

Costumes are listed in chronological order based on the period in which the film is set

16th CENTURY COSTUMES

***Ever After* (1998)**

A refreshing take on the classic *Cinderella* fairy tale
Set 1510-1518
Directed by Andy Tennant

1 **Angelica Huston as the Baroness Rodmilla De Ghent**
(the wicked step-mother)

This costume represents Renaissance court attire. The gown is of figured emerald green velvet with richly brocaded sleeves, bodice and underskirt. Beading and intricately-woven metallic thread is incorporated into the brocaded fabric. Of note is the unevenness of the pleating in the panel at the front of the bodice. This is a piece of old fabric; modern pleating methods give a much more even finish.

Costume Design by Jenny Beavan

Best Costume Award from the Academy of Science Fiction, Fantasy and Horror films



17th CENTURY COSTUMES

***The New World* (2006)**

A drama about the explorer Captain John Smith, his love for the Native American princess Pocahontas and the clash between Native Americans and English settlers
Film opens in Virginia, 1607
Directed by Terrence Malick

2 **Colin Farrell as Captain John Smith**

Captain Smith's explorer's outfit consists of a brown leather doublet with slashed detachable sleeves. A grey rough linen shirt, velvet breeches, boots, belt and sword complete the ensemble.

Costume Design by Jacqueline West



The Last King: The Power and the Passion of Charles II (2003-2004)

Television miniseries about King Charles II and his court and the conflict between monarch and state
Set in Great Britain, mid-1600s
Directed by Joe Wright

BAFTA (The British Academy of Film and Television Arts) Award for Best Drama Serial

3 **Shirley Henderson as Catherine of Braganza**

As the wife of Charles II, Catherine of Braganza played an important role in the politics of the day. Her large dowry brought the port cities of Tangiers and Bombay under British control, a major development in the rise of the British Empire.

This richly decorated black and silver dress is probably influenced by the portrait of her as a young person, painted by Dirk Stoop, but the style of the dress and its decoration are very similar to a dress that appears in the Velázquez painting, *Las Meninas (The Maids of Honor)*. The King, upon seeing the Stoop portrait and his new wife's hair, is reported to have exclaimed "My god! They have brought me a bat to marry."

The large slashed or paned sleeves with the undergarment showing through and the use of lace at the neckline and cuffs were representative of that time. The skirt is held out at the hips with a farthingale.

Costume Design by Mike O'Neill

BAFTA Award for Best Costume Design

**18th CENTURY COSTUMES*****Pirates of the Caribbean: The Curse of the Black Pearl*** (2003)

The first voyage in the *Pirates* adventure trilogy
Set in the 18th century
Directed by Gore Verbinski

4 **Johnny Depp as Captain Jack Sparrow**

BAFTA and Golden Globe Best Actor nominations

Captain Sparrow's pirate-style costume is based on Restoration fashion as shown in the deep cuffs of the long frock coat and the deep cuffs of the boots. Other indications of the period are the long sleeveless vest and the multiple oversized button holes. The fabrics of the coat, shirt and breeches are rough and distressed emphasizing the life of a pirate. The ensemble is complete with the inclusion of a diagonal leather belt with buckle to hold the sword, a large and tasseled scarf tied at the waist and a tricorne hat. Captain Jack Sparrow's now famous look is the result of collaboration in the first film between Penny Rose, makeup



artist Ve Neill, hair stylist Martin Samuel and Depp himself. Says Depp, “Having spent some time with Keith Richards [from the Rolling Stones] . . . he was certainly a huge part of the inspiration for the character.”

Costume Design by Penny Rose

Best Costume Award from the Academy of Science Fiction, Fantasy and Horror Films

***Casanova* (2005)**

A partially-true story of a fabled romantic and womanizer, about lies told, virtue lost and love found

Set in Venice, mid-1700s

Directed by Lasse Hallström

5 **Heath Ledger as Giacomo Casanova**

Heath Ledger is the clothes horse in this film, playing the fabled romantic character trying to find the true meaning of love. This costume with its red and gold trimmings illustrates his character magnificently and is one of the designer’s favorites.

