

FASHION
in the **STARS**
a star wars fashion zine

INTRODUCTION	1
MEET THE ORGANIZERS	1
CONTRIBUTORS	3
OLD REPUBLIC	5
REVAN	6
KREIA	8
CELESTE MORNE	9
HIGH REPUBLIC	11
TEREC + CERET	12
AVAR KRISS	13
INDEERA STOKES	14
KANTAM SY	16
VERNESTRA RWOH	19
REPUBLIC + CLONE WARS	21
AHSOKA TANO	22
MARIS BROOD	23
SHAAK TI	24
PLO KOON	25
LUMINARA UNDULI	27
BARRISS OFFEE	28
AAYLA SECURA	30
DEPA BILLABA	31
ZMEER BOTHU	32
AHSOKA TANO	34
QUINLAN VOS	35
REBELLION	37
LEIA ORGANA	38
LUKE SKYWALKER	40
LEIA ORGANA	41
KANAN JARRUS	42
EZRA BRIDGER	43
TRILLA SUDURI	45
KANAN JARRUS	46
ABY LEGENDS	49
SABA SABATYNE	50
AZLYN RAE	51
JAINA SOLO	52

INTRODUCTION

Fashion in the Stars (FITS) is a Star Wars fashion zine that showcases the talents of the Star Wars fandom. Artists featured in this zine were given free reign to develop, design, and render drawings or fabricate their designs. We are excited for readers to delve into the creativity and passion of our zine artists and experience the Star Wars universe in a new way.

MEET THE ORGANIZERS

The FITS zine was organized and ran by four extraordinary people:

- ★ **Ellie**, a costuming student, is our lead organizer and brains behind the FITS zine. They came up with this awesome idea that brought fans of Star Wars and fashion together to bring this zine to you! Keep an eye out for their designs!
- ★ **Isabella**, an expert cosplayer, and **Kate**, a digital artist and painter, are our co-organizers. They provided valuable insight and ideas to make the zine something to be proud of. They also have designs in this zine!
- ★ **Ash**, a graphic designer, is our zine designer. With the organizers, they worked to compile the zine in a way that brings each individual artwork together to represent the zine as a whole. Although Ash doesn't have any designs in the zine, they hope that you take the time to look at each design and appreciate the hard work of our artists.

DISCLAIMER: FITS is an independent publication created by passionate fans of science fiction and pop culture. We wish to clarify that we have absolutely no affiliation, endorsement, or sponsorship from Star Wars, Lucasfilm Ltd. LLC, Walt Disney Company, LucasArts, or any other related parties or subsidiaries.

We strive to provide a unique and creative perspective on the Star Wars universe while respecting the intellectual property rights of its rightful owners. All content, artwork, and references to the Star Wars franchise within this zine are purely the result of our admiration for the franchise and our desire to celebrate its cultural significance. Any opinions, views, or interpretations presented in FITS are those of the individual contributors and do not reflect the official stance of the Star Wars franchise, Lucasfilm Ltd. LLC, Walt Disney Company, LucasArts, or any other related parties.

We fully acknowledge and respect the copyrights, trademarks, and intellectual property rights associated with Star Wars, and we encourage our readers to support the official Star Wars products and creators.

CONTRIBUTORS

FITS features the art of seventeen individual creators. Below is a quick index of the artists, their contribution(s), and their social media:

ARTIST	CONTRIBUTION(S)	SOCIAL MEDIA			
		INSTAGRAM	TWITTER	TUMBLR	CARRD
Allie	Revan; Leia Organa	ivlietcapvlet			
Ari	Ahsoka Tano; Luke Skywalker; Kanan Jarrus			thefairmaidenoffandom	
Aria	Avar Kriss		enfysandember		
BA Roth	Plo Koon; Saba Sabatyne		uncannyzuck	barotharts	
Blue	Leia Organa		blueskiddoodle	tonyvornskr	
Bott	Kreia; Ceret + Terec; Aayla Secura			the-dank-farrik	
Bunny	Indeera Stokes; Kantam Sy		confusiondoodle		
Cai	Kantam Sy			milfglupshitto	
Connie	Luminara Unduli; Barriss Oftee; Trilla Suduri		conniferusblack	conniferuswhite	
Crayons	Celeste Morne; Maris Brood; Azlyn Rae			semi-mortal-crayons; tusken-apologist	
Ellie	Jaina Solo	lyxatt	celchuwinter	keeve-trenniis; lyxatt	
Em	Shaak Ti	daydreamersdiet; endorablerey	daydreamersdiet	sokkigarden; endorablerey	sokkigarden. carrd.co
Ev	Depa Billaba			evergreen-lyricist	
Isabella	Zmeer Bothu; Kanan Jarrus	isabellajazz_	isabellacrafts		
Kate	Depa Billaba	star.berrygirl			
Lexi	Kanan Jarrus; Ezra Bridger	alexihawks	alexihawks		
Lil	Vernestra Rwoh; Quinlan Vos				owlsanctuary. carrd.co
Simbeline	Ahsoka Tano			asiminthering	

OLD REPUBLIC

REVAN ALLIE

I knew before applying for Fashion in the Stars what I would do with Revan, if I got the chance to work on her (side note: yes, her—in my current Knights of the Old Republic play-through, I'm playing as a woman and wanted to illustrate Revan accordingly).

I wanted to dress and pose her like Ellen Terry as Lady Macbeth, a portrait by John Singer Sargent and one of my personal favorite paintings. The idea was to channel the rich, the fantastic, the archaic, and the lush that the painting conveys.

In the original portrait, Sargent chose to picture a scene that does not actually happen in *Macbeth*, of Lady Macbeth crowning herself queen. I reimagined this as a moment where Revan is suspended between the dark and light sides of the Force, so her body is visually halved: the left side of her body, the viewer's right, represents the light side of the force, and the right side of her body, viewer's left, represents the dark. The sashes on her left and right hip are white and black, respectively, and the beading on the left is white, purple, and yellow, for stars, while the beading on the right is shades of blue, for force lightning. The blue beading and dark sash sneak into the center of the skirt as well, suggesting the imbalance within Revan.

