

Ann Hould-Ward

By: Jilya Gossett, Meghan Swan & Hanah Sims

Ann Hould-Ward

- ★ Multi-award winning costume designer
- ★ Born in Glasgow, Montana
- ★ Now works and resides in New York City
- ★ Her work can be seen from your local drive-thru all the way to Broadway



Have you seen this man?



Education and Background

B.A. Mills College- Oakland, California

M.F.A. University of Virginia- Charlottesville, Virginia

The Arts Student League- New York City, New York

Some of her Notable Work:

1984- *Sunday in the Park with George*

1987- *Into the Woods*

1994- *Beauty and the Beast*

2011- *A Free Man of Color*

2002-2005- *Ringling Brothers*

Awards and Nominations

- ★ 4 time Drama Desk Award nominee
- ★ Tony Award winner and 3 time nominee
- ★ 2 time Outer Critics Circle Award nominee
- ★ Los Angeles Drama Critics Circle Award nominee
- ★ Maraham Award winner and 2 time nominee
- ★ Olivier Award Nominee



Awards and Nominations contd...

- ★ Mexico City Theater Critics Award winner
- ★ Lucille Lortel Award Nominee
- ★ American Wing Theater Wing Design Award winner and 3 time nominee
- ★ Denver Critics Circle Award winner
- ★ Helen Hayes Award nominee
- ★ LA Ovation Award winner
- ★ Prague Quadrennial International Design Award winner
- ★ 2 time American Broadway Tour Award winner
- ★ Inaugural Patricia Zipprodt Award for Innovative Costume Design by the Fashion Institute of Technology

Into the Woods

(1987)



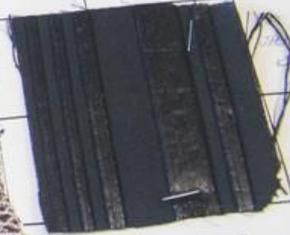
#35



35

35

INTO THE WOODS



Character _____
Artist _____

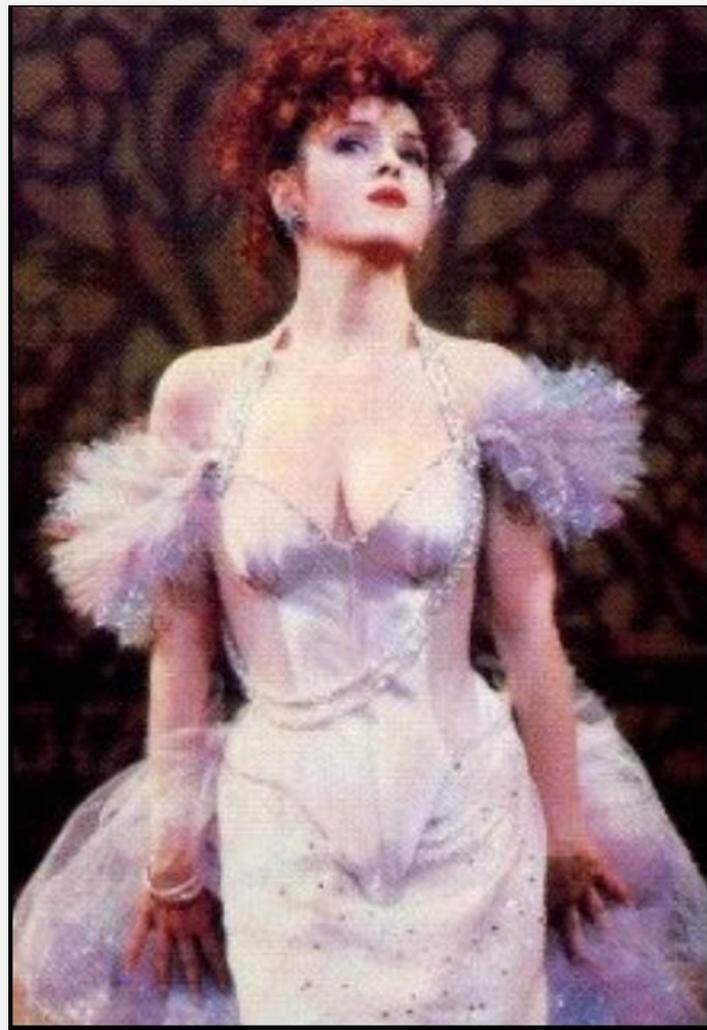
Act _____

Scene _____

#38 CAPE







#6



Intro The Woods



Character _____

Artist _____

Act _____

Scene _____



**A Free Man of Color
(2010)**

“JACQUES CORNET appears, a dazzling piece of work. His coat is made of purple satin and embroidered and laced with gold. His shoes have diamond buckles. His bewigged hair powdered. His magnificence is overwhelming.”