Casanova’s formal red frock coat with gold metallic embroidery is made of a patterned silk mixture woven with spangled gold lace. The waistcoat, complimentary to the silk coat, is woven with flowers and small paisley motifs with gold thread running throughout. Gold lace is applied to the pockets and cuffs with sequined spangles. The costume is accessorized with a cream shirt with a lace jabot and cuffs. Its exaggerated pleats at the back of the coat flare out as Casanova moves. A second, not quite so fancy version was made as a back-up for scenes in which the original could get ripped or soiled.

Some of Ledger’s other costumes were also made in multiples – with full decoration – since the character of Casanova was a rogue in the film with a penchant for jumping out of windows and running across rooftops. A costumer tries to be prepared for any eventuality.

Costume Design by Jenny Beavan



***The Duchess* (2008)**

Film based on Amanda Foreman's biography of English aristocrat Georgiana, Duchess of Devonshire

Set in England, 1774–1784

Directed by Saul Dibb

6 **Keira Knightley as Georgiana, Duchess of Devonshire (3 costumes)**

The Duchess is based on the life of Georgiana Cavendish, Duchess of Devonshire. While the duchess' beauty and charisma made her famous, her extravagant tastes and appetite for gambling and love made her infamous. Married young to the older, distant Duke of Devonshire who was blatantly unfaithful, Georgiana became a fashion icon, a doting mother, a shrewd political operative, an intimate of ministers and princes and the darling of the common people. Costume designer Michael O'Connor described his process for creating the right look for the film:

Eighteenth century clothes were really quite extraordinary, but in the film the characters are speaking dialogue that needs to be paid attention to. You can take inspiration from the past, but you have to play down large patterns and bright colors. You don't want the clothes to distract, though in reality they were probably extremely distracting.

Dark blue silk chenille is used for this military-style day ensemble. The jacket has leather trim with gold braid "frogging" and brass buttons. To show her support for the Whig party at a political rally Georgiana wore this suit lined in orange with a buff leather waistcoat since blue, buff and orange were the colors of the Whig party. Fox fur was used for her muff and hat to illustrate that she was campaigning for Charles James Fox.



7

The duchess wore this purple silk court "robe à l'anglaise" to the theater. The fabric has a floral pattern edged at the bodice and sleeves with lace and small arrangements of silk flowers and velvet ribbons. The panniered underskirt is quilted. The overskirt is drawn up into the shape of petals, in a style called "polonaise."



- 8 This beautiful ball gown was influenced by the Duchess of Devonshire's love of fashion and expensive living. The dark panels on the front of the skirt were screen printed, the stencils painstakingly created with reference to an original garment of the time. The embroidery was added to frame the prints with swirls of complimentary colors.

The ball to which this gown is worn was filmed at Kedleston Hall, pictured in the exhibition.



- 9 **Ralph Fiennes as William Cavendish, 5th Duke of Devonshire**

Golden Globe Award for Best Supporting Actor

This formal ensemble is made of black silk chenille and trimmed in fur. Silver braid and tassels march down the front of the tailcoat. His waistcoat is heavily embroidered with silver metallic thread and ornamented with practical silvered metallic buttons.



- 10 **Uncredited actor as John, one of Lady Elizabeth (Bess) Foster's children**

The boy's suit, typical of the style for boys at this time when they would wear a miniature version of a man's suit, is cut of gold velvet figured with a scale pattern and consisting of a long jacket, waistcoat and breeches.



