	£35.97
Selectasine Eco-Black Pigment – 1 kg	George Weil	£37	3	£111
Jacquard Dye-Na-Flow 944 ml – Periwinkle	George Weil	£44.50	1	£44.50
Jacquard Dye-Na-Flow 944 ml – Violet	George Weil	£44.50	1	£44.50
Jacquard Dye-Na-Flow 944 ml – Azure Blue	George Weil	£44.50	1	£44.50
Jacquard Dye-Na-Flow 944 ml – Black	George Weil	£44.50	1	£44.50
Jacquard Dye-Na-Flow 944 ml – Claret	George Weil	£44.50	1	£44.50
Jacquard Dye-Na-Flow 944 ml – Cerulean Blue	George Weil	£44.50	1	£44.50
<b>Total Cost</b>				

Item	Merchant	Price inc VAT	QTY	TOTAL
Jacquard Dye-Na-Flow 944 ml – Teal	George Weil	£44.50	1	£44.50
Jacquard Dye-Na-Flow 944 ml – Turquoise	George Weil	£44.50	1	£44.50
Jacquard Textile Colourless Extender 70 ml	George Weil	£6	8	£48
Jacquard Lumiere Paints 70 ml – Burgundy	George Weil	£6.76	3	£20.26
Jacquard Lumiere Paints 70 ml – Galaxy	George Weil	£6.76	3	£20.26
Jacquard Lumiere Paints 70 ml – Halo Violet Gold	George Weil	£6.76	3	£20.26
Jacquard Lumiere Paints 70 ml – Metallic Russet	George Weil	£6.76	3	£20.26
Jacquard Lumiere Paints 70 ml – Pearlescent Blue	George Weil	£6.76	3	£20.26
Jacquard Lumiere Paints 70 ml – Magenta	George Weil	£6.76	3	£20.26
Jacquard Lumiere Paints 70 ml – Violet	George Weil	£6.76	3	£20.26
Jacquard Lumiere Paints 70 ml – Saturn	George Weil	£6.76	3	£20.26
Trylon Latex Liquid Rubber 1 Litre	Hobbycraft	£18	3	£54
Puff Binder, 5 kg	London Screen Service	£95.12	1	£95.12
Oil Spill Textile Foil, 1 metre	Applicraft	£7.20	2	£14.40
Silver 14mm Magnet Buttons (30-set packs)	Amazon	£6.49	2	£12.98
Invisible Open-Ended Zip (60 cm, Lavender)	The New Craft House	£3.80	1	£3.80
Invisible Closed-End Zip (30 cm, Blue)	The New Craft House	£2	1	£2
Invisible Closed-End Zip (30 cm, White)	The New Craft House	£2	2	£8
<b>Total Cost</b>				<b>£1309.41</b>

# Sirin And Alkonost – Costume Work Hours Breakdown:

Job	Approximate Hours
Toile Cutting 1	2
Toile Stitching 1	3
Toile Cutting 2	2
Toile Stitching 2	3
Toile Cutting 3	2
Toile Stitching 3	3
Toile Cutting 4	2
Toile Stitching 4	3
Initial Oil Spill Material Experiments	8
Initial Feather Sample Experiments	8
Secondary Oil Spill Material Experiments	20
Secondary Feather Sample Experiments	20
Digital Textile Development	16
Three-Dimensional Development of Final Samples	16
Applying Latex and Puff Binder to Oil Spill Fabric Base	24
Heat-Setting Latex and Puff Binder-Based Fabrics	8
Painting Puff Binder-Based Fabrics	24
Cutting Oil Spill Fragments from Finished Fabrics	8
Stitching Oil Spill Fragments to Lycra Base	8
<b>Total Hours</b>	

Job	Approximate Hours
Inserting Wadding into Oil Spill Fragments	5
Cutting Sirin Costume Panels from Net	2
Stitching Sirin Costume Panels	2
Finishing Edges and Installing Zippers	3
Hand-Sewing Magnets	24
Pinning Oil Spill Fragments onto Sirin Costume Base	8
Hand-Sewing Oil Spill Fragments	8
Painting Alkonost Costume Organza 'Feather' Fabric	16
Cutting and Fraying Feathers for Alkonost Costume	56
Cutting Alkonost Costume Base Panels	3
Pinning Feathers onto Alkonost Costume Panels	56
Stitching Feathers onto Alkonost Costume Panels	56
Cutting Wing Panels	3
Cutting Alkonost Costume Lining Panels	3
Stitching Alkonost Costume Lining Panels	3
Stitching Alkonost Costume Outer Panels	8
Attaching Wing Panels	2
Attaching Lining to Outer Alkonost Costume	3
Installing Zippers and Finishing Costume	3
<b>Total Hours</b>	<b>444</b>