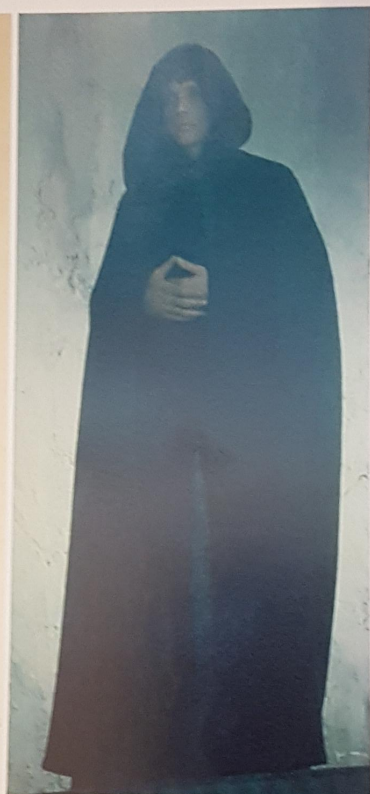


## JEDI KNIGHT

[illegible]

TOP RIGHT Luke threatens Jabba the Hutt in *Jedi*.

**BOTTOM RIGHT** A page from the Jedi "wardrobe bible" shows the fabrics used to construct Luke's costume.

OPPOSITE Luke Skywalker's Jedi Knight costume featured a cloak similar to Ben Kenobi's robe in *A New Hope*.

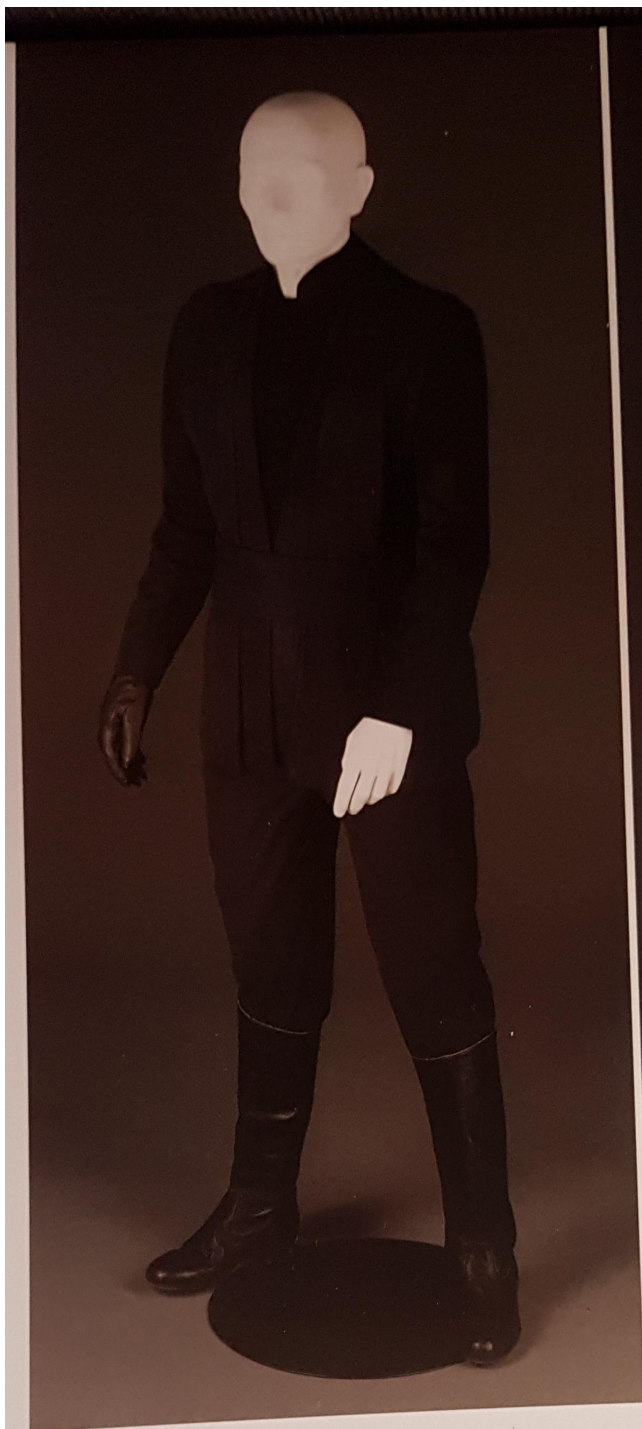
Luke's Jedi cloak was a key piece in Lucas's vision for his hero's updated wardrobe. "George had a brilliant idea of having Luke dressed