11 **Mercy Fiennes Tiffin as Little G, daughter of the Duke and Duchess of Devonshire**

Little G paints a pretty picture in a cream silk dress with sash, purple and lavender cape and buttermilk turban style hat of organza with ruched satin trimming. This simple dress, worn with a sash, is ever present in portraits of the time. Unlike the boys' suits, the girls' dresses were not miniature copies of the dresses worn by adults but rather a pre-figuration of women's fashionable dress. This increasing simplicity in ladies dress is hinted at in the film in the simpler dresses with sashes worn by the Duchess of Devonshire in the film's later scenes.

Costume Design by Michael O'Connor

Academy Award and BAFTA Award for Best Costume Design



***Goya's Ghosts* (2006)**

Painter Francisco Goya faces a scandal involving his muse

Set in Spain, beginning in 1792

Directed by Milos Forman

12 **Randy Quaid as King Carlos IV**

This costume richly illustrates the reproduction of period pieces for use in film with particular emphasis on 18th-century embroidery. Thomas Sjolander, who created the embroidery for this amazing piece, explains the process:

Often the textile carrying the original embroidery will deteriorate with time. Recreating the design is the only way of presenting the extraordinary efforts of bygone artists in a condition that will endure daily use. Meticulous care is taken in remaining true to the original design, both in stitches and colors.

One of the challenges here as with most other surface decoration is to achieve a balance that will suggest the embroidery and fabric [are one] . . . Ideally the embroidery should appear to almost creep out of the background rather than . . . [look as if] two opposite components [have been] stuck together. This balance between lines, stitches, colors and fabric is something to try to explore and improve endlessly.



13 Natalie Portman as Inés/Alicia

The short blue velvet day jacket features a scalloped lapel in shot silk. The magnificent waistcoat of cream silk is embroidered with small blue flowers and green and gold leaves. Each silk button is also embroidered with blue flowers. The skirt is of cream-colored gauze with braid trim over mauve silk taffeta.

Costume Design by Yvonne Blake



19th CENTURY COSTUMES

***Sense and Sensibility* (1995)**

Film adaptation of the novel by Jane Austen about two sisters of modest means and the men they desire

Set in England, ca. 1800

Directed by Ang Lee

BAFTA Award for Best Film, Golden Globe Award for Best Motion Picture;

Academy Award nomination for Best Picture

BAFTA and Golden Globe nominations for Best Director

14 **Kate Winslet as Marianne Dashwood**

BAFTA Award for Best Supporting Actress;

Academy Award and Golden Globe nominations for Best Supporting Actress

The critical role in a period film is often played by the costumes which reveal a character's age and status as well as his class and wealth. This role is evident in the costumes worn by the central characters in the next three films, *Sense and Sensibility*, *Little Dorrit* and *Jane Eyre*. These characters are identified by the simplicity of their costumes and the moderate costs of the fabrics used.

From *Sense and Sensibility*, here is the dress of a young lady of fashion reduced to genteel but diminished circumstances. Her dress is of cotton muslin rather than silk, the overdress also a cotton fabric. The combination is pretty and reflects Marianne's romantic nature, yet subtly shows that she is no longer a member of moneyed society.

Costume Design by John Bright and Jenny Beavan

Academy Award and BAFTA nominations for Costume Design



***Little Dorrit* (2008)**

Television miniseries of Charles Dickens' powerful novel of love, honor, debt and hope

Set in London, 1820s

Directed by Dearbhla Walsh



Emmy for Outstanding Directing for a Miniseries

Winner of six other Emmy Awards from the Academy of Television Arts and Sciences, including Outstanding Miniseries

15 **Claire Foy as Amy Dorrit**

Amy, the Little Dorrit of the title, cares for her father while he is in debtor's prison and later bears, uncomfortably, his fortunate change in circumstances. This costume is worn by Amy after the family comes into money, but the dress reflects the rag of a dress she previously wore: the fabric of this dress is much richer and the shape has been updated, but the color, the stripes and the bodice detailing are very similar. It tells us that Amy Dorrit is paying lip service to her new wealth, but her heart leans towards simpler times.