Though she holds her purple saber in her left hand and red saber in the right, they are crossed above her head, casting red light on the "light side" of her body and purple light on the "dark."

She's got more than a few layers on. The base layer is a dress of black leather that fits close at the sleeves and high neck and sweeps in a wide, stiff skirt to the floor. Over that she wears the massive, beaded red gown, whose sleeves sit off her shoulders and reach to the floor. The red gown is slit up both sides of the skirt, revealing the leather dress beneath. She wears a chest piece over the dresses; a hardened leather panel covers her collarbones and a ring mail bodice, her ribs.

Then, of course, she accessorizes! The sashes go on, attached to Revan's signature large ring, from which also hang metal chains in the shape of spears. Revan wears two kyber crystals: a purple one on her belt, and a white one on her collar. Last but not least, she has her iconic mask and obviously a big, billowing cloak. The only part of her visible is her hair, which I've drawn blonde, plaited into thick braids and wrapped in white cloth.



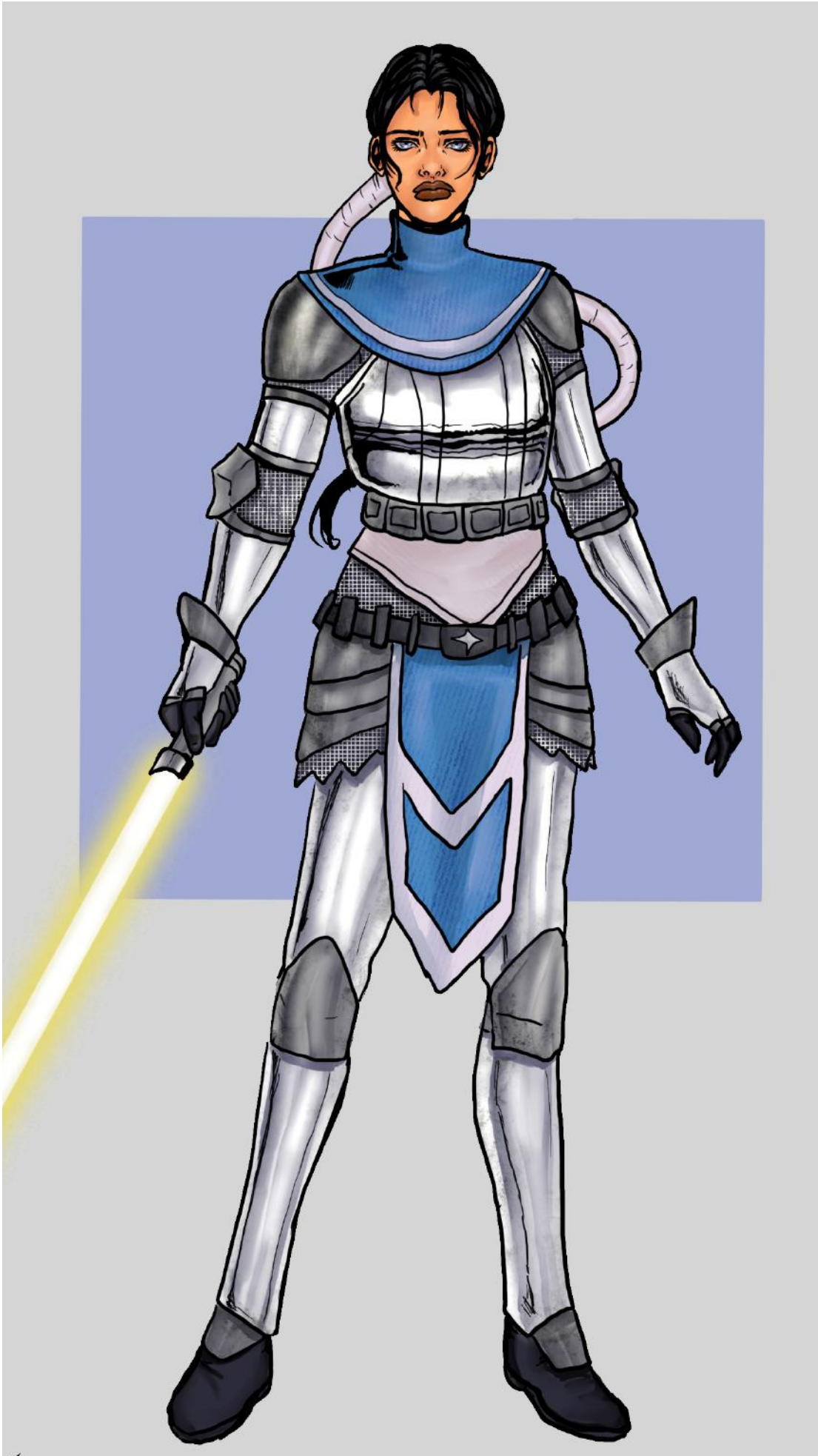


KREIA BOTT

I wanted to portray Kreia when she was still the mentor to Revan, before she left the Jedi temple. This Kreia would have already travelled the galaxy and has lost her sight to meditation, and is now well respected as a Jedi Consular and as a conundrum-giving Philosopher. Taking inspiration from Baroque and Renaissance paintings of Philosophers and Pythias, I decided to drape her in loose fabrics and veils, invoking wisdom older than the medieval-inspired styles of the Old Republic.



