



THE TUSKEN RAIDER  
AND CHILD in Tusken  
raider costumes and accessories,  
from *Attack of the Clones*.



JANGO FETT in  
bounty Hunter  
Outfit, from *Attack  
of the Clones*.



DARTH VADER with lightsaber, in *Revenge  
of the Sith*. His helmet was based on the  
German World War II version.

One actress not as enthralled with her Star Wars attire is Carrie Fisher (Princess Leia) who lamented, “I spent the first film in a white turtleneck dress meant to emphasize my purity—pure only by the color of the costume. All I have to say is that (throughout the prequels) Natalie Portman walks through a doorway, and has a wardrobe change. I got one, sorry, *two* dresses, and the first one looks the same way all the way around.” As for her slave-girl garb in *Return of the Jedi*, Fisher remembers, “It was the bikini from hell. Like steel—not steel, but hard plastic—and, if you stood behind me, you could see straight to Florida.”

When McCallum says Biggar “scrounges,” he means it quite literally. Although she circles the globe before each film acquiring fabric (some more than one hundred fifty years old), a small antiques shop in her own hometown has been the source of many of the findings she incorporates in her designs. The late Cathie McLay’s Saratoga Trunk on West Regent Street in Glasgow is a treasure house of vintage laces, trimmings and jewelry. So much so, that the British tabloid *Daily Star* reports that the shop is besieged by Star Wars fans

determined to emulate Natalie Portman’s look as Senator Amidala in *Episode II: Attack of the Clones*. “Those lace pieces and trinkets were once owned by Glaswegian great-grannies,” says the newspaper. A striking pearl and black-and-blue beaded breastplate on one of Portman’s sensational dresses came from a Victorian dress that had been hanging in the shop for years. Sadly, McLay, who also dressed Madonna for *Evita*, died of a heart attack at age sixty-four in May 2004, but her husband Farquhar and son David have vowed to carry on the unique business that she began in the 1970s in a stall in the Barras, Glasgow’s flea market.

While scavenging for fabric for the younger Obi-Wan Kenobi in *Episode I*, Biggar unearthed several rolls of brown wool, circa World War II, in a warehouse in London’s East End. The wool was almost a perfect match for Guinness’s costume and she managed to squeeze out ten or twelve cloaks. “During a wet scene on *The Phantom Menace* set,” she recalls, “the cloaks started to shrink in front of our eyes, shortening to almost knee level in a matter of minutes, which meant using—and ruining—a new cloak for every take.”