	<p>Costume Design by Barbara Kidd and Marion Weise Emmy for Outstanding Costumes for a Miniseries</p>	
16	<p><i>Jane Eyre</i> (1996) Classic film adapted from Charlotte Brontë's gothic novel of social criticism Set in England, mid-1800s Directed by Franco Zeffirelli</p> <p>Charlotte Gainsbourg as Jane Eyre</p> <p>A simple yet appropriate wedding dress for a young woman searching for equality in an unfair society – and for true love. This one-piece dress of deep cream silk is partly overlaid with tulle trimmed with fringing and blond lace. It not only indicates Charlotte's station in life, but follows the desire of director and designer to reflect the film's somber gray atmosphere.</p> <p>Compared to the other costumes in this exhibition these last three examples are masterful in their simplicity and restraint and fully illustrate the subtle messages about class and wealth that costumes can convey.</p> <p>Costume Design by Jenny Beavan</p>	
17	<p><i>Miss Potter</i> (2006) The story of Beatrix Potter, author of the best-selling children's book, <i>The Tale of Peter Rabbit</i>, and her struggle for love, happiness and success Set in London, 1870s Directed by Chris Noonan</p> <p>Renée Zellweger as Beatrix Potter Golden Globe nomination as Best Actress</p> <p>The day ensemble consists of a beige silk bustled skirt with lace trim and a high-necked jacket with more ruching and lace trim as well as crocheted-covered buttons.</p> <p>Costume Design by Anthony Powell</p>	

***The Phantom of the Opera* (2004)**

A mad, disfigured musician haunts the Paris Opera House and seeks love with a young opera singer. Based on the novel by Gaston Leroux and the stage musical. Set in Paris, 1870

Directed by Joel Schumacher

Golden Globe nomination for Best Motion Picture

18 Emmy Rossum as Christine

Golden Globe Nomination for Best Actress

This two-piece gown was worn by Christine at a masquerade ball. The pale pink spangled silk skirt is overlaid with cream tulle and the bustled back takes center stage with its cascading bustles and large pink flowers. The silk bodice is accented with spangled blonde lace and rose buds at the neck and sleeves. Hiding under the billious skirt is a bright candy pink silk petticoat, a bustle, a pad and a back flounce petticoat.

Costume designer Alexandra Byrne and her team handmade 300 costumes for this ambitious production and modified another 2,000 obtained through extensive exploration of wardrobe houses across Europe. With director Joel Schumacher's vision in mind, Byrne traveled to Paris to study the clothing and attitudes of the period and to research the world of the "Opera Garnier" on which the "Opera Populaire" of the film is loosely based. "I learned all about the period to be able to throw it all away and move on to reinterpret it for myself," said Byrne.



**19 Minnie Driver as Carlotta**

There was an obvious desire to create a larger than life look in the costumes for this film and this is seen especially in the costumes made for Minnie Driver. The eye is drawn to this striking day ensemble by the bright green grosgrain overdress with striped shot silk lining and cuffs. The mock waistcoat with enameled buttons is edged in dark red velvet that matches a large bow at the back. The skirt is of warp printed silk, maroon with orange, pink and yellow flowers

Costume Design by Alexandra Byrne

Best Costume Award nomination from the Academy of Science Fiction, Fantasy and Horror Films