**CELESTE
MORNE**
CRAYONS

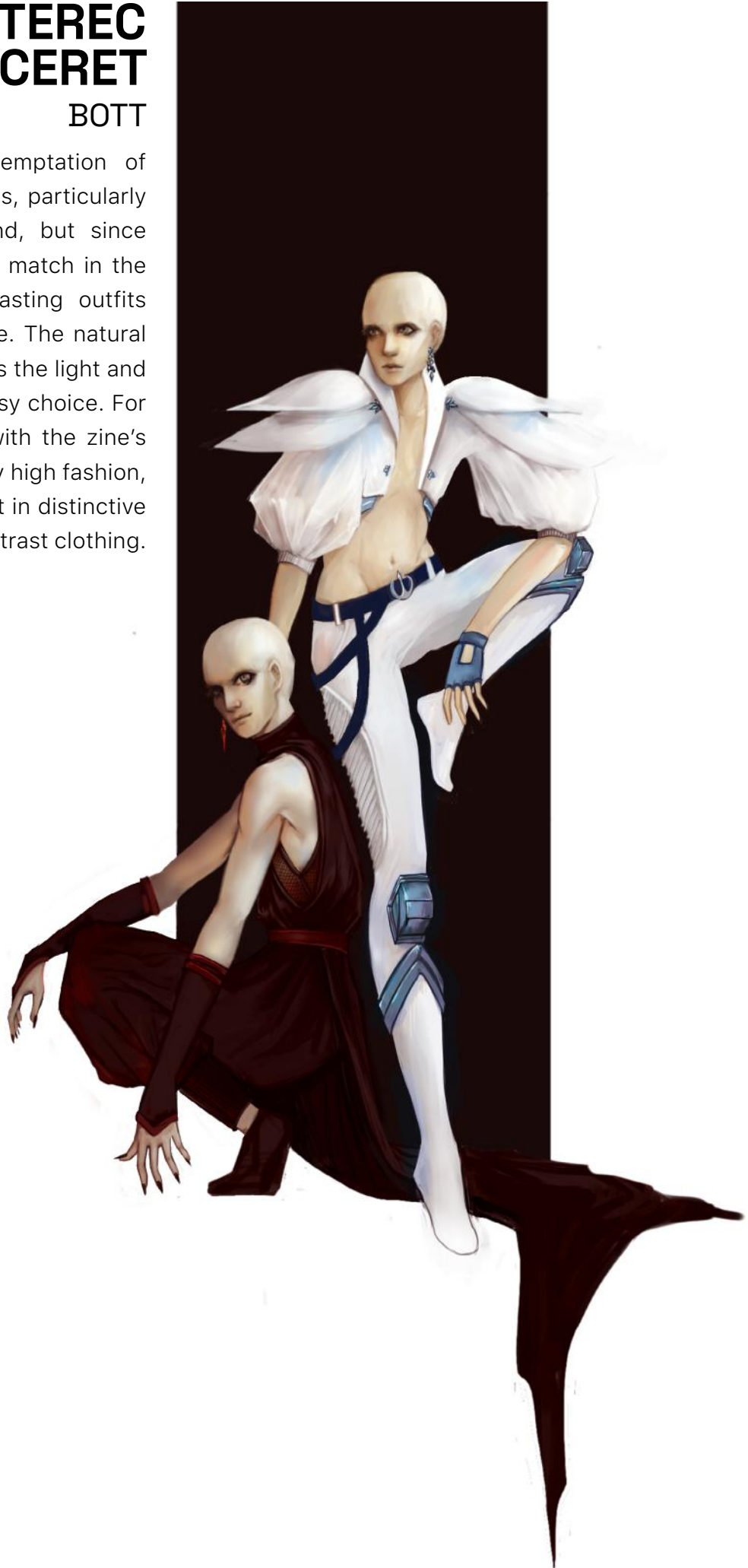


HIGH REPUBLIC

TEREC + CERET

BOTT

There is always the temptation of matching outfits for twins, particularly twins that share a mind, but since Terec and Ceret already match in the canon, I thought contrasting outfits would be a better choice. The natural dichotomy of Star Wars is the light and the dark, so it was an easy choice. For them, I decided to go with the zine's theme and be inspired by high fashion, dressing Terec and Ceret in distinctive silhouettes and high-contrast clothing.



AVAR KRISS

ARIA



Avar Kriss is a Jedi in the High Republic Era who has a unique connection to the force. She sees the force as music and is able to create a network of connections between other force users around her, strengthening them through the song. Because of this ability, I wanted to take inspiration from conductors when designing her final outfit. I incorporated the blue, white, and gold color scheme that the High Republic Era is sometimes associated with, as well as the High Republic symbol on her shoes and her signature circlet. I also took the golden ropes used to hold some of her cloaks together and incorporated it into her jacket and pant design. Avar's conductor outfit has a partial space motif with stars decorating her pants due to her, Elzar Mann, and Stellan Gios being referred to as a constellation.

INDEERA STOKES

BUNNY

From the High Republic, Indeera Stokes is an incredibly skilled vector pilot and Bell Zettifar's master. My starting point of inspiration was the Jedi vector she flies. I looked at the clothing in motorsports and aviation, but landed on the fashion of the Art Deco movement due to its similarities with the vector design. I especially took inspiration from the incredible Josephine Baker. I continued to expand upon this idea with sketches to further develop how the final look would appear.

I also wanted to highlight the glamour and beauty of the High Republic Jedi while also illuminating the strength, power, elegance, and poise of Indeera Stokes. I used her colour palette and the gilded colour palette of the High Republic era.





KANTAM SY

BUNNY + CAI

To create our designs for Kantam Sy, which were beautifully illustrated by Bunny, we pulled from a lot of different sources. For the initial direction, we took inspiration from their name.

In southern Asia, the Tamil people use the word “cantam,” which relates to storms and swiftness; we began by researching their dress conventions.

The formal look, shown in a sketch, was dictated by the Tamil people’s language and culture. Kantam is wearing a saree in the Madisar style, which is traditional for weddings and other significant events.

