

230 ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS



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ART DIRECTORS GUILD PRESENTS

23rd Annual ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS





Congratulations to all of tonight's Nominees & Winners for your outstanding achievements.

Thank you for continuing to redefine what's possible in production design.

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23RD ANNUAL ART DIRECTORS GUILD



FEBRUARY 2, 2019

5:00 pm • COCKTAIL RECEPTION 6:30 pm • DINNER 7:30 pm • AWARDS PROGRAM

Hosted by DAVID ALAN GRIER

Music: Johnny Crawford and his Orchestra, featuring The Starlite Sisters

Produced by Scott Moses

LANDSCAPE OF THE IMAGINATION

HOST: DAVID ALAN GRIER Opening Monologue

Excellence in Production Design for a Short Format: Web Series, Music Video or Commercial

Excellence in Production Design for a Variety, Reality or Event Special

Service Award
Presented by Cate Bangs, Rick Nichol,
Joe Musso, Jim Wallis
MARJO BERNAY

Excellence in Production Design for a One-Hour Contemporary Single-Camera Series

Excellence in Production Design for a Multi-Camera Series

Excellence in Production Design for a Half-Hour Single-Camera Series

Lifetime Achievement Award Presented by Chuck Parker WILLIAM F. MATTHEWS

Lifetime Achievement Award Presented by Rick Carter ED VERREAUX

Excellence in Production Design for a One-Hour Period or Fantasy Single-Camera Series Excellence in Production Design for a Television Movie or Limited Series

Lifetime Achievement Award Presented by Pat DeGreve JIM FIORITO

Lifetime Achievement Award Presented by Bonnie Curtis, Julie Lynn JEANNINE OPPEWALL

Excellence in Production Design for a Period Feature Film

Outstanding Contribution to Cinematic Imagery: ROB MARSHALL

JOHNNY CRAWFORD Tribute

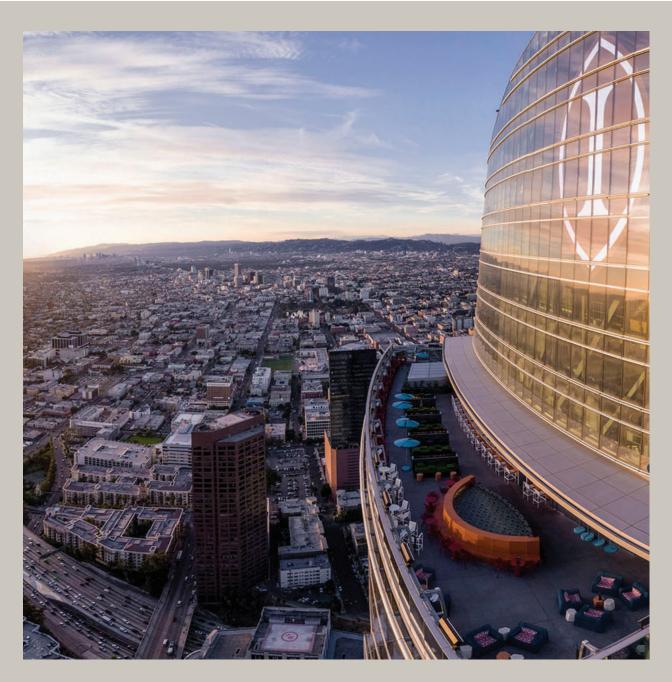
Excellence in Production Design for an Animated Feature Film

Inductees to the ADG Hall of Fame Presented by Michael Baugh BEN CARRÉ, ANTHONY MASTERS

Excellence in Production Design for a Contemporary Feature Film

Excellence in Production Design for a Fantasy Feature Film

DESIGN INNOVATOR Sporsor



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Congratulations to all of the nominees and winners of tonight's 23rd Annual Art Directors Guild Awards.

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Welcome to the 23rd Art Directors Guild Excellence in Production Design Awards—Landscape of the Imagination—a celebration honoring the outstanding achievements of the Narrative Designers of film, television, commercials, cable, streaming platforms, and other forms of new media.

Tonight, as we make a move to the gorgeous Wilshire Grand Ballroom in the InterContinental Los Angeles Downtown—the tallest tower west of the Mississippi, we honor the pinnacles of Narrative Design.

The Art Directors Guild, comprised of four major Craft areas, encompasses varied skills such as Scenic, Title, & Graphic Design, Illustration & Matte Artists, Set Design & Model Making, and of course, Art Direction & Production Design. Lifetime Achievement Award honorees have been selected from each of these four Crafts. Tonight, we are pleased to celebrate the work of this year's recipients: Scenic Artist Jim Fiorito, Set Designer William Matthews, Illustrator Ed Verreaux, and award -winning Production Designer Jeannine Oppewall.

We also present an ADG Service Award to Marjo Bernay, whose years of tireless work on behalf of Illustrators & Matte Artists, Set Designers & Model Makers, as well as all ADG members, has raised professional standards, work conditions, and member visibility.

Our ADG Hall of Fame honorees this evening includes Ben Carré and Anthony Masters—two incredibly accomplished visual storytellers whose legacies serve as examples of the finest in Narrative Design.

A highlight of this evening's festivities will be the presentation of the prestigious Cinematic Imagery Award to visionary director Rob Marshall, whose storytelling prowess so effortlessly interweaves screenplay into visuals creating iconic images which will continue to delight and influence generations.

The ADG Trophy, the Cinemagundi—takes its name from the club organized in 1924 by 63 Art Directors, which later evolved into the Art Directors Guild. These member-designed crystal creations will be going home with tonight's honorees.