<p>20</p>	<p><i>The Portrait of a Lady</i> (1996)</p> <p>A dramatic Victorian tale of betrayal, based on the novel by Henry James Set in Europe, 1880s Directed by Jane Campion</p> <p>Nicole Kidman as Isabel Archer</p> <p>In film the costume designer shows us many beautiful and evocative outfits that follow Isabel Archer's journey of self discovery. This white gown with its pinkish hue and pearl bead embroidery is a fine example of the layers of detail and the fine fabrics that reflect Isabel's inheritance and new-found wealth. The beaded front panel of this skirt is an original piece from a time when such an elaborate panel would have been made up and sold separately to have a dress created around it. This panel was four inches too short for Nicole Kidman, so it was lengthened with fabric inserted at the waist which is covered by the jacket</p> <p>Costume Design by Janet Patterson Academy Award nomination for Costume Design</p>	
<p>21</p>	<p><i>The Prestige</i> (2006)</p> <p>A film about magic and magicians, whose friendship turns to rivalry Set in London, late-19th century Directed by Jonathan Nolan</p> <p>Scarlett Johansson as Olivia Wenscombe</p> <p>The designer chose attractive modern Victorian fashions for Scarlett Johansson's character. This dress is an example of one not made expressly for this film. It appeared previously on Susan Hampshire in <i>The Pallisers</i> miniseries and is thought to have made an appearance on the London Stage as well. Olivia's day dress consists of a satin striped voile jacket, striped silk twill skirt with pleated gauze, ribbon trim and applied floral embroidery.</p> <p>Costume Design by Joan Bergin Best Costume Award from the Academy of Science Fiction, Fantasy and Horror films</p>	

***Sherlock Holmes* (2009)**

Sherlock Holmes becomes a James Bond action hero, chasing, shooting, and pummeling criminals in his pursuit of justice. Based on the Arthur Conan fictional character.

Set in London, late-19th century

Directed by Guy Ritchie

22 **Robert Downey Jr. as Sherlock Holmes**

Drawn from the original Sherlock Holmes books, this Holmes emerges as a more complicated and human character and less like the commonly portrayed gentleman wearing a deerstalker hat of earlier film productions. That Holmes showed a penchant for disguise and fancy dress while Robert Downey Jr. sports a more bohemian, dandyish wardrobe, like this black wide-whale corduroy frock coat ensemble.

23 **Jude Law as Dr. John Watson**

Jude Law's Watson has also been distilled from the original book and arrives on screen as a smarter, more confident Watson than has been shown in other productions. In this version he is not only a doctor and a war veteran, but also a womanizer and a gambler who is a formidable ally and interesting foil of Sherlock Holmes. He also dresses well as in this brown herringbone wool three-piece suit.

His costumes and those of Sherlock Holmes were made in duplicate for their stunt doubles to wear in the action scenes.

Costume Design by Jenny Beavan

**20th CENTURY COSTUMES*****Finding Neverland* (2004)**

The story of J.M. Barrie's friendship with a family who inspired him to write *Peter Pan*

Set in London, 1903

Directed by Marc Forster

Academy Award, Golden Globe and BAFTA nominations for Best Motion Picture




BAFTA and Golden Globe nominations for Best Director

24 **Kate Winslet as Sylvia Llewelyn Davies**

BAFTA nomination for Best Actress

This costume was inspired by the Arts and Crafts Movement. Winslet's bohemian character is outfitted in a cream silk night dress and robe with an unusually long hem embroidered and appliquéd with flower motifs in dark red velvet and gold lame. Thomas Sjolander, who created the embroidery on this costume, said "the main objective was to try to



<p>25</p>	<p>create slightly transparent, organic floating motifs with lovely texture and depth.”</p> <p>Radha Mitchell as Mary Ansell Barrie</p> <p>The wife of Sir James Matthew Barrie wears this gold and black textured silk evening dress with a black satin bodice overlaid with tulle and trimmed with beaded fringe. Bugle beads in a circular motif decorate the side of the dress.</p> <p>Costume Design by Alexandra Byrne Academy Award and BAFTA nominations for Costume Design</p>	
<p>26</p>	<p><i>The Golden Bowl</i> (2000)</p> <p>“A gorgeous film that embraces the theme of class differences,” based on the novel by Henry James Set in England, 1903-1906 Directed by James Ivory</p> <p>Uma Thurman as Charlotte Stant (2 costumes)</p> <p>The paintings of John Singer Sargent were a source of inspiration for the set and costume design of this production. James Ivory, the director, believes that Sargent gives visual expression to Henry James’ world of moneyed Americans living among titled and sophisticated people. His portraits depict exactly the same cast of characters James wrote about. Charlotte is described as “magnificently handsome and supremely distinguished . . . a splendid shining supple creature,” the sort of creature that would wear a fine wool suit with black embroidery on the collar and an ermine stole as accessory.</p>	
<p>27</p>	<p>The depth of color of this dress comes through the layering of several colors of fabric. The top layer is black-spangled lace which is laid on a second layer of medium blue net. The third layer is green and turquoise shot silk which “glows” through the first two layers. The whole is finished with black velvet trim. The bodice is made with the same layers of fabric and has what is called a “pouched” front and full puffed sleeves.</p>	