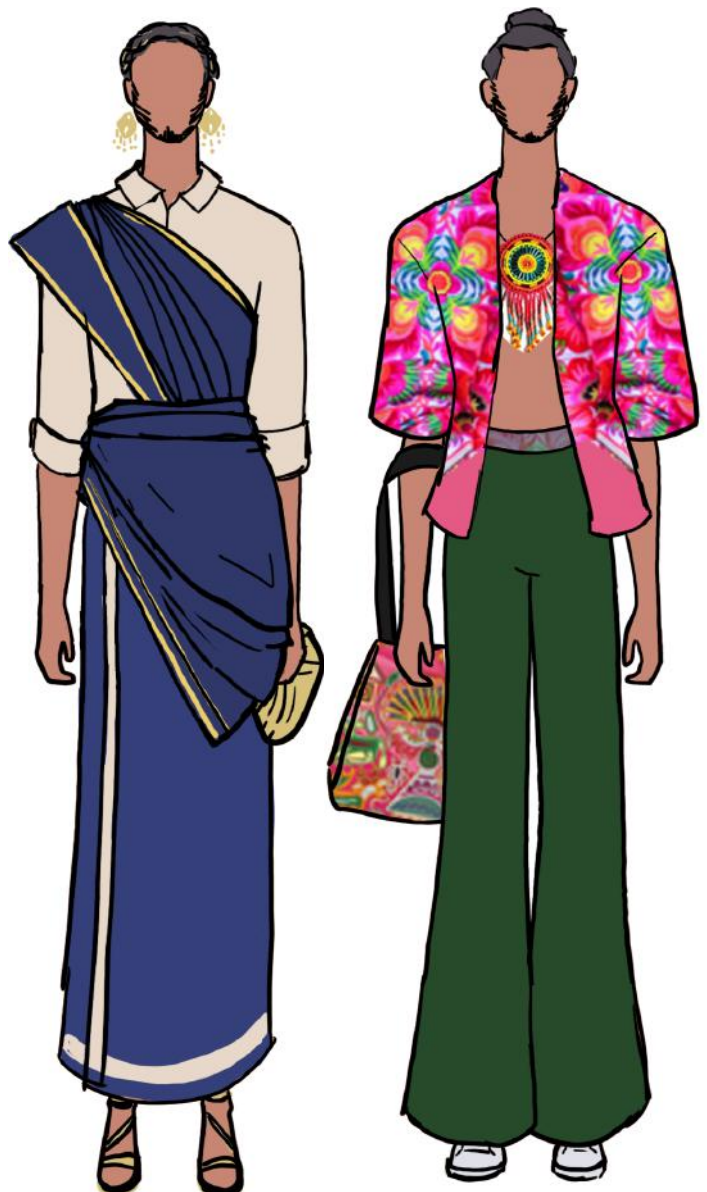
In the Star Wars universe, “Sy” is a prefix used repeatedly to refer to languages and peoples in the Outer Rim, a region heavily coded as the “Wild West” of the galaxy. With this in mind, we looked at indigenous art from Mesoamerica.

In the casual look, which is fully rendered, we feature Huichol beadwork and the braided-ribbon hairstyle found today in regions of Mexico and the southeastern United States.

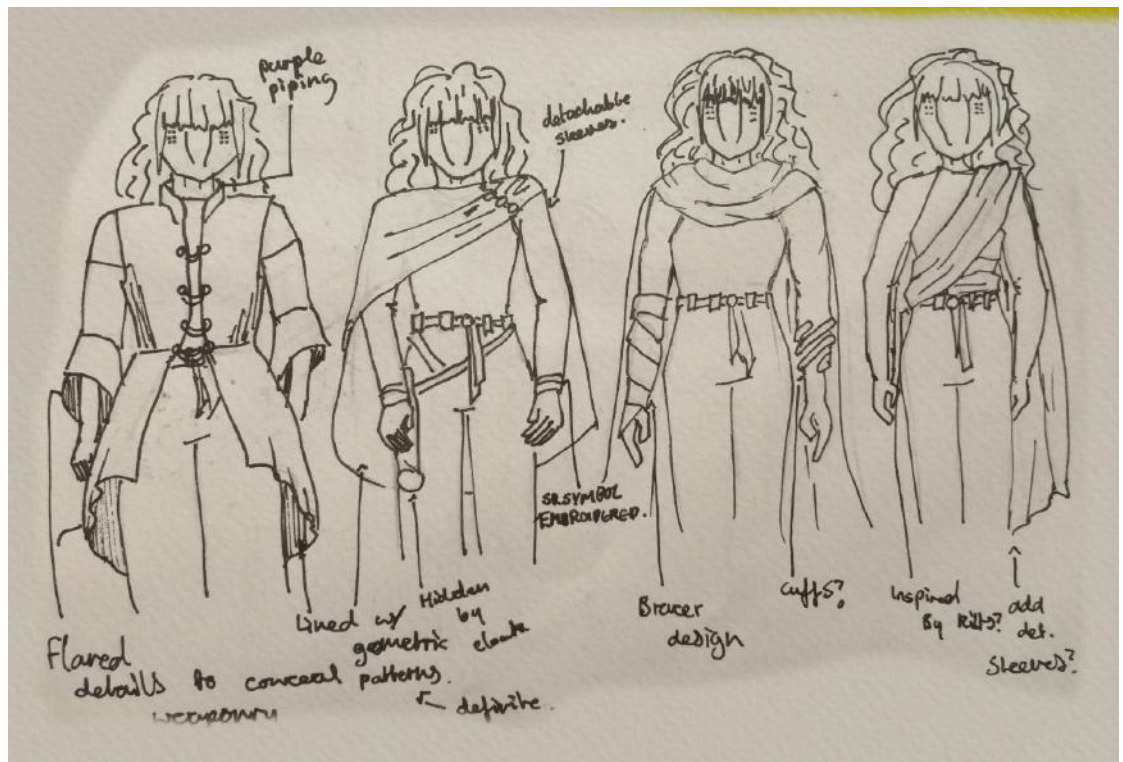
Although we were pulling our fashion inspiration from our galaxy, it was important that we stay close to the style preferences of Kantam in their own galaxy. Both looks feature versatile, yet elegant, updos, clothing that allows for relative ease of motion, and the classic High Republic gold accents.

