

Queen Rennala of the Full Moon

Elden Ring (videogame)

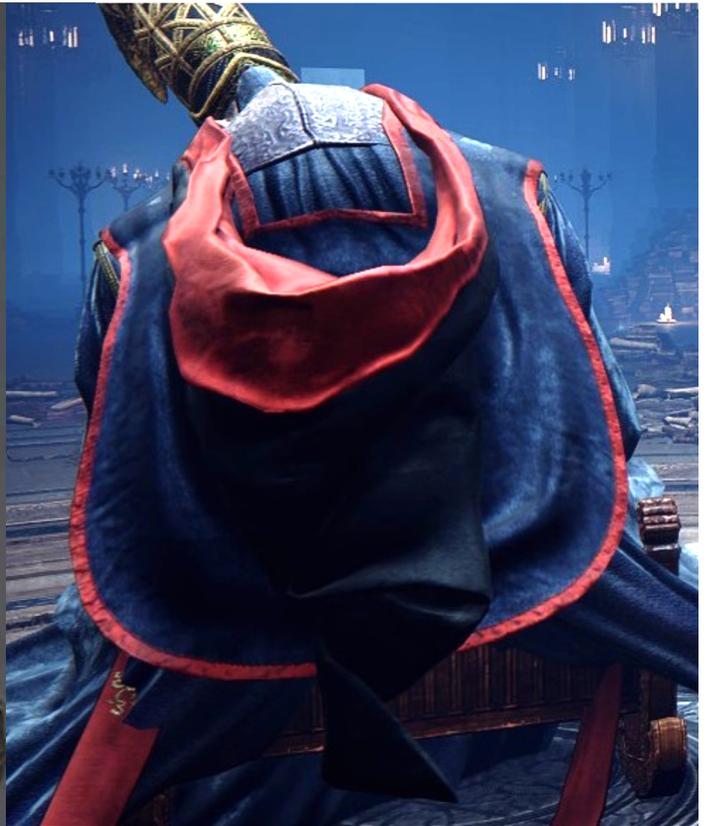
Costumer/Builder: Lydia Barnes



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Reference Images

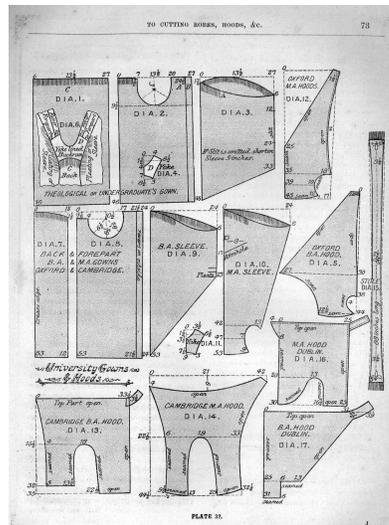


Gown

Main garment - inspired by *actual academic regalia*, mostly inspired by Masters robes based on the unique crescent shape of the hanging sleeves.

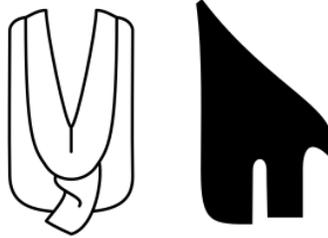
Pattern - I found some *old regalia tailors diagrams* that I used to *draft my own version of the gown base*. The primary fabric is crepe, which matches the game textures well.

Shoulders - The ensemble has *lots of layers and weight*, so I created a *shoulder frame* using utility fabric, plastic cable ties, and steel hooping for strength. I used old bra straps with hooks to keep everything secure and easy to put on and remove.



Hood

Design - appears to be based on doctoral designs instead of masters, which roughly appears like this image [right]. Her cape front also has an added rectangular yoke.



I drafted a mini mock to get the shape right, then a life size mock to finalize.

Liripipe (pointy part) - made of black crepe with a scarlet satin lining. (You can even see the satin weave on the in-game texture.) I also *embedded wire* to make it keep its shape.



Cape-let

I used a blue-gray crepe as the base, then used a *corded quilting technique* to achieve the raised designs. I *hand stitched all of the quilting* onto the fabric, then *wove in yarn underneath* for the 3D effect. I used a printable, washable stabilizer to help me stitch perfect lines.