28 **Kate Beckinsale as Maggie Verver (2 costumes)**

This day suit reflects the popular military style that appears in costume design from time to time throughout the ages. The beige jacket is embellished with embroidery and tasseled frogs and contrasts with the gray/green skirt. The cape is ornamented with silk embroidery and accordion pleats, the velvet hat with plumes.



29

This evening dress, worn at home in the film, has a cream sheer fabric over a green silk underskirt. Lace in floral patterns adorns the bodice and skirt and a gauze panel is seen in the center of the bodice. A blue sash at the waist completes the dress.

The top layer of this dress is part of an original Edwardian garment. This stiffened silk muslin with tape and cord floral decorations was carefully lifted off its decayed lining which was replaced with an eau de nil lining shot through with silver threads. The lace at the hem is also vintage and was added to give a little extra length to the dress.

Costume Design by John Bright

***Hamlet* (1996)**

Film adaptation of William Shakespeare's classic tragedy, notable as the first unabridged theatrical film version of the play
Set in Denmark in the 1800s
Directed by Kenneth Branagh

30 **Julie Christie as Gertrude**

Although the director set this *Hamlet* in the 1800s, Julie Christie is seen wearing a costume in the style of Fortuny designer Mariano Fortuny, who created in 1907 a "Delphos" gown inspired largely by Greek sculpture. This now legendary textile was first produced in the early 1900s and was made using a secret pleating process which is still not understood today. The fabric is incredibly versatile and has an almost mystical appearance. The costume designer may have taken a few liberties with dates, but the costume evokes the fluid lines of the artistic style chosen for Julie Christie and the timeless quality of *Hamlet*.

Costume Design by Alexandra Byrne

Academy Award and BAFTA nominations for Best Costume Design



***Howards End* (1992)**

Film adaptation of E.M. Forster's novel, a story of class relations

Set in England, 1908-1910

Directed by James Ivory

BAFTA Award for Best Film; Academy Award and Golden Globe nominations for Best Picture

Academy Award, Golden Globe and BAFTA nominations for Best Director

31 **Emma Thompson as Margaret J. (Meg) Schlegel**

Academy Award, Golden Globe and BAFTA Awards for Best Actress

Emma Thompson steps out of her role as an enlightened bourgeois and a humanist free thinker to step into the role of step-mother dressing for her step-daughter's wedding. This black dress with white lace bodice grew from the director's desire to make the world of *Howards End* seem genuinely inhabited and the costume designer's wish to show "real clothes made in an authentic way." It illustrates how original pieces of detailing such as the lace on the bodice can be blended with new but period-correct fabrics to make an outfit which looks exactly as it would have in 1908-1910. The skirt of this dress is cut on the bias and was draped on Emma herself to ensure that the folds fell correctly on her and looked natural. Mauve velvet flowers at the neckline and a straw bonnet with a cream silk crown complete the ensemble.

