

For her feature-length directorial debut, *W.E.*, Madonna has drilled into the obsessively stylish saga of the Duke and Duchess of Windsor, whose romance rocked the British Empire and shocked the world. Naturally, as KRISTA SMITH reports—and photographer TOM MUNRO confirms—the costumes had to be couture-perfect



COSTUMES DESIGNED AND WARDROBE STYLED BY ARIANNE PHILLIPS; HAIR PRODUCTS BY JOHN FRIEDA AND PAUL MITCHELL; MAKEUP PRODUCTS BY GIVENCHY AND MAC; MAKEUP AND HAIR DESIGN BY JENNY SHIPCORF; HISEGHOUGH'S HAIR BY MARC PÉCHER; SET DESIGN BY JILL NICHOLES; FOR DETAILS, GO TO VF.COM/CREDITS

Windsor Dre

NIGHT AND DAY

James D'Arcy and Andrea Riseborough
as the Duke and Duchess of Windsor,
photographed at West Wycombe House,
Buckinghamshire, England.

THROUGHOUT, D'ARCY WEARS CLOTHING DESIGNED BY ARIANNE
PHILLIPS IN COLLABORATION WITH DUNHILL; RING BY
CARTIER, RISEBOROUGH WEARS EARRINGS AND A RING
(RIGHT HAND) BY NEIL LANE, BROOCH, BRACELET,
AND RING BY CARTIER. OPPOSITE, RISEBOROUGH WEARS
SHOES BY ROGER VIVIER FOR THE FILM;
CUSTOM HEADPIECE BY STEPHEN JONES
MILLINERY; VINTAGE EARRINGS BY
CARTIER; CUFFS BY ALEXIS BITAR FOR
THE FILM; RING BY NEIL LANE.

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A woman with dark hair styled in an updo, wearing a black and white geometric patterned dress and a delicate black veil. She is sitting on a dark leather chair in a grand, classical-style setting with columns and a stone lion sculpture in the background. The lighting is dramatic, highlighting her features and the intricate pattern of her dress.

“WALLIS
AND THE DUKE
BOTH MADE A
LIFESTYLE OUT OF
PRESENTATION.”

COCKTAIL HOUR

Riseborough and D'Arcy in two of the period costumes for the *Windsors*, designed by Arianne Phillips.

RISEBOROUGH WEARS A HEADPIECE BY STEPHEN JONES MILLINERY FOR THE FILM; EARRINGS AND BROOCH BY ALEXIS BITAR FOR THE FILM; BRACELETS BY CARTIER.

W.E., directed by Madonna and co-written with her friend Alek Keshishian (who directed *Truth or Dare*), focuses on two love stories: that of Wallis Simpson (Andrea Riseborough) and Britain's King Edward VIII (James D'Arcy), who gave up the throne to marry the twice-divorced American, and that of a contemporary New Yorker named Wally (Abbie Cornish), who falls for a security guard at Sotheby's and who identifies with that other, most sensational love affair of the 20th century. After Edward abdicated, in 1936, he became the Duke of Windsor. As his wife, Wallis automatically became a duchess, but she was denied the title Her Royal Highness. It's not surprising that Madonna chose this topic for her first feature film as a director; for 50 years the Windsors were known for their rebelliousness, their extravagance, and their impeccable taste. "It was easy to get swept up in the historical relevance and epic romance of Wallis Simpson and Edward VIII," she says. "The fact that they were also the fashion icons of their day added to their allure for me. Wallis was the epitome of style and grace, and Andrea Riseborough captured this and so much more." The fashions, modeled here by Riseborough and D'Arcy, were the special domain of Madonna's longtime collaborator Arianne Phillips. The Oscar-nominated costume designer worked with such labels as Cartier, Dior, and Dunhill for the 60 or so wardrobe changes in the film. "Wallis and the Duke both made a lifestyle or so wardrobe changes in the film. "Wallis and the Duke both made a lifestyle or so wardrobe changes in the film. "Wallis and the Duke both made a lifestyle or so wardrobe changes in the film. . . . It was a beautiful façade," says Phillips. "He said that because she never got a title he gave her jewelry to make her feel royal." □