We are blessed to be a part of an amazing and exciting profession in which we express our creativity and talents. What a wonderful occasion to celebrate incredible artists and storytellers. During this evening's festivities, I hope you discover new facets of visual storytelling, and get to know many of the great visual storytellers who make the ADG the unique organization that has changed the way people have told and viewed stories for almost 100 years.

Congratulations to all of tonight's nominees and honorees. Here's to many more years of delighting the eyes of movie-goers throughout the world!

Nelson Coates President Art Directors Guild







ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

THE MARVELOUS MRS. MAISEL

"Simone"

"We're Going To The Catskills!"

Production Designer
Bill Groom

ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

THE MAN IN THE HIGH CASTLE

"Now More Than Ever, We Care About You"

"History Ends"

"Jahr Null"

Production Designer

Drew Boughton

HALF HOUR SINGLE-CAMERA SERIES

HOMECOMING

"Mandatory"

Production Designer

Anastasia White

amazon prime video





FROM THE ADG COUNCIL CHAIR

Welcome to the 23rd Annual Art Directors Guild Awards and Banquet. I'm very excited that our signature event has returned to downtown and to the beautiful, newly completed, InterContinental Hotel—a recognition of the revitalization of the heart of Los Angeles. The last time this event was held downtown was 1998 and at that ceremony, Henry Bumstead was awarded the Lifetime Achievement Award. It was humbling and at the same time, inspiring to be in the living presence of a design icon. I like to hope that he would be excited and proud of the state of our particular place in cinema.

We are experiencing an unprecedented era of change in the art of the moving picture. The dizzyingly fast-paced creation of new production companies, new platforms, and above all, new narrative—and with that—visual possibilities, is sometimes challenging but also and always energizing. A brief perusal of tonight's nominated projects shows that our Guild members consistently rise to—and exceed—that challenge.

We are honored to welcome Rob Marshall tonight to receive the Guild's Cinematic Imagery Award. His unique contribution to the art of the movie musical and the strikingly original visual imagery of the worlds he creates with choreography, cinematography and of course, Production Design, places him firmly in the company of legendary directors Stanley Donen, Gene Kelly and Vincente Minnelli.

Two legends, Ben Carré, whose design career spanned the early history of Hollywood in such films as The Phantom of the Opera and The Last of the Mohicans; and Anthony Masters, who helped usher in a new vision of the future with his work on Stanley Kubrick's 2001: A Space Odyssey will be inducted into the Guild's Hall of Fame.

We present the Guild's Lifetime Achievement Award to four icons of our art: Production Designer and Illustrator Ed Verreaux, whose storyboards and concept art are brought to life in such films as Raiders of the Lost Ark, The Color Purple and Empire of the Sun; Scenic Artist Jim Fiorito's beautiful scenic work graced films from The Right Stuff to Patriot Games; Art Director and Set Designer William Matthew's designs and drafting spanned both film and television from Poltergeist to Carnivale and of course, Production Designer Jeannine Oppewall, whose keen intellect and deft, subtle hand has created some of the most compelling images in cinema of the last three decades in such films as Maria's Lovers, L.A. Confidential, Pleasantville and Catch Me if You Can.

At a time of such tumultuous yet creative change, the arc of tonight's awards ceremony—from designers present at beginnings of our art to those engaged at today's cutting edge of design for the moving image—is an inspiring testament to the state of Production Design in 2019. I think Bummy would indeed be proud.

Mark Worthington ADG Council Chair Art Directors Guild





We Proudly Congratulate Our Clients
On Their Nominations for the 23rd Annual

ART DIRECTORS GUILD AWARDS

Period Feature Film
The Favourite
FIONA CROMBIE

Multi-Camera Series
Sesame Street –
"Book Worming," "The Count's
Counting Error," "Street Food"

DAVID GALLO

Contemporary Feature Film Mission: Impossible — Fallout

PETER WENHAM

Welcome to Marwen

STEFAN DECHANT

Congratulations to
Cinematic Imagery Award Honoree
ROB MARSHALL





Welcome to the 23rd Annual Art Directors Guild Excellence in Production Design Awards. We are very excited to host this event in a new venue this year, the InterContinental Hotel in downtown LA!

The Guild is honored to award this year's Cinematic Imagery Award to filmmaker Rob Marshall and is inducting Anthony Masters and Benjamin Carré into the ADG Hall of Fame. Longtime members Jeannine Oppewall, Ed Verreaux, Jim Fiorito and Bill Matthews, who have inspired many of us with their talent and dedication, are receiving Lifetime Achievement Awards. Last but not least, we are honoring our own trailblazing union leader and activist, Marjo Bernay, with a special Service Award in dedication to her longtime service to the IATSE and the Guild.

2018 was another banner year for filmed entertainment. The total number of projects continued to expand, not only employing more of our members worldwide, but continuing to dissolve the boundaries between the genres of feature films and television. It doesn't matter whether it was the Wild West, London and Mexico City in the '60s and '70s, Washington, DC in '50s, '60s or current day, the courts of early 18th-century England, mid-19th century New York City, outer space and the moon, Wakanda, Singapore, post-war America in a future that never existed, the New York City and Borscht Belt early '60s comedy scene, and innumerable examples of imaginary phantasmagorias that needed to be realized. It was our members who were at the forefront, physically creating the world within which the stories unfolded, collaborating to provide the inspiration that convinces audiences to suspend disbelief.

Join me tonight as we celebrate not just those nominated and the ultimate winners, but all of us who have dedicated our lives and careers to perfect our crafts.