European Fashion

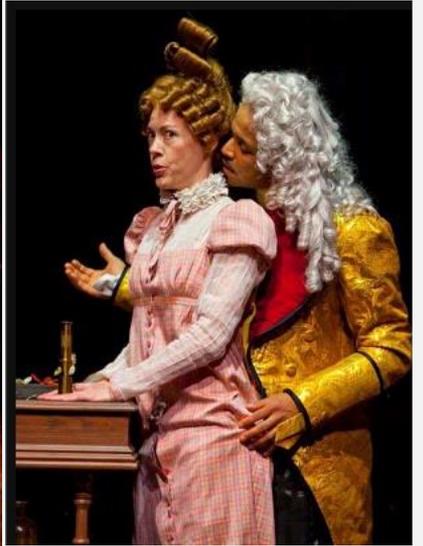
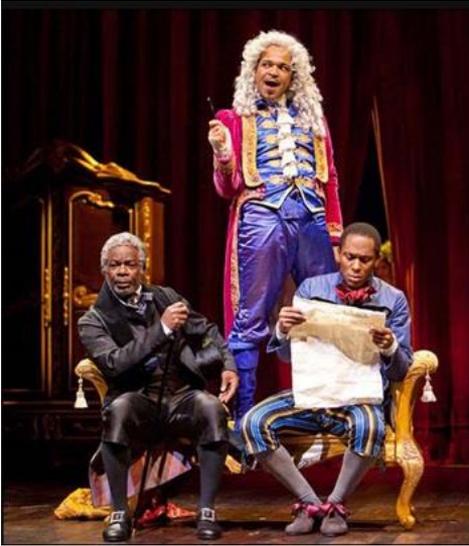


Thomas Jefferson, with his assistant, Meriwether Lewis



The World of Jacques Cornet







03
Jacques - Sun King

Man of Color
by John Guare
D.R. George C. Wolfe
D.S. Ann Flood-Ward
Lincoln Center Theater



66
Melpomene

#67
Terpsichore

Free Man of Color
by John Guare
D.R. George C. Wolfe
D.S. Ann Flood-Ward
Lincoln Center Theater



Meanwhile, in what is now known as Haiti...



Back in New Orleans







Jacques Cornet, Murmur, and houseguests from Act I.



A Jacques Cornet look from Act II when his social position in New Orleans is compromised.

The Fall of Jacques Cornet



Beauty & the Beast

(1994)