Being respectful of Kantam’s nonbinary identity was also important; one of our main inspirations for posing and silhouette was the Autumn Winter 2019 Collection of Sri Lankan fashion designer Amesh Wijesekera, whose work emphasizes gender diversity and environmental sustainability.

Finally, and almost by coincidence, we took inspiration from the characters that Kantam has influenced. This is seen in the palettes used to design these looks, which feature signature colors associated with Lula Talisola, Zeen Mrala and Master Yoda!







- Gold and white bedsheet used for underside of half cape, as it resembles the intricate patterns used on the canon designs, but the geometric pattern offers interest.
- Half cape used to conceal weaponry, as well as doubling as a shawl/overtunic.
- Lightsabre attached by belt.
- Alternative designs also include a long-sleeved undershirt in white, which would be worn in colder climates.
- This design is primarily a formal uniform.





VERNESTRA
RWOH
LIL

**REPUBLIC +
CLONE WARS**

**AHSOKA
TANO**
ARI



**MARIS
BROOD**
CRAYONS



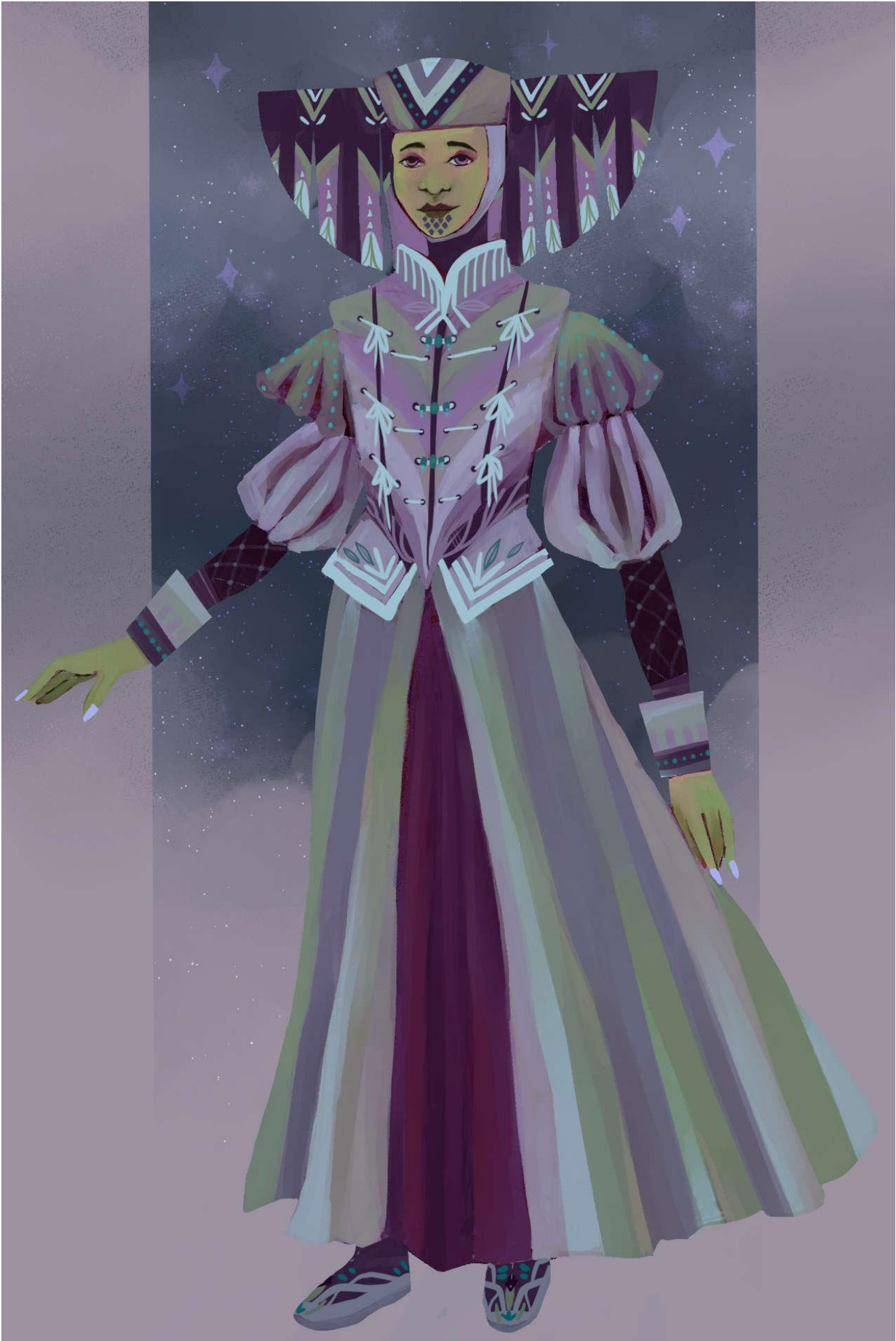


SHAAK TI EM

I wanted to focus on where Shaak Ti spent a lot of time during the Clone Wars: Kamino. While I love traditional Jedi robes, she worked to train clones and Jedi robes seem burdensome (and easily rain-soaked; See: Obi-Wan in AOTC lol). I created this look to emphasize her agility, her job, and her environment.



**PLO
KOON**
BA ROTH



LUMINARA UNDULI

CONNIE

When developing the concept for Luminara and Barriss's outfits (see the next page), I tried to think of how the fashion would look as a whole, since they both are Mirialan. Despite differences in the Mirialan culture, the majority of clothing often involves the head to be covered in some fashion due to their customs.

For Luminara, her dress and robes take the mellow colors from the galaxy sky—an inspiration for many Mirialans.

Traditionally, before the discovery of space travel, the most widespread Mirialan ethnic groups leaned towards variances of black for their clothing. This tradition is still upheld, even today. Mirialans are able to distinguish even the slightest differences in shades and tones of black, and some have developed a very accurate eye for it, become fabric-dyers or -makers.

Though not forced into the occupation, it is highly encouraged, and it's rare that any would deviate from that career path—some Mirialans even serve to distinguish the authenticity of fabrics sold throughout the galaxy. To some throughout the galaxy, it is considered the highest luxury to obtain traditional clothing of Mirialan make, leading to the formation of a counterfeit market.