By the end of the first reel of the film, Luke is thrust into action, and he discards his Jedi cloak, which is not seen again. His costume

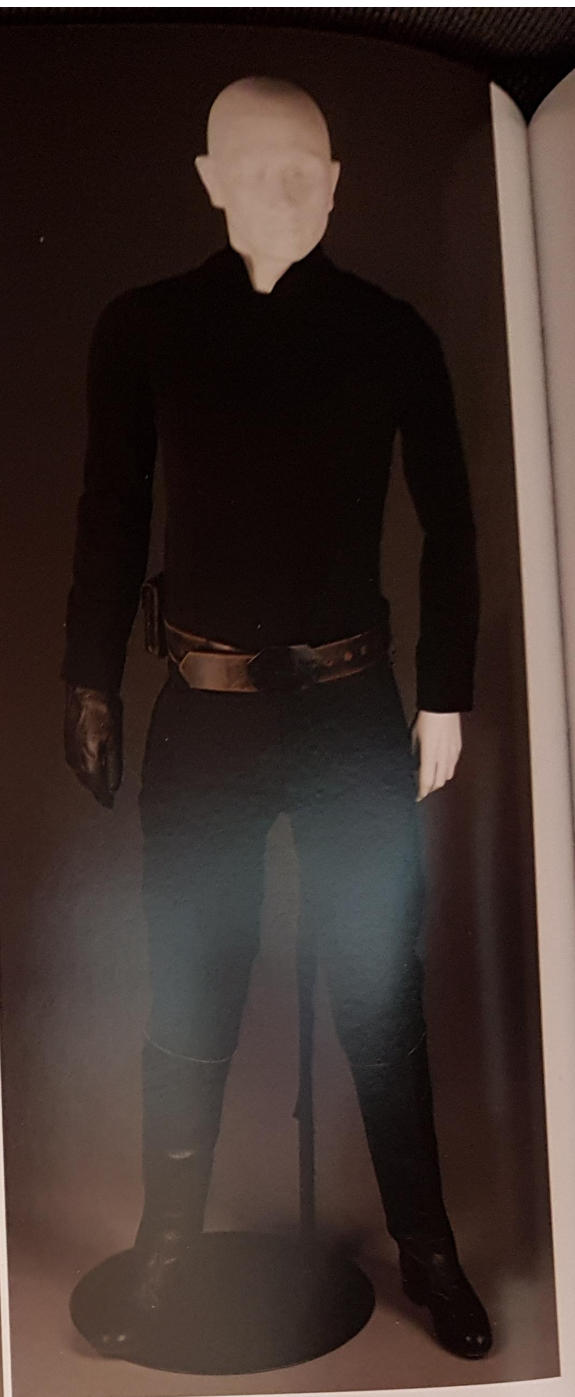








LEFT With the cloak removed, Luke's kimono is revealed. The black leather glove was worn to cover his artificial hand.



RIGHT For the climactic confrontation with the Emperor, Luke's kimono and wrap are removed and a leather belt is added.