Biggest Challenges in Designing

- Time period accuracy & research

 - French 1700s fashion and furniture

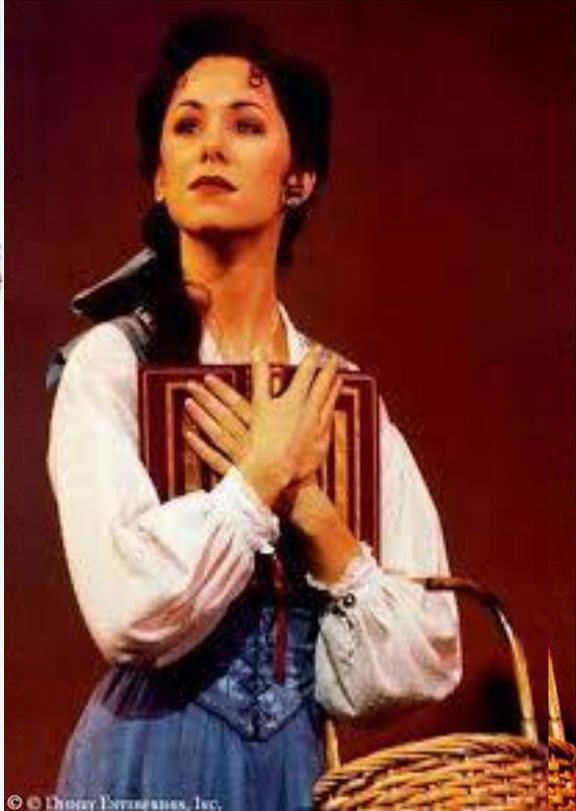
- Fabric & Molds + wiring & specialists

 - Pyrotechnics & Vacuform specialists for Lumiere's costume

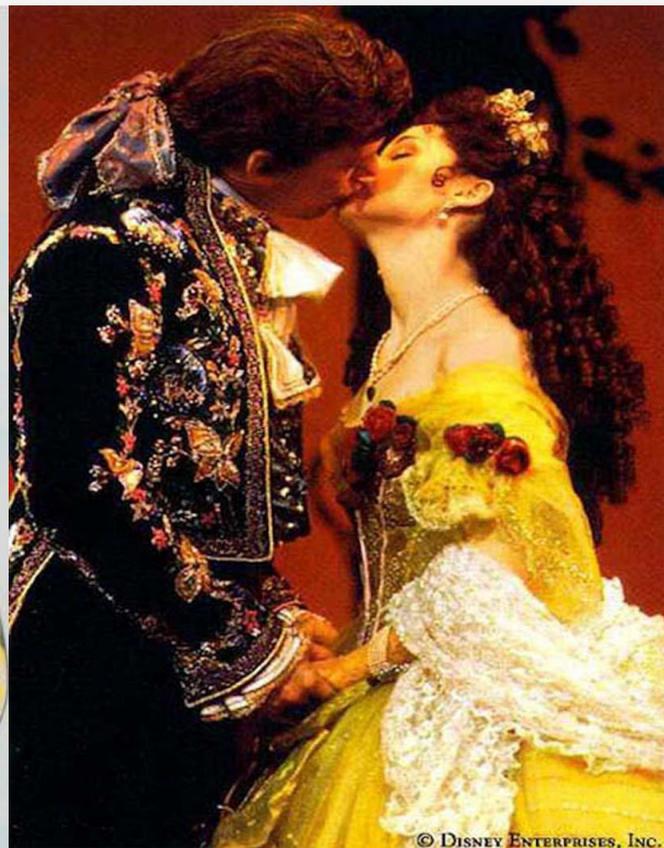
- Scaling

 - The screen scale for the Disney movie made the objects (teapot, clock, etc.) small objects or normal size compared to Belle, Beast, and surroundings, while Hould-Ward had to work around life-size actors playing these objects but keeping original to characters as well as time period.

From Screen to Stage Designs: Belle



Belle



The Beast



Lumiere (pyrotechnics & Vacuform)



Vacuform & Pyrotechnics in Costuming

Vacuform- plastic is heated until it is in a more flexible state for molding whatever shape is needed. Ex.)
Lumiere's Candles

Pyrotechnics- Basically, using fire to safely create other special effects.
Examples: fireworks, flamethrowers, & in this case, Lumiere's functioning candles.



Cogsworth (Movement, yet movable parts)



Mrs. Potts (Consistency)



The Armoire or Wardrobe (most expensive)



Q & A
With
Annie

What is your favorite costume from Beauty and the Beast and Why?



“My favorite costume was always the cheese grater costume from Be Our Guest - because I always thought it was the first cheese grater on Broadway- until one time I ran into photos of a follies show in the early 20th century and guess what - there was a cheese grater costume!!”

Out of all the costumes you have designed, which set from a show is your favorite and Why?

“I do not have a favorite - I consider good design when the whole goes together and it blends and effects the viewer as a whole - that is what I really appreciate.”

As a costume designer, do you ever get “designer’s block,” similar to writer’s block, where your ideas are not coming together on paper?

“Everyday!!!

Often when I start a project and then after tons of research I usually get going and then once I am at the drawing table it usually flows...usually...”

What is your favorite part of costuming? Least favorite?

Favorite: “research, drawing, meeting people, conceiving ideas and sharing them.”

Least Favorite: “budgets!!!”

If you could design costumes for any play or show that you haven't already worked on, which one would it be?

“New musicals, new ballets, almost anything as long as the group of people doing it are dedicated and excited about the project”

Do you have any designing “rituals” that you repeat before each dress rehearsal, opening night, show, etc, for good luck of just in preparation to reveal your designs to the audience in hopes that they enjoy them as much as you do?

“Wanting to throw up????
Honestly I get scared still
- and if I don’t I wonder
what is wrong...
Really first dress
rehearsals are the
hardest - you want so
much to have done the
right thing and it is the
first of everything going all
together.”

Everything in life can and will be criticized. How do you deal with criticism as a designer and does criticism push you to work harder?

“First I feel bad....I always feel bad if someone does not like what I have done..

I say it is like a little kid bringing their drawing to their Mom and the Mom says she does not like it.

Usually I get over it by going on to the next thing.

This is a funny business where people only remember back as far as the last thing you did so one minute you are the flavor of the week and the next week there is a new flavor - you have to keep going because of your interest and love of projects and life.”

As an English major, people always ask me what I'm going to do with my degree. Did anyone ever ask you why you were entering costume design or try to persuade you into a different career path?

“I come from a family without a lot of money in rural Montana and no one knew that costume design is really not a profession....it is a lifestyle - between the travel and lack of work [and] the hard times - it is a life style and no one I knew had been in the theater - I just knew I loved to draw and I loved the theater and the excitement of it - and then when I came to New York I had told my family I would succeed and so I had to...”

Could you see yourself doing any other job besides designing, and if so, what would that be?

“I always say I wish I had been an architect because buildings do not perspire..

I think I could have been a painter or an architect - I love the act of creating in my mind and working with others to make it happen.”

If someone was considering entering the field of costume design, what advice would you give them?

“Love research, take care of yourself physically as it is a hard profession between the travel and the pressure, know that even if you are very successful life will be very hard and that you have to find your own satisfaction and your own goals.

I think that would be true of all professions though!!”

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