Luminara's dress is detailed and often reserved for ceremony and celebration. Naturally, it can take time to dress in such an elaborate way, but it can serve as a symbolic and intimate gesture to share with others in cases of communal significance, such as weddings, coming-of-age ceremonies, and more.

It's also unusual for dresses to drag past the feet as there is still a priority of mobility, mostly because there is much emphasis on the occasion of dancing at these sorts of events. As such, the shoes are usually just as detailed as the dress since it is often in full view.

Admittedly, there are few circumstances where Luminara would wear things like this, but she holds herself well.

BARRISS OFFEE

CONNIE

When designing Barriss's outfit, I wanted to base it around lightweight, breathable fabrics for multiple kinds of settings and weather. Despite its practicality, I also took inspiration from Mirialan fashion. A lot of their cultural roots involve incorporating details like embroidery and beading, that combine style with function. For example, a lot of these smaller details are actually embedded and reinforced with strong threads so it is resilient to varied weather conditions.

That being said, a lot of Mirialan fashion still embraces cultural significance of taking the time upkeep clothing, despite its durability.

The aspect of community is an important concept in Mirialan culture and a lot of their clothing is handmade by those within the family, or with their help. Even when they are young children, they are taught and tasked with choosing beads in the design to use and arranging them in a way to inspire. Clothes can often be passed down from generation to generation and altered as needed but families often enjoy the time that is spent in creating new things for each other.

For Barriss, she and Luminara do not actively take part in these cultural activities, but will often sit with each other to mend their clothes after particularly difficult battles. All materials and fabric that is needed can be requested and is often donated from their home planet. And, it's not uncommon for either of them to rip seams and remake a lot of embroidered beading and designs into something new as a way of compromise to take part in Mirialan tradition.

When designing for Barriss, I wanted to keep her original background as a healer in mind and design something that she could wear out in the field, but was also practical for combat.

The head covering is weighed down slightly from the adornments to prevent it from flying off and she has large pockets within her coat robe. She also wears dark underclothes that will adjust according to the temperature of the environment to keep things comfortable (though it becomes ineffective during extreme temperatures).

Despite the intricate and elegant look of the clothes, this is considered modest by Mirialan standards.



AAYLA SECURA

BOTT

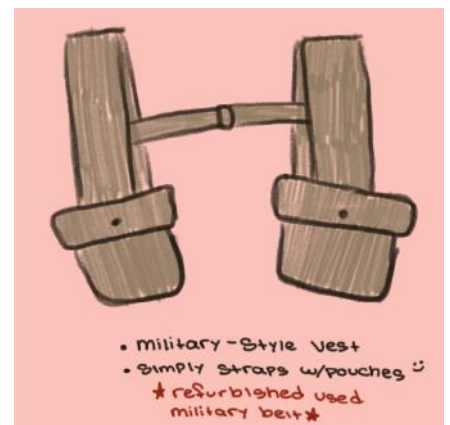
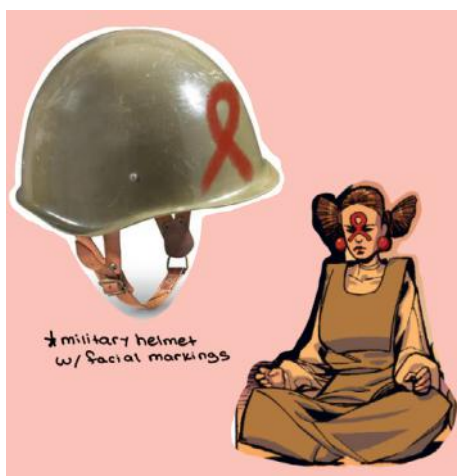


For Aayla, I decided to portray her as a padawan—when she first went out on underground missions with Quinlan Vos. I thought about what Aayla would pick as her disguise and how a teenager in Star Wars would dress herself to look ‘cool’ on Coruscant if she had a few people to learn fashion from. Her outfit is designed to look like brighter, more childish versions of the outfits prominent senators would have worn around the same time—Breha’s ribbon jacket, for example. For her accessories, I looked to the trends of the early 2000s, with jelly shoes and bright charms, to bring youthfulness to the design.



**DEPA
BILLABA**
EV + KATE

**ZMEER
BOTHU**
ISABELLA

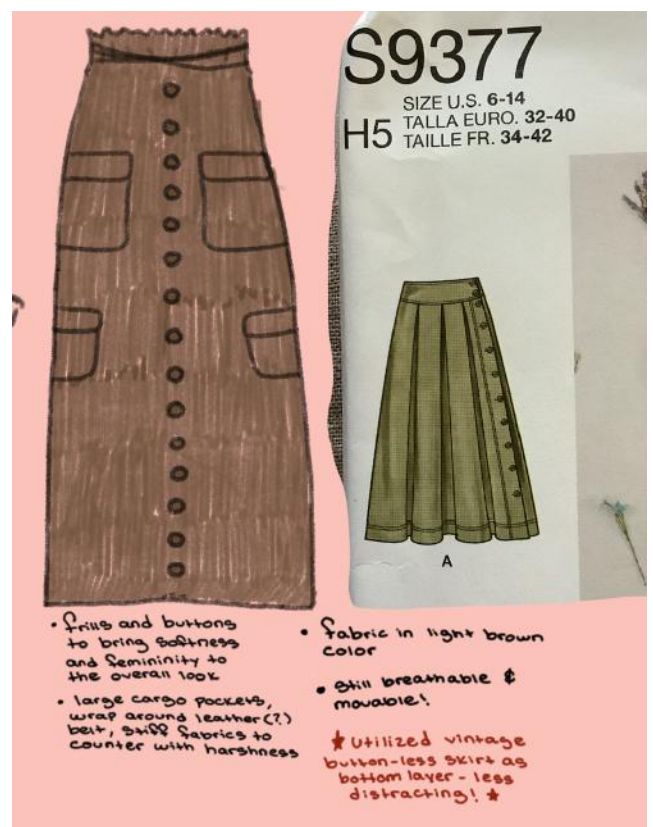


In a time of peril, all hands are required on the battlefield, so this concept was used to create the militarized version of her design.