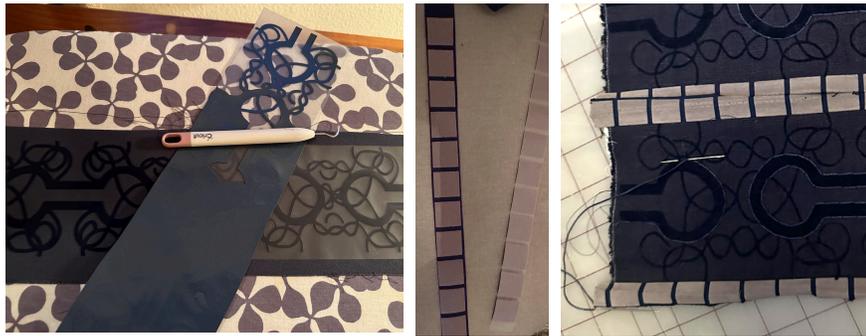


Front panels

Front panel details - I used a navy, *velvet flocked iron-on* to make Cricut cutouts (my design), bonded to blue-gray linen. I like the result as it has a raised texture and feels more sophisticated than something printed. I *hand-sewed the outline with hand waxed embroidery floss*.



Borders - I used a *gray flocked iron-on cut into squares on top of navy bias tape*. I chose this method because it creates a nice raised/3D effect to the edges.



Stole

Base - Crimson satin cut quite a bit longer than the robe length. I *embedded wires* to create the wavy effect towards the bottom.

Embroidery - I *illustrated and digitized* the crests for machine embroidery. I then *went over the design by hand with goldwork embroidery*, utilizing cutwork, purl pearl, and chipping.



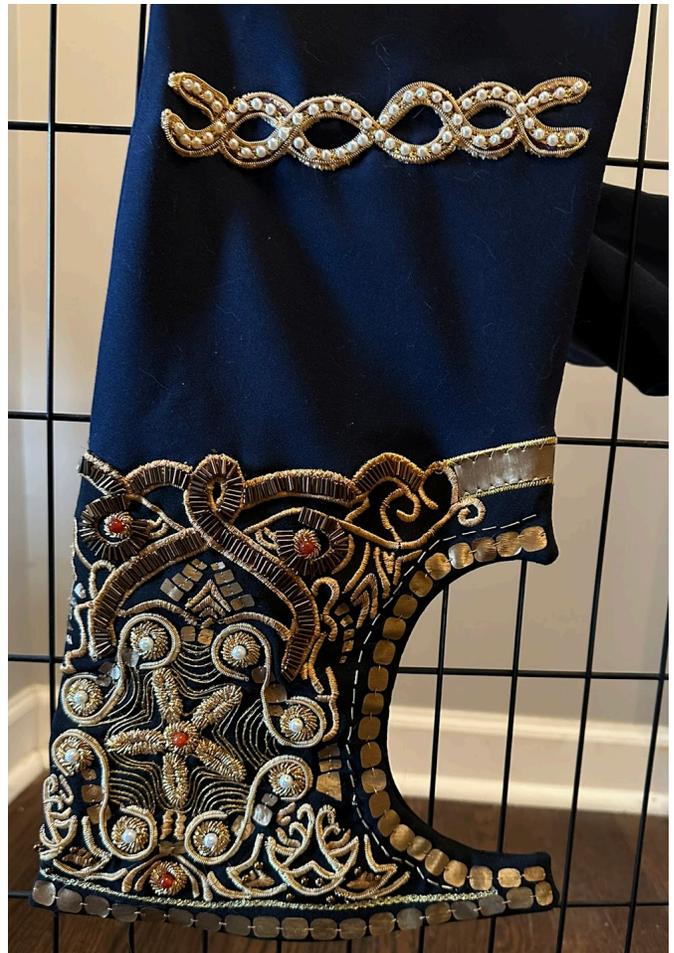
Sleeves

The gown has embroidered ornamental hangings at the end of her robe sleeves. They are mirrored on each side, and hang just above the floor.

