

Best costume designer: Anna Karenina, Jacqueline Durran

Q. Please welcome the winner of the Bafta for best costume design from Anna Karenina, Jacqueline Durran. Congratulations.

JACQUELINE DURRAN: Thank you very much.

Q. How do you feel?

JACQUELINE DURRAN: Shock. It's just receding now but there's a horrible kind of adrenaline rush when your name's read out.

Q. But you're just coming down just about now?

JACQUELINE DURRAN: Just calming back down now.

Q. When you were on stage with your speech -- did you have a speech prepared or was it all going through your head?

JACQUELINE DURRAN: My husband said I should prepare something because it might make me less nervous.

Q. So when Joe asked you to embark upon this, what were his first words to you? How did he sell you on this project because this is quite lavish?

JACQUELINE DURRAN: This is not something that needs to be sold to you. It's such a fantastic job that you would jump at the chance to do it. What is intimidating is you have to do is quite well because it's such a great subject matter that to do it badly would be terrible. So that was the thing that would be worrying, that you would rise to the occasion.

Q. Any questions for Jacqueline?

JACQUELINE DURRAN: Hello.

Q. Right at the back there. Wait for the microphone please.

PRESS: Hi. Congratulations first of all.

JACQUELINE DURRAN: Thank you.

PRESS: I remember at the premier there was a lot made of the fact that in that time of Russian history the Russian aristocracy wanted to look French and emulate that. Can you tell me a little bit about how you pulled the influences together and what your vision was for the film?

JACQUELINE DURRAN: The vision was quite complex, probably too long to go into right now, but the gist of it was that the aristocracy mainly wore French clothes so their fashion was not particularly Russian, it was a kind of European style. So we knew that the aristocracy would be largely French inspired apart from Levin and other characters who were influenced by Russian regional costume. So then we worked on that style for those characters. And of course there are all the uniforms which were influenced but not accurate to Russian military uniforms.

Q. Anything else for Jacqueline?

PRESS: So does it make it trickier or better when you work with people like Keira and Jude who have done theatre?

JACQUELINE DURRAN: They're both great actors to work with. Quite often these things work when the director has a strong vision for what he wants so everyone comes on board knowing that Joe has a vision for his movie and so we all really worked together to do that and so all the actors are great, they are great collaborators, they're very interested in the visual style of the film and so they're great to work with.

PRESS: Where is that going to go?

JACQUELINE DURRAN: Oh I don't know. I don't know. What would you suggest?

PRESS: Not the toilet, not the toilet.

JACQUELINE DURRAN: No.

Q. If you don't have the mantlepiece, go for it. Yes, thank you?

PRESS: I was thinking you might be able to tell us where do you go from here after the Bafta? What's next for you?

JACQUELINE DURRAN: My next project. I'm doing a Mike Lee film about the painter Turner which I start in about a month's time so quite different, different scale.

Q. And that's it. Please give a huge round of applause and huge congratulations to Jacqueline Durran.