

5th Mar, 2024 18:00 GMT+1/BST

Lights Camera Auction - Live Cosprop Sale



Lot 1



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Drew Barrymore's costume as Danielle in the film 'Ever After: A Cinderella Story', 1998

designed by Jenny Beavan, made by Jane Law costumes, labelled and with inked actor's name, the Renaissance style gown of gilded pale-gold gauze, finely worked with pearl embroidered flowers and spangled with 'pearl' droplets, integral ivory satin under-slip with quilted hem; cotton petticoat and separate boned and mesh corset; together with a pair of tulle and wire-framed wings, intentionally distressed, bust approx 86cm, 34in, waist 66cm, 26in, length 144cm, 56.5in together with five various costume moodboards created by Jenny Beavan for Ever After (10)

The 'Cinderella' gown, in which Drew Barrymore's character 'Danielle' wins the Prince's heart, was the most spectacular and important costume in the film. The high-waisted renaissance-style ball gown, captured the imagination of an entire generation of young girls, arguably becoming one of the best-

known and loved ball gowns created for the screen. With its glistening fabric, the costume magically shimmered as Danielle entered the ballroom, moving amongst the awestruck guests. In this version of the story, the beautiful gown was originally her late mother's wedding dress, and the impressive wings were made and gifted to her by the artist Leonardo da Vinci, whom she had befriended. The specially designed corset worn underneath served to not only provide additional structure to the gown, but to take the weight of the wings. It has two integral 'pockets' built into the rear, allowing for the wire-framed wings to slot in, blending seamlessly with the gown.

Designer Jenny Beavan writes: "

'It was a tough film to make – as it was filmed in the Dordogne with little access to fabric shops! We made as much as we could in London but still had to set up a studio in France with skilled seamstresses on site. I was given a free reign in terms of design. The costumes were loosely based on early 1500s silhouettes, but I wanted them to be magical rather than slavishly realistic - with more of a fairytale feel. The idea for the wings came from the script. Leonardo da Vinci was Danielle's sort of fairy godmother and I based them on Leonardo's drawings of his ideas for man made flight. The wings were made in London by Naomi Critcher had to flown over by plane with their own seat next to me. There were only two pairs made. This pair was intentionally distressed to reflect the character's dismay as she sits forlorn in a doorway being pelted with rain, nursing her broken heart.'

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