Costume Design by Jenny Beavan and John Bright

***In Love and War* (1997)**

Based on the book *Hemingway in Love and War* by Henry S. Villard and James Nagel in which an injured Ernest Hemingway falls in love with his nurse

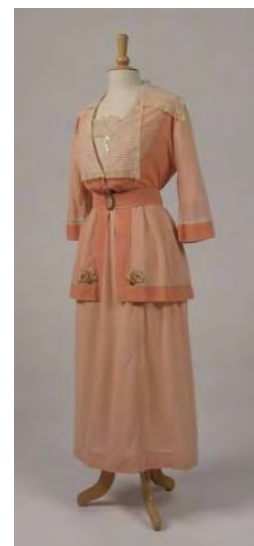
Set in Italy, World War I



Directed by Richard Attenborough

32 **Sandra Bullock as Agnes von Kurowsky**

The color of this dress was carefully chosen to stand out from the dull colors of war which surround Agnes von Kurowsky in the film. It is of peach crepe cotton with the collar and lapel edged in lace. The two colors are delineated with faggoting and a matching belt with over buckle.

Costume Design by Penny Rose



<p>33</p>	<p><i>Mrs. Dalloway</i> (1997)</p> <p>Based on the novel by Virginia Woolf that details a day in the life of Clarissa Dalloway Set in London, 1923 Directed by Marleen Gorris</p> <p>Vanessa Redgrave as Mrs. Clarissa Dalloway</p> <p>This heavily beaded dress is typical of the 1920s. The beads are attached to dark brown netting which is hung over a pale eau de nil silk dress. These two fabrics together give the dark green effect. Barely visible is the under dress with glass beads sewn into its hem and a fold a few inches above. These beads give a little weight to the dress to help it hang better and to add a bit of extra sparkle as Mrs. Dalloway moves.</p> <p>Costume Design by Judy Pepperdine</p>	
<p>34</p>	<p><i>Gosford Park</i> (2001)</p> <p>Original script based on an English country house party Set in England, 1932 Directed by Robert Altman BAFTA Award for Best Film; Academy Award and Golden Globe nominations for Best Picture Golden Globe Award for Best Director; Academy Award and BAFTA nominations for Best Director</p> <p>Maggie Smith as Constance Trentham Academy Award for Best Supporting Actress; Golden Globe and BAFTA nominations for Best Supporting Actress</p> <p>This devore velvet party dress is beige with a mauve tint. It has a very low draped neck decorated with small silver beads. Peeking out at center front is a slip of dusky pink silk with a silver lace panel. The waistband is also decorated with beads and a pink velvet rose fastening. The sleeves are long and flared with silver lace at the cuffs.</p> <p>Costume Design by Jenny Beavan BAFTA Award and Academy Award nomination for Costume Design</p>	

***The White Countess* (2005)**

A filmed melodrama about a family of Russian aristocrats reduced to poverty
 Set in Shanghai, 1936
 Directed by James Ivory

35 **Natasha Richardson as Countess Sophia Belinskaya**

Elegant and formal, this teal blue silk satin close-fitting dress is cut on the bias with self covered buttons at the back.

36 **Ralph Fiennes as Todd Jackson**

A cream silk shirt and patterned bow tie accentuate this blue and green plaid wool smoking jacket with grosgrain cuffs and shawl collar. Ralph Fiennes wears the ensemble with navy herringbone wool trousers held up by suspenders, known in Britain as "braces." A trilby hat and a silver-knobbed cane complete the ensemble.

Costume Design by John Bright

***Miss Pettigrew Lives for a Day* (2008)**

"A sweet romantic comedy that has all the delight of a screwball Broadway play"
 Set in London, 1939
 Directed by Bharat Nalluri

37 **Amy Adams as Delysia LaFosse**

Amy Adams wears a day dress of a color called "Wallis Blue," named after the Duchess of Windsor. The short dress has a self bow at the neck and a sash with a tortoise shell buckle at the waist. The matching hat gives the whole some added oomph.