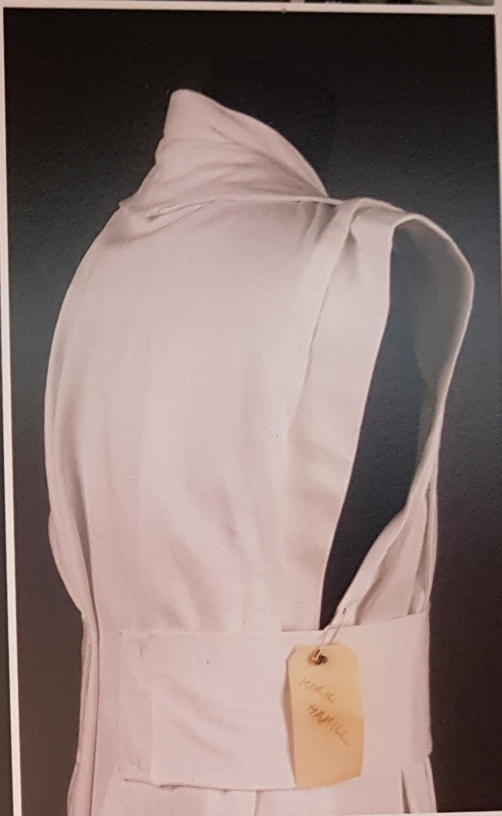
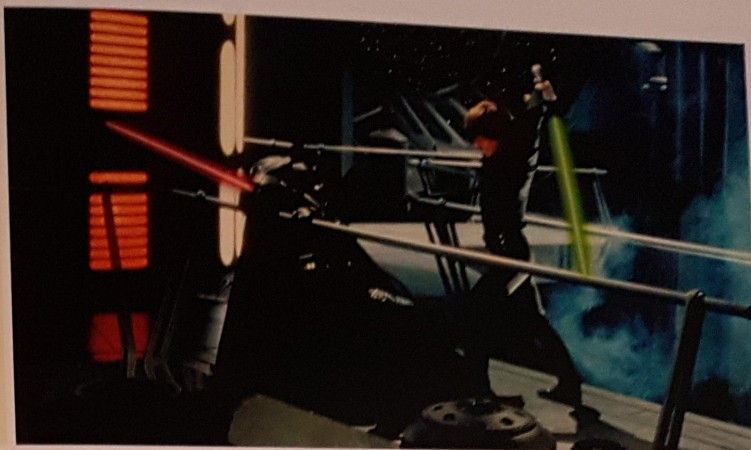
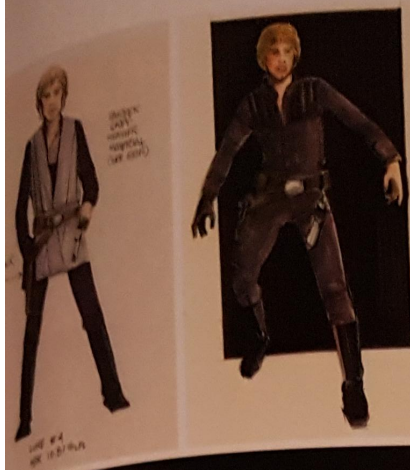
underneath is revealed to be stark black from head to toe; his black shirt and trousers are covered with a raw silk kimono that is shorter than Ben Kenobi's to allow more fluid movement. In *Empire*, Luke was confronted and tempted by the dark side. This new version of his costume caused speculation on Luke's fate, as such a dark costume had previously appeared only on *Star Wars* villains. "Was he good or bad? He's in black. All black. That's a George thing," says Rodgers.

The outfit reflects one of the saga's central themes: Will the son repeat the mistakes of the father? Lucas was keen to draw comparisons between his protagonist and antagonist. During the initial round-table

story development conference with *Jedi*'s key creative team, he outlined an entrance for the character that paralleled Vader's original entrance. "It needs to be very dramatic, kind of like Vader in the first film. We'll see this giant door start going up and this figure in black standing there," Lucas instructed. The familiar entrance together with Luke's updated dark costume tell the audience a great deal about the potential fate of the character before a single line of a dialogue is spoken.

When Luke finally confronts Vader and the Emperor, he does so without any layers of protection or mystery—with neither his cloak nor his kimono. "Luke's costume is very dark and actually very fitted. It's almost





TOP LEFT Several of Rodis-Jamero's early costume sketches depict the kimono in a light material styled more closely on Ben Kenobi's, October 1981.

TOP CENTER Updated shirts, as seen in this Rodis-Jamero illustration, were considered for both Han and Luke, but were ultimately foregone for a more familiar look, circa 1981.

TOP RIGHT As a fully trained Jedi, Luke conquers Vader before turning him back from the dark side.