Chuck Parker National Executive Director Art Directors Guild IATSE Local 800

NETFLIX

PROUDLY CONGRATULATES OUR

ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS NOMINEES

ROMA

EUGENIO CABALLERO
PERIOD FEATURE FILM

THE BALLAD OF BUSTER SCRUGGS

JESS GONCHOR PERIOD FEATURE FILM

GLOW

TODD FJELSTED

HALF HOUR
SINGLE-CAMERA SERIES

THE HAUNTING OF HILL HOUSE

PATRICIO M. FARRELL ONE HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

HOUSE OF CARDS

JULIE WALKER
ONE HOUR CONTEMPORARY
SINGLE-CAMERA SERIES

MANIAC

ALEX DIGERLANDO TELEVISION MOVIE OR LIMITED SERIES

OZARK

DEREK R. HILL ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES

THE RANCH

JOHN SHAFFNER MULTI-CAMERA SERIES

A SERIES OF UNFORTUNATE EVENTS

BO WELCH ONE HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES



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WE PROUDLY SUPPORT THE

ART DIRECTORS GUILD

AND CONGRATULATE OUR 2019 NOMINEES

DR. SEUSS' THE GRINCH

EXCELLENCE IN PRODUCTION DESIGN (ANIMATED FEATURE FILM)

Art Director: Colin Stimpson

FIRST MAN

EXCELLENCE IN PRODUCTION DESIGN (PERIOD FEATURE FILM)

Production Designer: Nathan Crowley

THE HOUSE WITH A CLOCK IN ITS WALLS

EXCELLENCE IN PRODUCTION DESIGN (FANTASY FEATURE FILM)

Production Designer: Jon Hutman

WELCOME TO MARWEN

EXCELLENCE IN PRODUCTION DESIGN (CONTEMPORARY FEATURE FILM)

Production Designer: Stefan Dechant



the Vominees

EXCELLENCE IN PRODUCTION DESIGN FORA SHORT FORMAT: WEB SERIES, MUSIC VIDEO OR COMMERCIAL

APPLE "Welcome Home"

CHRISTOPHER GLASS, Production Designer
DAVE SCOTT, Art Director
CECILIO PEREZ, Art Director
GARY WARSHAW, Art Director
EMMA RENTZ, Assistant Art Director
SHANE BAXLEY, Illustrator
MATT TKOCZ, Illustrator
JONATHAN BERUBE, Illustrator
LINN GELERT, Set Designer
ROB WOODRUFF, Set Designer
KEVIN CROSS, Set Designer
CLINT SCHULTZ, Graphic Artist
AMANDA SERINO, Set Decorator

ARIANA GRANDE
"no tears left to cry"
ETHAN TOBMAN, Production Designer

A TRIBE CALLED QUEST
"The Space Program"

KAI CONNIDIS BOYDELL, Production Designer
DREW COOKSON, Art Director

CHELSEA TURNER, Assistant Art Director SARAH STASKAUSKAS, Set Decorator

NESPRESSO "Quest"

MICHAEL GAW, Production Designer MICHAEL MANSON, Art Director JEN SMITH, Set Decorator

KENDRICK LAMAR
"All the Stars"
ETHAN TOBMAN, Production Designer

ROLEX
"2018 Academy Awards"
SHANE VALENTINO, Production Designer
CRAIG PAVILIONIS, Production Designer
JOE COONEY, Art Director
SHAUN ROSS, Assistant Art Director
DARREN MAXWELL, Assistant Art Director





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A VARIETY, REALITY OR EVENT SPECIAL

DRUNK HISTORY

CHLOE ARBITURE, Production Designer MONICA SOTTO, Art Director GINA ALESSI, Graphic Artist RAE DESLICH, Set Decorator

JESUS CHRIST SUPERSTAR LIVE!

JASON ARDIZZONE-WEST, Production Designer MELISSA SHAKUN, Art Director DAN SOULE, Assistant Art Director EMILY KOLLARS, Assistant Art Director EVAN ALEXANDER, Assistant Art Director G. WARREN STILES, Assistant Art Director TIJANA BJELAJAC, Assistant Art Director JEFF HINCHEE, Assistant Art Director JULIA TORRANT, Scenic Artist

THE OSCARS

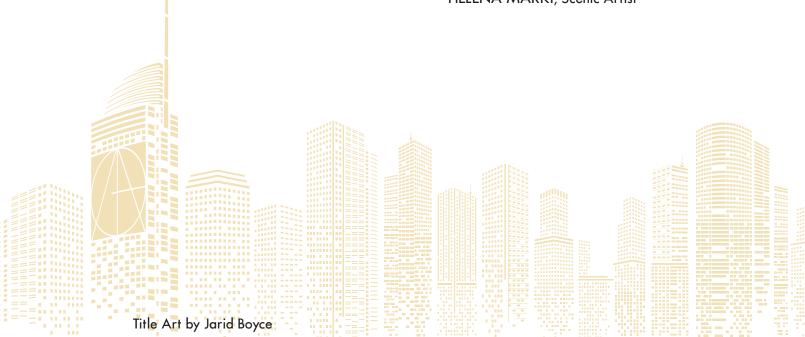
DEREK MCLANE, Production Designer
ALANA BILLINGSLEY, Art Director
KRISTEN MERLINO, Art Director
MARGAUX LEPRESLE, Assistant Art Director
ERICA HEMMIGER, Assistant Art Director
YIGIT ISIK, Illustrator
KYLE COURTER, Set Designer

PORTLANDIA

SCHUYLER TELLEEN, Production Designer MATTHEW HOPKINS, Graphic Artist KATHERINE ISOM, Set Decorator