Using a variety of different materials including handmade, thrifted, and refurbished articles, the garment as a whole features a hodgepodge of different militaristic elements still working in the feminine styles seen in the Jedi Master's original design.

I decided to add in hues of army green alongside the warm browns present in Bothu's garments to further build upon the atmosphere of the piece.

The oversized accessories and outer layers are used to share the idea that Zmeer Bothu is uncomfortable in this element of war and covers herself in extra layers that provide support and cover.







AHSOKA TANO

SIMBELINE

A reimagining of Jedi robes perhaps for a special occasion, like a festival. A focus on bright colors in green and blue - for lightsaber colors - and modest dress. The robe is based on some styles of robe for real life Buddhist monks, with the wraps developed out ideas for cloth braid wraps. Finally, some additional face makeup to accentuate Ahsoka's natural markings and bring in some of the outfit colors.



- Non-descript clothing.
 - Keep locks design, as it's practical and low maintenance.
 - Green sash as a call-back to Jedi robes.
 - Green accents to match both sash and lightsabre.
 - Arm wraps to protect the skin.
 - Poncho, as it is peak:
 - Sun
 - Rain
 - cold
- Protection, as well as being fashionable.

Formal wear:

- Green and gold, green for kyber, gold as a call-back to the gold and white of the high republic.
- Brooch featuring the Jedi symbol
- Brocade
- This would not be an often-worn outfit, I just wanted to design a formal design for Quinlan as well.

QUINLAN VOS

LIL

REBELLION

LEIA ORGANA ALLIE



When I started working on Leia's look, I envisioned dressing her like a princess of the Middle Ages. I started looking at the fashion of early Anglo-Saxon England, the Romanesque era, and the early Gothic era, so I could reference historical wear in a clean, futuristic space dress.

One design detail of Romanesque women's clothing I liked were the long, tight sleeves buttoned along the length of the whole arm. My first little Leia sketches included these buttoned sleeves, as well as a row of buttons down her front. Over the buttoned top, I included a Jedi-inspired, V-necked tunic.

My first larger Leia sketch brought the buttons down the sides and front of her skirt, as well. In this iteration, her skirt is short, she wears her classic Episode IV buns, the tunic's V comes down to her waist, and the dress underneath comes all the way up her neck. As another nod to the Romanesque era, I drew her boots with a detail of crossed lacing.

Though I liked the design as a whole, I felt the combination of her early hairdo with the shorter skirt made the look feel girlish, which isn't bad but I wasn't going for that. I also thought the laced boots distracted from the buttons I was growing increasingly obsessed with.

I knew what I had to do to grow the look up, hide the boots, and put **EVEN MORE BUTTONS ON**.

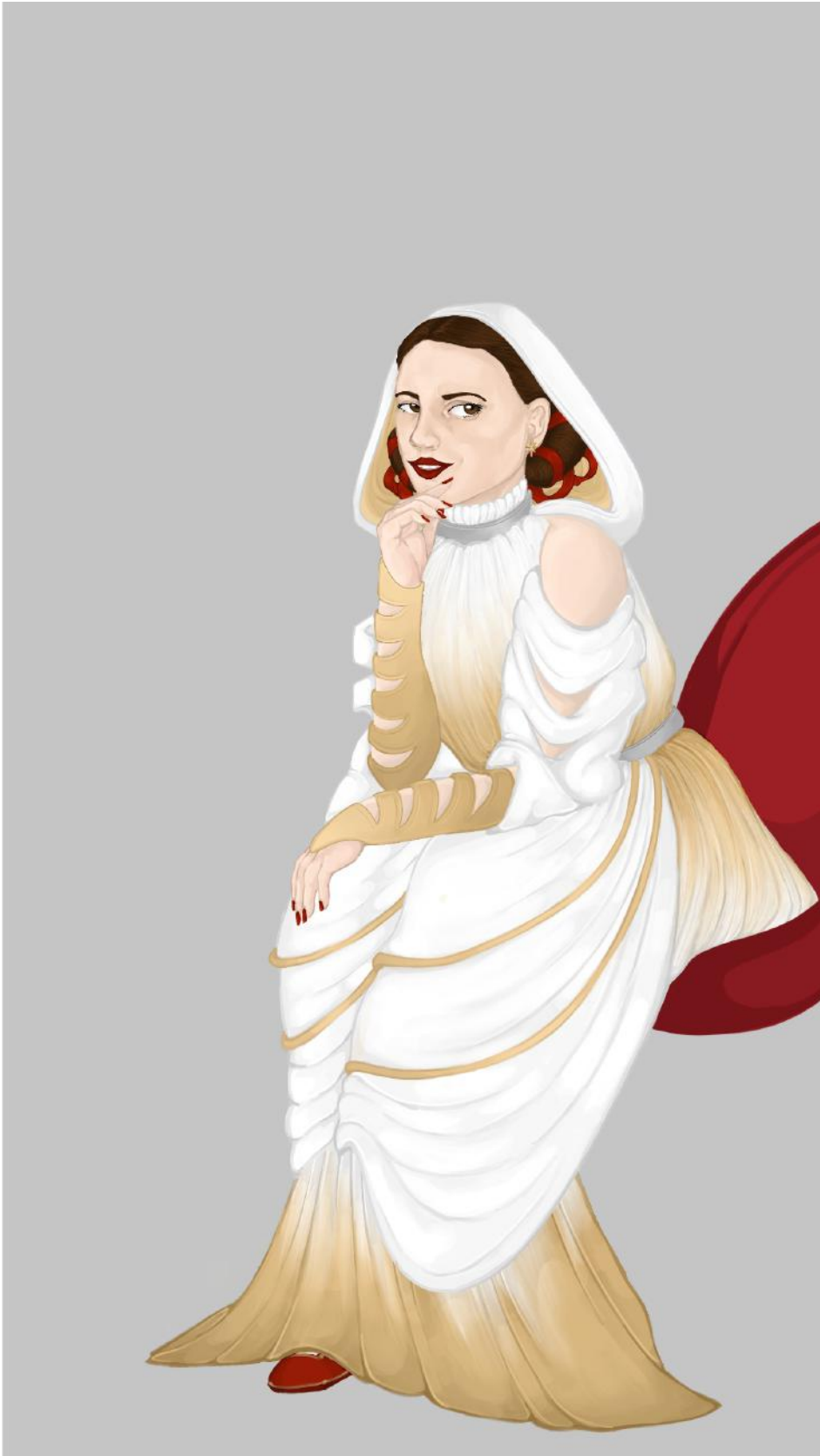
My final design is probably the most streamlined of everything I drew for Leia. Both sketches for her floor-length gown included a belt that got omitted, and panels of lightweight fabric that fall from her waist to the floor that aren't visible in the final drawing.