Design - I created an *svg* of the pattern (tracing over the source) and digitized the major parts of the design for machine embroidery. The detailing around the edges is a *metallic-look vinyl* cut with a *cricut*, and *hand sewn* on for security and realism.



Additional detail - Over the embroidery is a mix of goldwork - *cut work* *bright check* *purl*, *couched passing thread*, and *pearl purl*. There are also quite a bit of *hand-sewn bugle beads* and *pearls*.

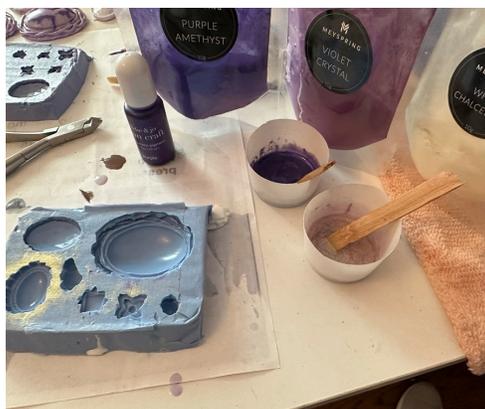
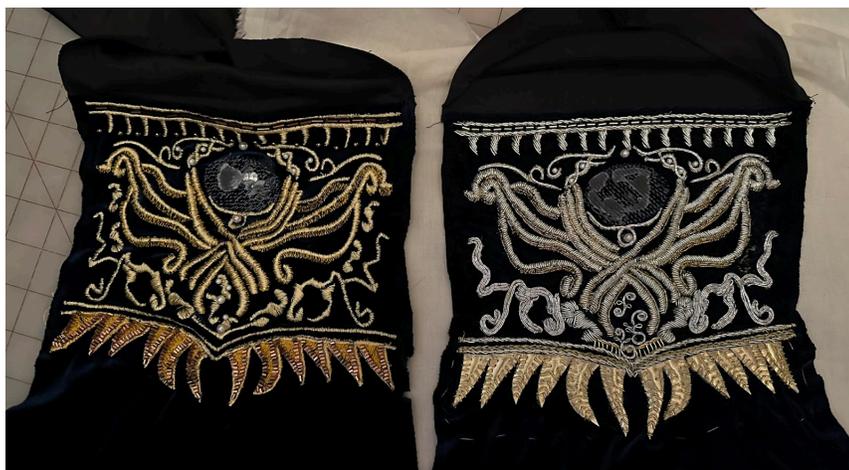
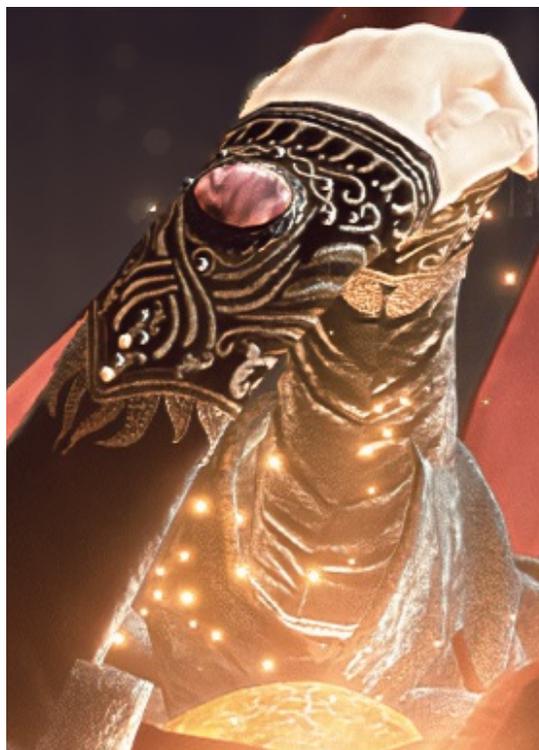


Gloves

Construction - The gloves are long fingerless mitts that stretch past the elbow, with elastic and a snap to hold in place to the outer sleeve. The base fabric is a navy stretch velvet, lined with a thick stretch fabric to help smooth the shape.

Embroidery - The base is *machine embroidered (my own file)*. On top of that is *extensive gold/silverwork embroidery* using different techniques - *cutwork bullion, pearl purl, gold leather, and beading*.