SATURDAY NIGHT LIVE

KEITH RAYWOOD, Production Designer EUGENE LEE, Production Designer AKIRA YOSHIMURA, Production Designer JOE DE TULLIO, Production Designer WELLS THORNE, Assistant Art Director CHARLOTTE HARRISON, Graphic Artist MARK RUDOLF, Scenic Artist HELENA MARKI, Scenic Artist



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PROUDLY CONGRATULATE

THE 23RD ANNUAL ART DIRECTORS GUILD

EXCELLENCE IN PRODUCTION DESIGN AWARD NOMINEES



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Service Anava

MARJO BERNAY

Trailblazer, pioneer, groundbreaker, innovator, feminist, and labor activist are all labels that could be aptly applied to Marjo Bernay, a 30-year veteran from four IATSE locals, including Local 790, Local 847, Local 854 and Local 800. Marjo followed in her father Josef Bernay's footsteps when she joined IATSE Local 790, Illustrators & Matte Artists; Local 847, Set Designers & Model Makers; and Local 854, Story Analysts, first as Assistant Business Agent and then Business Agent.

She retired from the Art Directors Guild as manager, Awards and Events in 2013. She was a leader in the unions as a Business Agent of the Illustrators & Matte Artists (Local 790) and Set Designers & Model Makers (Local 847) from 1979 until they merged with the ADG in 2008. She was also Business Agent of Story Analysts (Local 854).

Former Trustee of the Set Designers Council and a member of the Board of Directors of the Art Directors Guild.

Bernay was a member of numerous organizations promoting the entertainment industry, including the California Film Commission, appointed by California Senate Presidents Pro-tem Sen. David Roberti and Sen. Bill Lockyer; the Los Angeles Film Development Committee, appointed by Mayors Tom Bradley and Richard Riordan; and the L.A. County Film Commission, appointed by Supervisor Ed Edelman.

She was a member of the Board of Trustees of the Motion Picture Industry Pension and Health Plans and the first woman from the labor side to chair the Health Plan.

In addition, she was formerly Vice President and a member of the Executive Council of the California State Theatrical Federation and Chairman of the Environmental Allocations Committee of the Permanent Charities Committee of the Entertainment Industry. She was a member of the Executive Committee of IATSE District 2 and first Chairperson of the District's Women's Caucus. She was in the forefront of fostering women's participation in the IATSE District 2.

We celebrate Marjo here tonight with the ADG Service Award.





PARAMOUNT PICTURES THANKS THE ART DIRECTORS GUILD AND PROUDLY CONGRATULATES OUR EXCELLENCE IN PRODUCTION DESIGN AWARD NOMINEES

A QUIET PLACE

JEFFREY BEECROFT

CONTEMPORARY FEATURE FILM

MISSION: IMPOSSIBLE F A L L O U T PETER WENHAM

CONTEMPORARY FEATURE FILM



EXCELLENCE IN PRODUCTION DESIGN FOR

A ONE-HOUR CONTEMPORARY SINGLE-CAMERA SERIES

BETTER CALL SAUL

JUDY RHEE, Production Designer
PAULA DAL SANTO, Art Director
JESSIE HADDAD, Assistant Art Director
JIMMY HENDRIX, Set Designer
ALAN CHAO, Graphic Designer
DEA JENSEN, Set Decorator

CASTLE ROCK

STEVE ARNOLD, Production Designer
OANA BOGDAN MILLER, Supervising Art Director
STEFAN GESEK, Art Director
RYAN GROSSHEIM, Assistant Art Director
LINDSAY CODA, Assistant Art Director
MARCO RUBEO, Digital Set Designer
AHNA PACKARD, Digital Set Designer
PATRICK SCALISE, Digital Set Designer
COSMAS A DEMETRIOU,
Digital Set Designer
HUGO SANTIAGO, Set Designer
ELENI DIAMANTOPOULOS, Graphic Artist

JENNIFER ENGLE, Set Decorator

THE HANDMAID'S TALE

MARK WHITE, Production Designer ELISABETH WILLIAMS, Production Designer MARTHA SPARROW, Art Director CAROLINE GEE, Set Decorator ROB HEPBURN, Set Decorator

HOUSE OF CARDS

JULIE WALKER, Production Designer
MARK TAYLOR, Art Director
ELIZABETH FLAHERTY, Assistant Art Director
JASON COHEN, Graphic Artist
KENNETH CREBER, Set Designer
TIFFANY ZAPPULLA, Set Decorator

OZARK

DEREK R. HILL, Production Designer
JOHN RICHARDSON, Art Director
JARRETTE MOATS, Set Designer
CHRISTOPHER BURKHART, Set Designer
ALANNA SMITH, Graphic Artist
DANNY COCHRAN, Scenic Artist
PETE JOHNSON, Model Maker
KIM LEOLEIS, Set Decorator



FANTASY FILM

MARY POPPINS RETURNS

JOHN MYHRE

TELEVISION MOVIE OR LIMITED SERIES

THE ASSASSINATION OF GIANNI VERSACE: AMERICAN CRIME STORY

JUDY BECKER

MANIAC

ALEX DIGERLANDO

ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

A SERIES OF UNFORTUNATE EVENTS: "THE ERSATZ ONE"

BO WELCH

THE MAN IN THE HIGH CASTLE:
"NO MORE THAN EVER"; "WE CARE
ABOUT YOU"; "HISTORY ENDS"; "JAHR NULL"

DREW BOUGHTON

HALF HOUR SINGLE-CAMERA SERIES

GLOW: "VIKING FUNERAL"; "PERVERTS ARE PEOPLE, TOO"; "ROSALIE"