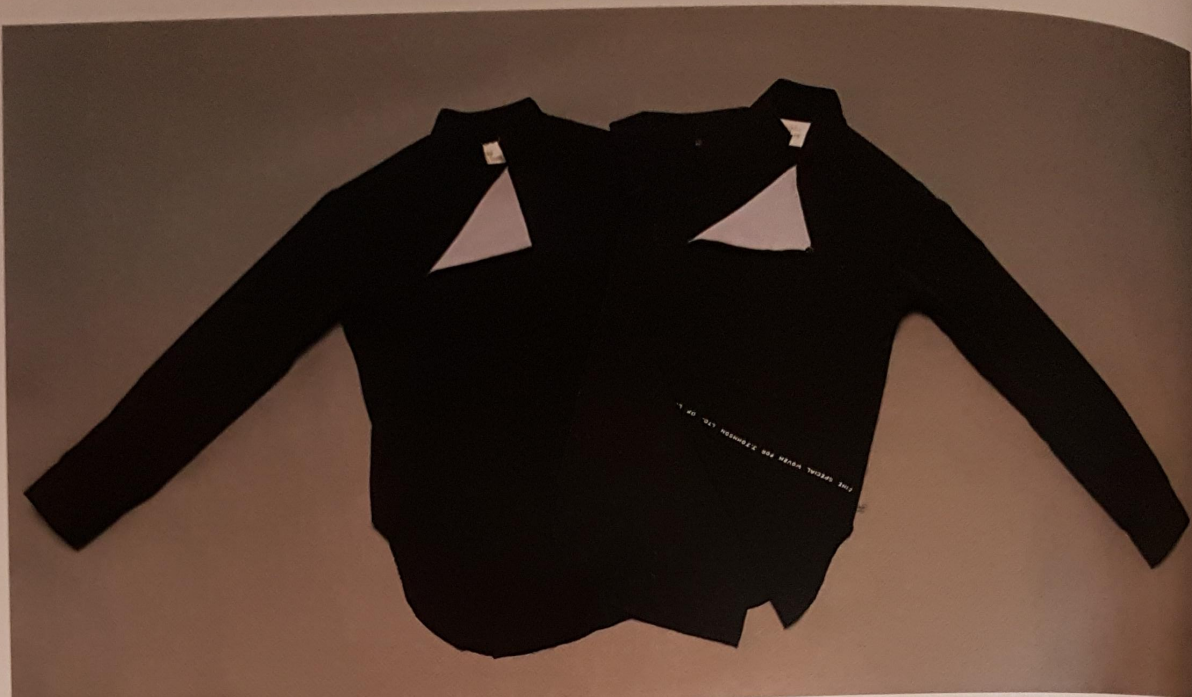
BOTTOM LEFT & RIGHT Like many of *Jedi*'s costumes, the first physical realization of Luke's outfit was as a white muslin mock-up.

tailored. He was becoming a man; he was more and more stoic," says Rodis-Jamero. "This whole saga is about Luke growing up. George wanted Luke to look as old as absolutely possible," Marquand said at the time. With the outer layers discarded, Luke is revealed to be wearing a plastron shirt—a traditional western cowboy shirt. A plastron shirt typically features a bib that can be removed once it's soiled or worn out. Luke's standing-collared shirt features an open lapel in place of the removable bib, similar to a number of Western-inspired garments featured in *A New Hope* and *Empire*. The plastron is outlined with additional topstitching to help define the lapel.

As in the previous two films, Luke's costume is not complete without the addition of a utility belt. Featuring two small pouches and a lightsaber hook, the belt serves as a practical element. Early costume sketches depict an additional piece on the belt—a blaster holster—but in December 1981 wardrobe shop manager Jenny Green noted in her diary, "Luke having gun belt is in question." The decision was later made to pattern Luke's belt after Ben Kenobi's, following the realization that a Jedi has no need to carry a blaster.

Luke does not undergo a single complete costume change in *Jedi*, which may be why the costume is so indelible. For that reason, and





**TOP** In keeping with the rule of no visible fasteners, multiple versions of Luke's shirts were made. For scenes where the lapel is worn open, no fastener was installed. The shirts were such a snug fit on Hamill that a hidden zipper was installed under the left sleeve.



**BOTTOM LEFT** An alternate black glove somehow made its way onto the Skywalker Ranch location shoot of *Jedi's* funeral pyre scene. "We found out Mark Hamill had his glove on his wrong hand," recalls producer Kazanjian. "ILM took care of that with an optical composite."