Gem - *cast from my handmade mold* of a sample I made with epoxy sculpt. I used *powdered gem pigments* to get the unique swirly designs.



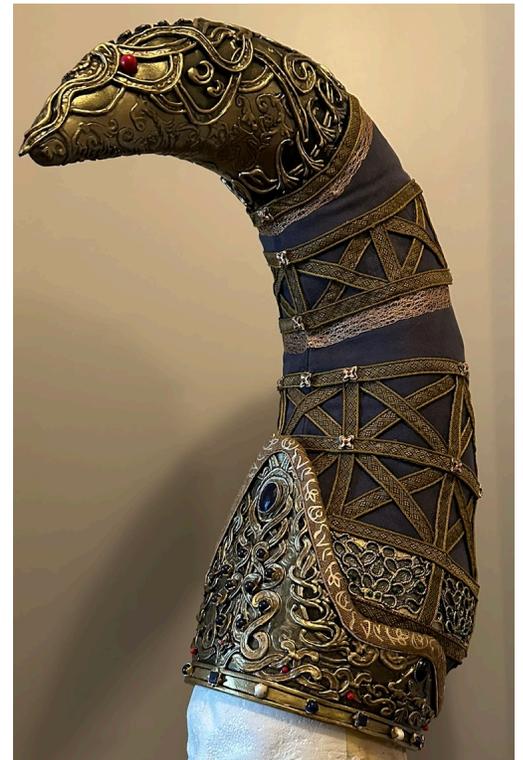
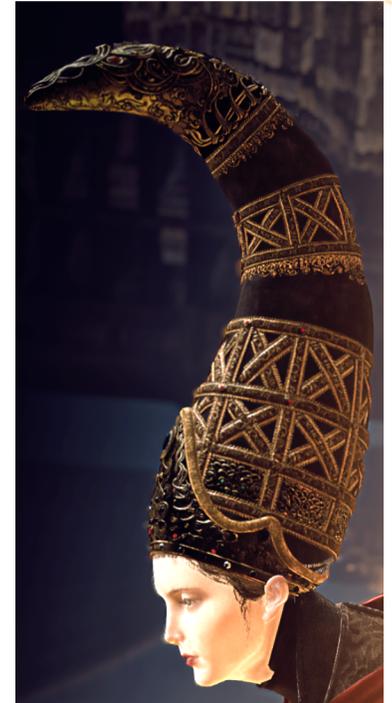
Hat

The hat consists of **2 main pieces: a crown, and a separate cone**. It is a difficult engineering problem because not only did I have to worry about *weight*, but *balance*. The crown secures to my head (via hair combs attached to an inner wire frame), and then the cone snaps to it with **strong magnets for portability**.

Cone

Base - mix of *EVA foam*, *foam clay*, *fabric covered in Mod Podge*, and finally covered with the same suede-like material I used for the gown's cape.

Gilded top - *Cricut cut foam*, with additional *hot glue detailing* (done by my artful, patient hand), and puff paint. The underside has raised designs I created by *tracing puff paint over printed images*, then cut out and glued on. The whole thing was then primed with Mod Podge and Plastidip before painting with liquid gold and acrylic paints.



Crown

Base - 4mm eva foam and attached to *Thibra-wrapped wire* for the base that wraps around my forehead.

Gilded designs - *Cricut cut foam and puff paint*. The pieces were *individually placed in layers*, for a celtic knot look.

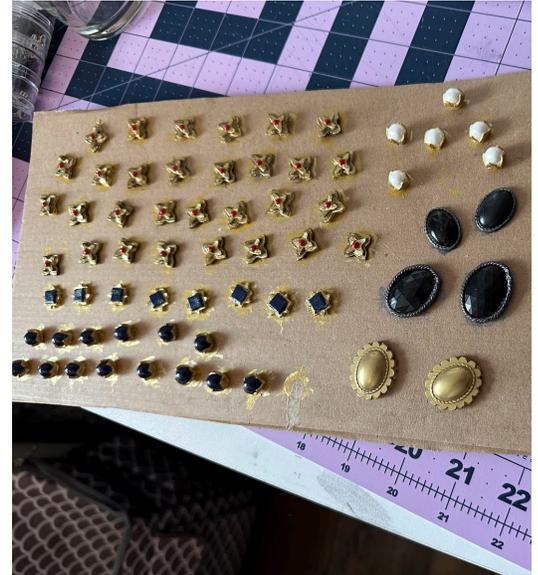
Trim - Gold crossed linen with my hand designed, *iron-on rune shapes*, bordered with *hand-sewn bullion wire*.