TODD FJELSTED

VARIETY, REALITY OR EVENT SPECIAL

SATURDAY NIGHT LIVE

KEITH RAYWOOD



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EXCELLENCE IN PRODUCTION DESIGN FOR

A HALF-HOUR SINGLE-CAMERA SERIES

ATLANTA

TIMOTHY O'BRIEN, Production Designer TAYLOR MOSBEY, Art Director AIMEE ATHNOS, Set Decorator

GLOW

TODD FJELSTED, Production Designer HARRY OTTO, Art Director VANESSA RIEGEL, Graphic Designer JEAN HARTER, Digital Set Designer GLENN WILLIAMS, Digital Set Designer RYAN DAVID WATSON, Set Decorator

THE GOOD PLACE

IAN PHILLIPS, Production Designer ADAM ROWE, Art Director CAMILLE BRATKOWSKI, Set Designer GRAHAM RATLIFF, Graphic Artist EVAN REGESTER, Graphic Artist KIM WANNOP, Set Decorator

HOMECOMING

ANASTASIA WHITE, Production Designer RICHARD BLOOM, Art Director CALLIE ANDREADIS, Assistant Art Director GEOFFREY MANDEL, Graphic Designer KACEY KOEBERER, Graphic Designer KASRA FARAHANI, Illustrator CRAIG SHOJI, Illustrator NANCY DEREN, Set Designer KARL MARTIN, Set Designer DAVID MEYER, Set Designer DOUGLAS MOWAT, Set Decorator

SILICON VALLEY

RICHARD TOYON, Production Designer
JACLYN HAUSER, Art Director
ANDREW SLOANE, Assistant Art Director
LORI WEST, Graphic Designer
SAM OGDEN, Set Designer
STEVEN SAMANEN, Graphic Designer
DYLAN J. HAY-CHAPMAN, Graphic
Designer
BRANDI KALISH, Set Decorator





THE WALT DISNEY STUDIOS Thanks the ART DIRECTORS GUILD and PROUDLY CONGRATULATES OUR NOMINEES

EXCELLENCE IN PRODUCTION DESIGN AWARD NOMINEES

And we salute all of this year's nominees





HANNAH BEACHLER
FANTASY FEATURE FILM

MARY POPPINS RETURNS



JOHN MYHRE
FANTASY FEATURE FILM





RALPH EGGLESTON
ANIMATED FEATURE FILM





CORY LOFTIS
ANIMATED FEATURE FILM



Steline Achievement

WILLIAM F. MATTHEWS

SENIOR SET DESIGNER/ ART DIRECTOR

William F. Matthews was born in Marietta, Ohio, and earned a master's degree in fine arts and theatre design at Carnegie-Mellon University in Pittsburgh, PA. He began his career working for PBS designing educational films. He joined the union in 1979 and has spent 40 years working in the performing arts in both film and television as a Set Designer and Art Director for all of the major studios, including ABC, NBC, HBO, Walt Disney Studios, Warner Bros., Columbia and Universal.

Matthews worked on some of the early Steven Spielberg films, including *Poltergeist*, E.T., Gremlins and Innerspace, as well as the first episode of Amazing Stories. He spent three seasons as Production Designer on the original Beverly Hills, 90210 for Aaron Spelling and another three seasons on Lost designing international sets constructed on the island of Oahu, HI, to represent London, Berlin, and Iraq among others. He followed Lost with two seasons on Monk.

Other film projects include Cheaper by the Dozen, three Karate Kid films, Stripes, and Forgetting Sarah Marshall among others.

Matthews also spent time working in live theater. His theater design credits include Hamlet, A Midsummer Night's Dream, The Tempest, Guys and Dolls, and an Off-Broadway show tilted Moonchildren.

Outside of his work in film and television, Matthews has combined his theatrical experience with his fine arts training in painting, collage and assemblage at The Gallery of Functional Art at Bergamot Station in Santa Monica, CA. He created original visualizations and art projects based on the words and poetry of Nobel Prize-winning poets Pablo Neruda and William Shakespeare.

Matthews was previously on the faculty of Castleton State College, Mount Holyoke College and Carnegie-Mellon University.

Williams lives with his wife Diana Folsom in Tulsa, Oklahoma, and is the proud father of two and grandfather of four. He continues to work in film and television, most recently as a Set Designer on Netflix's Godless.





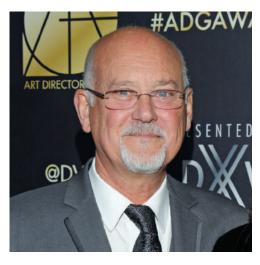
Congratulations to all nominees and winners of the Art Directors Guild Awards!

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ED VERREAUX

SENIOR ILLUSTRATOR/ PRODUCTION DESIGNER

After graduating from the San Francisco Art Institute with Honors and spending some time doing underground comics in the Bay area, Ed Verreaux began his film career working for the legendary animation director Chuck Jones.

Jones, the Academy Award-winning Warner Bros. animation director, had formed his own company and assembled some of the best ex-Disney and Warner Bros. animators to work with him. Verreaux was surrounded by some of the great animators and film designers from the 'Golden Age' of animation who had created many of the classic films that had inspired him as a child. Here were artists who had created such films as *Snow White, Pinocchio* and *Bambi*, as well as the 'Looney-toons' of Warner Bros. from the '30s, '40s and '50s.

After serving his apprenticeship with Jones and working at several of the other traditional animation studios in Hollywood, Verreaux began working with Robert Abel and Associates, a leading visual effects commercial studio at the time. Many of the people who went on to create the visual effects for such films as *Star Wars, Star Trek, Poltergeist* and other high-concept visual effects films passed through the doors of the Abel studio. Aside from creating groundbreaking award-winning commercials, the studio was developing new camera systems and doing pioneering work in early digital film media development.