I referenced Leia's pose from *The Secret Rendezvous* by Pierre-Charles Comte, and settled on a high bun with a veil fastened to it, inspired by the hennin of the woman in the painting. The veil drapes over Leia's left arm, and she holds in her left hand a chain, a kyber crystal hanging from it.





**LUKE
SKYWALKER**
ARI



- Padmé's lace dress
- Leia's white dress
- Breha's dress + ribbons

**LEIA
ORGANA**
BLUE

KANAN JARRUS

LEXI + ISABELLA

Basically what I ended up with was a rework of Kanan's Season One outfit. Working off of the moodboard that Isabella created for me, I gave him a loose shirt and cargo pants, both green for his color scheme.

I kept some of the armor he had in the show, but I split up the pauldron and the piece on his forearm and put them on different arms, I guess for balance. I also gave him matching knee pads.

To add the connections to the Jedi, I included a necklace with tech bits from his comm and beads from his padawan braid. I also gave him a type of belt that we usually see with Jedi robes.

Overall, my goal was to keep his outfit similar to his old one, so they have the same scrappy gunslinger feel, while giving him a design that tells you a little more about who he is and not the fashion disaster that was his Season One outfit.



EZRA BRIDGER

LEXI

My idea was putting Ezra in techwear—I thought the style suited the Star Wars world well, with all the layers, straps, and buckles.

I incorporated parts of his brown Season One leg armor, but added some colorful paint to them. I tried to use the oversized puffy sleeves, vest, and wide shorts to try and imitate the old Jedi robe silhouette.

I also gave him sort-of sneakers instead of boots to fit with the techwear style. I kept his bright orange and yellow color scheme, and matched his shorts from the red in his helmet.

I didn't alter his helmet at all, and I kind of feel like the outfit was built around the helmet? In the end, I feel like the outfit is reminiscent of the X-wing pilot suits because of the colors, and I kind of like that.





TRILLA SUDURI

CONNIE

When designing for Trilla, I wanted to imagine how things would pan out differently if she hadn't been captured and instead had to fight her way out and found herself alone, being unable to get in contact with her Master. She would have very little options and would have eventually tried to trace back to her home origins, though she wouldn't go to her family or delve too much into where she originated from. I don't see her feeling a need to reconnect in that way, but especially under dangerous and uncertain circumstances that could endanger them.

Eventually, despite her being careful, her loneliness and a desperate situation brought her back to her old childhood town. It had changed over the years but the people were resilient to the Empire's influences in secret as the community itself stayed strong for each other. So, they knew her from the way she shared her parent's facial features, even if they had passed away a long time ago.

Despite how much a lot of processes have been overtaken by automated machinery, there are still a few traditions that have lived on and one of them involves hand dying fabric using a technique that utilizes dripping wax (based on batik, which is Indonesian). Patterns would be drawn out carefully in wax, dried, and then the fabric would be dyed – the end result after the wax is peeled would reveal patterns in the original fabric color. Most experienced dyers and designers could do very intricate designs, but when Trilla first learned the process and made her own, she could only really achieve something fairly simplistic, but she was proud of it.

Even when she was forced to finally leave the town and go off world to escape, Trilla would often still wear the tunic she made herself wherever she went afterward. Though it is eye-catching and recognizable, she wears a cloak which often covers most of her body and any distinguishing features when out and about. The cloak, though not handmade by her, had been thoughtfully designed with the outer fabric being the usual inconspicuous brown and looking fairly normal but the inner lining having the bright colors to remind of her time with the town. The cloak can also be easily unlatched and swung over the shoulder should she need to get it out of the way for more mobility or a fight. It is also lightweight, highly water resistant while also being slightly weighed down with weights sewed into the lining to prevent it from flying astray where she does not want it to go.

There are little bits and pieces of the old town that she wears about her person, and despite the risk, she wears it and keeps it close. Though she makes sure every piece has multiple uses outside of just their look. The belt has magnetized loops tied with the red ropes for her lightsabers to latch onto, alongside a pocket for other tools and necessities. But the small red ropes are also resilient, and very difficult to cut – delicate metal threads interwoven with the red dyed strands of fabric. A trade secret of the small town, one that is not well known or openly shared to outsiders.

Which is all the more reason for her to be protective of the gifts she wears.



**KANAN
JARRUS**
ARI

ABY LEGENDS



**SABA
SABATYNE**
BA ROTH



**AZLYN
RAE**
CRAYONS

JAINA SOLO

ELLIE



This design is heavily inspired by both the Art Nouveau movement and the designs found in High Republic era. The embellishments on her belt and at the hem of the skirt are directly inspired by the sunrise symbol used by the High Republic Jedi and are meant to evoke a ceremonial feeling to the outfit. Her hairstyle is also linked to her mother's homeworld and the significance they held in braids.

The flower that her lightsaber redesign is based off of is a poppy to symbolise the sacrifices she has made and everything she has lost by that blade.