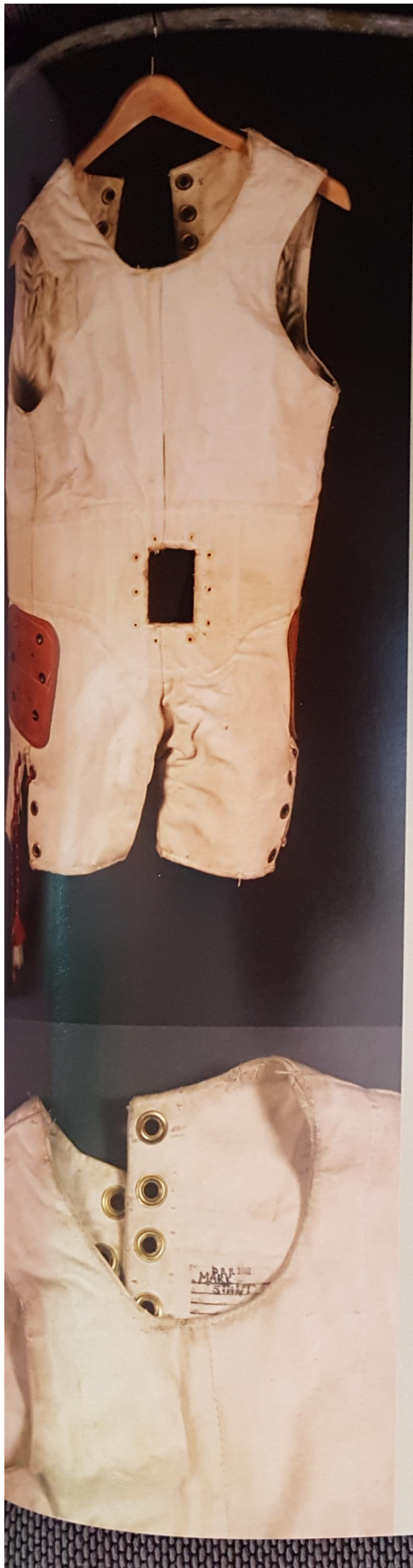


**BOTTOM RIGHT** Stirrups affixed to the trousers helped keep the knee areas smooth, while the tuxedo stripes were a nod to the established style of the previous movies. "The detail on the pants is military," Rodgers recalls. "That's a John Mollo thing we carried on."

with more screen time than any other costume in the film, a significant number of duplicates were created for Hamill and his doubles, including no less than eleven copies of the plastron shirt. There is an old adage in movie production regarding props and costumes, "One is none." Backups must be on hand should anything happen to a costume during filming. The hourly cost of a film production is enormous, and therefore filming must never halt due to a wardrobe malfunction or a spilled food mishap. Working with multiple costumes also allows each garment to be on a rotation, ensuring that age and wear during production do not disrupt

the uniform appearance of a costume on screen. This need for continuity meant principal costumes were cleaned gently during production, frequently by hand. Garments were not dry-cleaned as the studio had no professional cleaners on-site, and the production feared things would go missing at the local dry-cleaners. The underlayers, however, were washed nightly by the wardrobe team, who are frequently amongst the first to arrive and the last to go home on a production.





## HIGH-FLYING STUNTS

While primarily responsible for making clothing, the costume shop also fielded requests from other departments. U.S. stunt coordinator Glenn Randall worked closely with the wardrobe team to produce specialty elements that would be useful for the complex stunt work on the film. "At the end of the build period, after we shipped off all of the costumes, we built flying harnesses for Glenn Randall. We built them out of heavy-duty canvas, leather, and strapping. The hardware was from mountain climbing—carabiners," recalls cutter Claudia Everett.

A number of specialty flying harnesses were built in different sizes, for various performers. During the *Jedi* shoot, stuntmen regularly built or modified gear to work as they needed it. Many stunt performers carried their own kit, and they were always looking for useful new safety gear. Health and insurance concerns were not as closely regulated as they are in the film industry today.

"At some point there was a fight with some creature hanging over the pit, so we hung the stunt guy there and tested our flying harness, and it worked okay," Everett says. "But then when they actually did the stunt, and he was thrown over the edge, there was a lot more pressure on the hardware and the harness broke. The metal plate that was attached to it had actually pulled out of the leather stitching that was holding it in place, and this guy fell. The pit had mattresses in it, thank God, but he ended up breaking his arm. He was British, and so after that the British stopped using our flying harnesses, I have to tell you."

TOP LEFT One of two stunt harnesses manufactured for Hamill on *Jedi*.

TOP RIGHT Hamill and Fisher prepare for the swing from Jabba's barge with the former wearing a stunt harness. The swing was said to have been inspired by a similar bit in *The Court Jester* (1955).

BOTTOM Costumes and accessories manufactured for the film were tagged with a "Blue Harvest" copyright stamp, and a label showing character name.