In the late 1970s, the Abel studio began to create the visual effects for *Star Trek: The Motion Picture* and Verreaux was assigned as one of the earliest designers on the *Trek* project.

After Trek, Verreaux began working with Steven Spielberg on Raiders of the Lost Ark. He worked with Spielberg on many of his subsequent film projects, including the Raiders films, Poltergeist, Empire of the Sun, The Color Purple and a little film called E.T.

During that time, Verreaux also spent a year working with director George Miller on Mad Max Beyond Thunderdome in Australia.

After returning to the U.S. in the mid-'80s, Verreaux continued working with Spielberg and several other directors, including Clint Eastwood on *The Rookie* and Robert Zemeckis on *Back to the Future 2 & 3*. He also worked on such films as *Casper, The Distinguished Gentleman, How to Make an American Quilt* and *Honey I Blew Up the Kid*, the sequel to *Honey I Shrunk the Kids* at Disney.

In the mid-'90s, Verreaux production designed the film *Contact*, starring Jodi Foster and directed by Robert Zemeckis. Following that, he designed *Jurassic Park III, Mission to Mars* with Brian De Palma, *The Scorpion King*, as well as several television pilots.

His more recent credits include Starsky & Hutch, X-Men: The Last Stand, the motion capture project Monster House, again for Zemeckis and Spielberg, the comedy Rush Hour 3, G.I. Joe: The Rise of Cobra and Jurassic World, directed by Colin Trevorrow.

He also has Production Designer credits on *Looper* with director Rian Johnson and *The Giver*. His most recent film is *Jurassic World: Fallen Kingdom*, directed by J.A. Bayona.







EXCELLENCE IN PRODUCTION DESIGN FOR

A ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

A SERIES OF UNFORTUNATE EVENTS

BO WELCH, Production Designer DON MACAUALAY, Supervising Art Director MICHAEL NORMAN WONG, Art Director CATHERINE IRCHA, Art Director MIRA CAVENO, Assistant Art Director SEAN GOOJHA, Assistant Art Director JOHN WILCOX, Scenic Artist SLAVA SHMAKIN, Graphic Designer LISA LEUNG, Graphic Artist JAMIE RAMA, Concept Artist KASRA FARAHANI, Concept Artist MILENA ZDRAVKOVIC, Concept Artist WARREN FLANAGAN, Concept Artist JAY MITCHELL, Set Designer PETER STRATFORD, Set Designer EUN JUNG KIM, Set Designer SHEILA MILLAR, Set Designer KATE MARSHALL, Set Decorator

THE HAUNTING OF HILL HOUSE

PATRICIO M. FARRELL, Production Designer HUGO SANTIAGO, Art Director HEATHER R. DUMAS, Art Director JAMIE RAMA, Illustrator CHRIS ARNOLD, Set Designer WRIGHT MCFARLAND, Set Designer ERIK ROBERT, Set Designer RON MASON, Set Designer RON YATES, Set Designer KRISTEN NOWOTARSKI, Set Designer ELLE LANGFORD, Graphic Designer KRISTIE THOMPSON, Set Decorator

THE MAN IN THE HIGH CASTLE

DREW BOUGHTON, Production Designer
DEAN A. O'DELL, Supervising Art Director
TERESA WESTON, Art Director
ROXANNE METHOT, Art Director
NATALIE VAN HEST, Assistant Art Director
SUNIL PANT, Illustrator

JUSTIN PRASAD, Set Designer
LUCIE S. TREMBLAY, Set Designer
PAUL M. SONSKI, Set Designer
MEGAN POSS, Set Designer
AUSTIN WANG, Set Designer
ARIN RINGWALD, Graphic Designer
NADJA PENALUNA, Graphic Designer
CHELSEA BROWN, Graphic Designer
JONATHAN STAMP, Graphic Designer
PATRICK ZAHORODNIUK, Graphic Designer
JONATHAN LANCASTER, Set Decorator
LISA LANCASTER, Set Decorator

THE MARVELOUS MRS. MAISEL

BILL GROOM, Production Designer
NEIL PRINCE, Supervising Art Director
JAN JERICHO, Art Director
THIERRY ZEMMOUR, Art Director, Paris
EMILY BECK, Assistant Art Director
EDMUND A. LEFEVRE JR., Assistant Art Director
MARK POLLARD, Graphic Designer
GEORGE DUPONT, Graphic Designer
BOB TOPOL, Charge Scenic Artist
ELLEN CHRISTIANSEN, Set Decorator
BENOÎT TETELIN, Set Decorator, Paris

WESTWORLD

HOWARD CUMMINGS, Production Designer
DAVID LAZAN, Supervising Art Director
JON CARLOS, Art Director
SAM AVILA, Art Director
JAMES BOLENBAUGH, Art Director
AJA ROWLEY, Assistant Art Director
DAVID MOREAU, Set Designer
ERINE AVILA, Set Designer
SARAH FORREST, Set Designer
RANDAL WILKINS, Set Designer
SIMON JONES, Graphic Designer
DAREN R. DOCHTERMAN, Concept Artist
MANUEL PLANK-JORGE, Concept Artist
DAN CAPLAN, Illustrator
JULIE OCHIPINTI, Set Decorator

Title Art by Laurel Brock



WE PROUDLY CONGRATULATE OUR CLIENTS

JEANNINE OPPEWALL

Lifetime Achievement Award

JON HUTMAN

Excellence in Production Design for a Feature Film - Fantasy THE HOUSE WITH A CLOCK IN ITS WALLS