Bits, Baubles, and Trims

Little fiddly bits - I fully casted from *handmade molds*. Some gems have *clear resin mixed with powdered pigments*.

Trim - Ribbon, altered by securing batting strips on the inside to make it a bit more puffy, and then *hand dyed tiny cording sewn* to the sides (with the help of a piping foot and stabilizer).

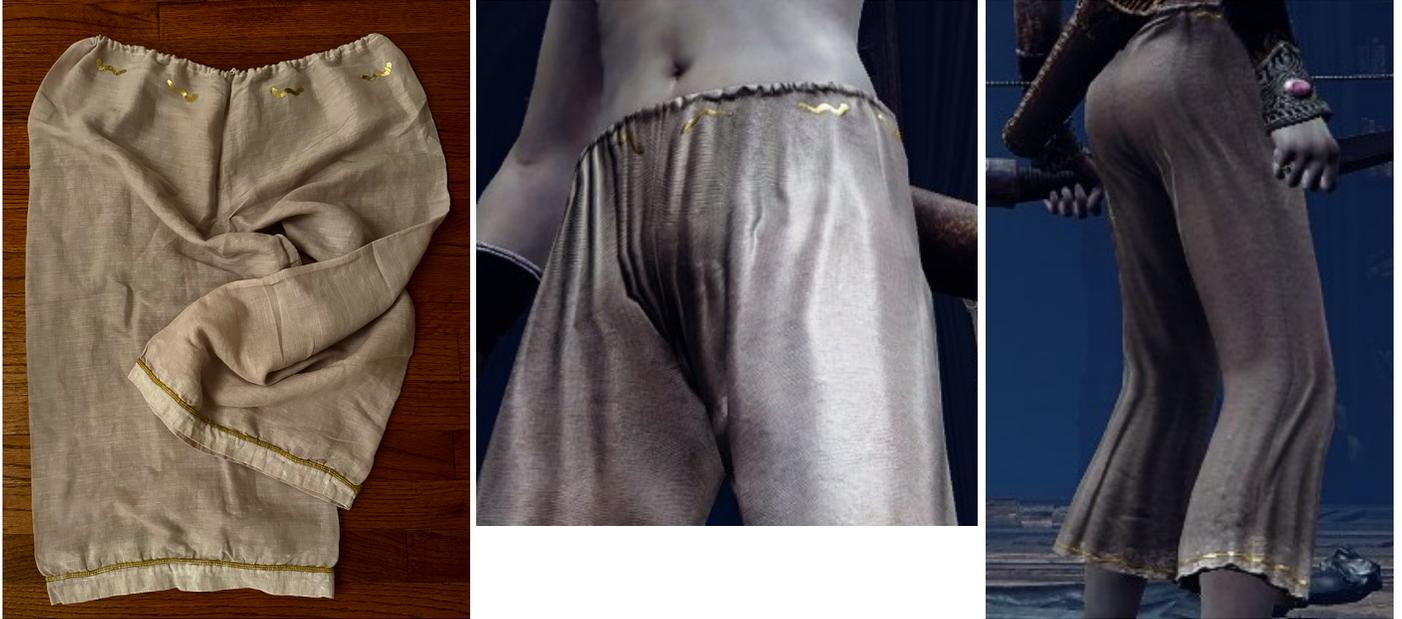


Undergarments

Underpants - Sewn with a *fine weight linen* and *hand dyed a light ecru/gray*.

I used gold bullion braid for the bottom detail, and applied the little snake designs along the waistline with Cricut metallic iron-on.

Except for a few major seams, there is *extensive hand sewing and top stitching involved for clean seam lines*.



Undershirt - Rennala does not actually wear an undershirt. (In fact, her model does not even have a torso underneath the robe).

I *designed my own undershirt* to match the pants, with the same construction techniques.