Costume Design by Michael O'Connor



Defiance (2008)

Jewish brothers escape the Nazis and join Russian resistance fighters offering protection to fugitive Jews

Set in German-occupied Belarus during World War II, 1943

Directed by Edward Zwick

38 **Daniel Craig as Tuvia Bielski** (2 costumes)

This is Tuvia's brown leather zip-front (bomber) jacket, shown in superb condition at the beginning of the film.



39 The same brown leather zip-front (bomber) jacket, shown in "distressed" condition after two years of hiding in the forests of Belarus.

This leather jacket was replicated six times to show gradual wear during the course of the film. Leather is a variable fabric so the distressing process began with selecting the jackets that naturally looked newest and oldest. The jackets chosen for the distressing process (including the example here) had their seams bashed with a hammer to take away the new look. This was followed by wetting, then drying scrunched up in a dark place which kept the leather malleable. Areas around the pockets and on the seam edges were sanded. Leather dye was then sprayed all over to darken the leather, particularly around the neck and on the cuffs. The insides of the cuffs and jacket lining were also darkened just in case the areas became visible on screen.



Costume Design by Jenny Beavan

Land of the Blind (2006)

A satiric political drama about terrorism

Unspecified time and place



Directed by Robert Edwards

40 **Lara Flynn Boyle as First Lady**

This every-woman's fantasy dress is made in the style of a turn-of-the-21st-century Christian Dior with inspiration from a Vivienne Westwood confection. Rapturously ornamented with frayed fabric ruffles, the red silk taffeta gown is overlaid with silk gauze. Bows march down the front of the bodice which features a pleated border. The skirt and the crinoline dip at the front to form a heart-shaped hemline. The designer reported that Lara Flynn Boyle was so taken with the dress that she was tearful when she had to take it off.

Costume Design by Phoebe de Gaye



Underpinnings		
41	<p>1700's corset and pannier</p> <p><i>Panniers</i> (side hoops) are women's undergarments worn in the eighteenth century to extend the width of the skirts at the side while leaving the front and back flat. The three dresses in this exhibition worn by the Duchess of Devonshire are held out by panniers.</p> <p>The exaggerated skirt worn by Catherine of Braganza in <i>The Last King: The Power and Passion of Charles II</i> is held out by a <i>farthingale</i>, a support such as a hoop that extends the skirt horizontally from the waist. They were popular with European women in the 16th and 17th centuries.</p>	
42	<p>1800's corset and crinoline</p> <p>There are a number of skirts in this exhibition that rely on the <i>crinoline</i> for their bell-shaped, romantic style. The shape was formed either by stiffened petticoats made from horsehair (<i>crin</i> derives from the French for horsehair) as seen the <i>Little Dorrit</i> costume or later by a cage crinoline (similar to the one on exhibit) as seen in <i>Jane Eyre</i> and <i>The Phantom of the Opera</i>. This style of dress was popular from 1830 until 1868 when the crinoline started to shrink. Its influence, however, can still be seen in the red gown from <i>Land of the Blind</i>.</p>	
43	<p>1800's corset and bustle</p> <p>As the crinoline began to shrink the emphasis moved to the back of the skirt and the <i>bustle</i> became necessary to sculpt a shelf-like look and expand the fullness at the back of the dress. Bustles were worn just below the waist to keep the skirt from dragging since heavy fabric tended to pull down the back of a skirt and flatten it. The bustle back was fashionable between the mid- to late-1800s when <i>Miss Potter</i>, <i>The Portrait of a Lady</i> and <i>The Prestige</i> took place.</p> <p>In the 1780s panniers disappeared and <i>bum-pads</i> or hip-pads, which can be described as little bustles, came into fashion as seen in Natalie Portman's dress from <i>Goya's Ghosts</i>. The military-style suit in <i>The Duchess</i> is held out not only by a bum-pad but also a hip roll that looks somewhat like a sausage that circles the waist. While other styles came and went bum-pads re-appeared from time to time and can be detected in both <i>The Phantom of the Opera</i> and <i>The Golden Bowl</i>.</p>	