BILL GROOM

Excellence in Production Design for a
One Hour Single-Camera Series - Period or Fantasy
THE MARVELOUS MRS. MAISEL

JUDY RHEE

Excellence in Production Design for a
One Hour Single-Camera Series - Contemporary
BETTER CALL SAUL

JANE MUSKY

Excellence in Production Design for a Multi-Camera Series MURPHY BROWN

KAI BOYDELL

Short Format: Web Series, Music Video, or Commercial A TRIBE CALLED QUEST





EXCELLENCE IN PRODUCTION DESIGN FOR

A TELEVISION MOVIE OR LIMITED SERIES

THE ALIENIST

MARA LEPERE-SCHLOOP, Production Designer KARL PROBERT, Supervising Art Director BILL CRUTCHER, Supervising Art Director ROB COWPER, Art Director ZSUZSANNA BORVENDEG, Art Director BENCE ERDELYI, Art Director GERGELY RIEGER, Art Director JAMES TRUESDALE, Art Director ANDRES CUBILLAN, Art Director BILJANA JOVANOVIC, Art Director RUMIKO ISHII, Assistant Art Director BORBALA DEBRECZENI, Assistant Art Director GERGELY KUKUCSKA, Assistant Art Director KRISTOF PATARICZA, Assistant Art Director DANIEL MIKLOS, Assistant Art Director LEVENTE SULYOK, Assistant Art Director BEATA VAVRINECZ, Assistant Art Director CHRIS YOO, Assistant Art Director CRAIG GILROY, Assistant Art Director CLAUDIO CAMPANA, Assistant Art Director NICOLE REED, Set Designer NOELLE KING, Set Designer ADELE PLAUCHE, Set Designer MOLLY MIKULA, Set Designer TRINH VU, Set Designer
JAMES STANES, Graphic Designer GEMMA KINGSLEY, Graphic Designer AGNES MAZA, Graphic Designer KAROLINA PINTER, Graphic Designer GABOR SZABO, Digital Set Designer VINCENT MORIN, Concept Artist LINDA BANDI, Draughtsman LASZLO TIBOR ERDELYI, Draughtsman SANDOR GABOR JANI, Draughtsman ZSOLT GYULA ILIA, Graphic Artist JULIAN SCALIA, Model Maker ALICE BAKER, Set Decorator PHILIP MURPHY, Set Decorator HOLLY THURMAN, Set Decorator ZSUZSANNA SIPOS, Set Decorator ADAM POLGAR, Set Decorator

AMERICAN HORROR STORY: APOCALYPSE

VALDAR WILT, Production Designer
MARK TAYLOR, Art Director
MAREN BROWN, Assistant Art Director
SIMON JONES, Graphic Designer

BETTY KRUL, Set Designer RYAN WATSON, Set Decorator

THE ASSASSINATION OF GIANNI VERSACE: AMERICAN CRIME STORY

JUDY BECKER, Production Designer
JAMIE WALKER MCCALL, Art Director
ALEXANDER ELSESSER LINDE, Assistant Art Director
ROSE YOUMANS, Assistant Art Director
FLORENCIA MARTIN, Set Decorator

MANIAC

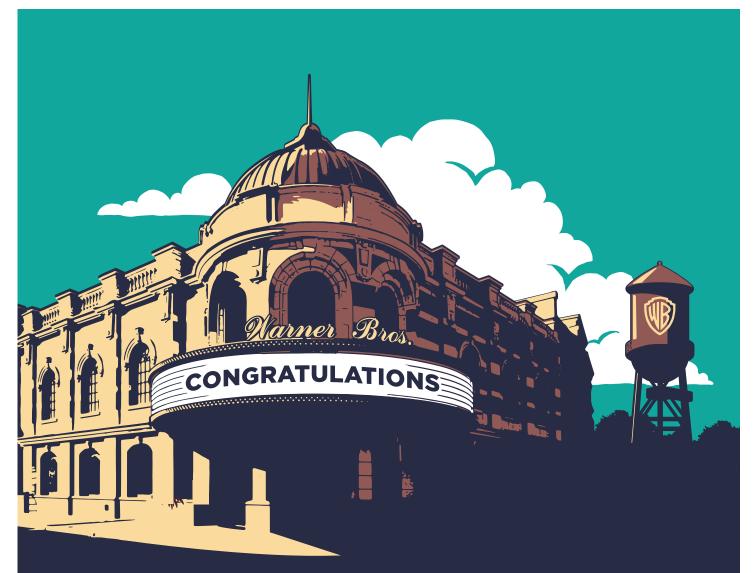
ALEX DIGERLANDO, Production Designer ANU SCHWARTZ, Supervising Art Director AUDRA AVERY, Art Director BLYTHE QUINLAN, Assistant Art Director JONATHAN MOSCA, Assistant Art Director NITHYA SHRINIVASAN, Assistant Art Director RUMIKO ISHII, Assistant Art Director ANDREA BURRELL, Graphic Artist ADAM BRUSTEIN, Graphic Artist ZACH ZIRLIN, Graphic Artist HUGH SICOTTE, Concept Artist KRISTOPHER LAYNG, Concept Artist PATRICK CAMPBELL, Storyboard Artist ELIZABETH LINN, Scenic Artist **BOB BARNETT, Scenic Artist** MAX GRAFE, Scenic Artist LISA KENNEDY, Scenic Artist CHRIS KAY, Scenic Artist PENKO PLATIKANOV, Scenic Artist VITALY TIMERGALEEV, Scenic Artist MARK CONNOR, Scenic Artist PHILIPPE BELHACHIE, Scenic Artist STEPHEN BARTH, Scenic Artist ALES BRODSKY, Scenic Artist MIGUEL DEJESUS, Scenic Artist LUCY ABRAMS, Scenic Artist LYDIA MARKS, Set Decorator

SHARP OBJECTS

JOHN PAINO, Production Designer
AUSTIN GORG, Art Director
WES HOTTMAN, Assistant Art Director
JASON PERRINE, Graphic Designer
TOM TAYLOR, Set Designer
STEVEN LIGHT-ORR, Set Designer
JOANNA BUSH, Concept Artist
AMY WELLS, Set Decorator

Title Art by Leah Mann





...to all the Nominees & Honorees of the 23rd Annual Art Directors Guild Awards



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Steline Achievement

JIM FIORITO

SCENIC ARTIST

Jim Fiorito was born in Chicago in 1935 and moved with his family to Coronado, California, in 1941. He graduated high school in 1953.

After graduating, Fiorito had various jobs before spending two years' active duty in the US Army with various postings in Asia from 1958–1960. After his time in the service, he attended UCLA where he earned a BA in theater with a minor in art in 1963. He joined the staff in the Theater Arts Department at UCLA from 1963–1965, and later at Santa Monica College teaching scenery construction and Scenic Art. He was also working part time as a stage carpenter with Local 33.

Fiorito joined the union in 1974. First with Local 816 Scenic & Title Artists and later merging with Local 800. He has worked as a Scenic Artist for over 40 years in film and television with all of the major networks and Triangle Scenery, Center Theatre Group and Pyramid Scenic.

In feature films, his scenic painting can be seen in several Star Trek films, including Star Trek II: The Wrath of Khan, Star Trek III: The Search for Spock and Star Trek IV: The Voyage Home, Coming to America, Pennies from Heaven, The Right Stuff, Planes, Trains and Automobiles and the recreation of the Sistine Chapel in The Rocky Horror Picture Show to name just a few.

His work in television includes *The Carol Burnett Show, Johnny Carson, All in the Family,* the entire run of *Married with Children* and many more.

Fiorito made several trips to Europe to paint. In France, he became a member of the "Société Sur Indépendents" and showed his work at the Galerie des Ambassadeurs and at the Palais Luxembourg. He also helped to restore a 14th-century chateau ceiling in Avignon with a European restorations specialist.

Fiorito met his wife Gwendolyn Rochon while on staff at Santa Monica College. They have been together ever since. They currently live in Santa Monica, California, with their beloved Rottweilers. He is retired now and continues to paint and exhibits his personal artwork in local galleries, including the ADG's Gallery 800.



WPA congratulates Richard Toyon on his ADG nomination for Silicon Valley

Congratulations to all the nominees!





Lifetime Achievement

JEANNINE OPPEWALL

PRODUCTION DESIGNER

Jeannine Oppewall was born in Uxbridge, Massachusetts. She received an MA in literature from Bryn Mawr College before moving to Los Angeles and finding work in the Office of Charles and Ray Eames, two of the most important American designers of the 20th century. Upon taking the job, Charles Eames told Oppewall, "I can teach you how to draw, I cannot teach you how to think or see. If you can think and you can see, you can stay."

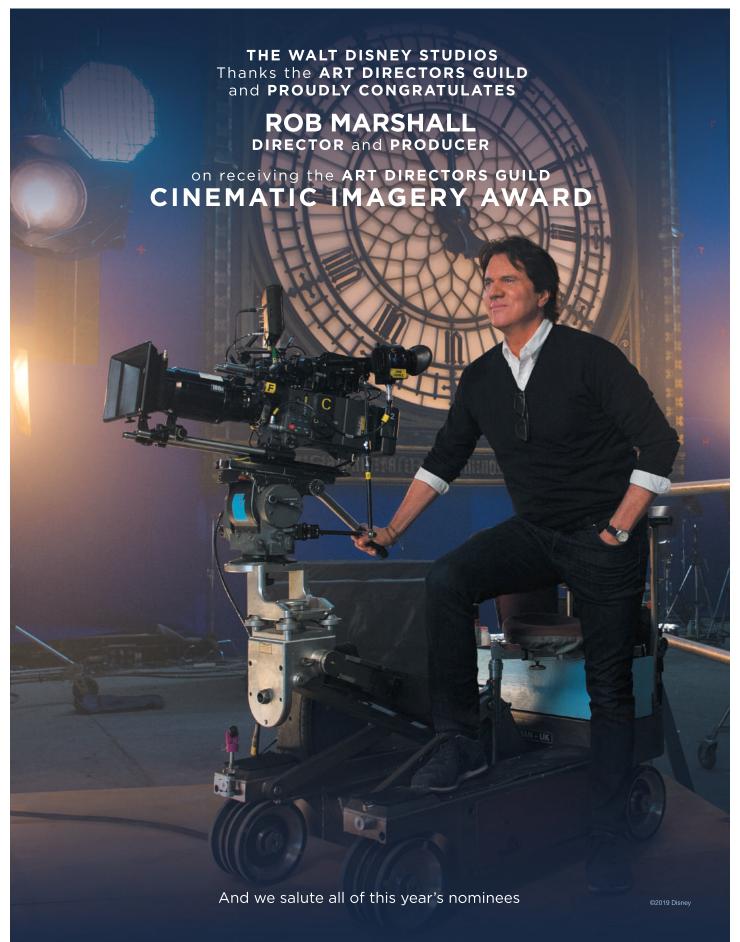
The Eameses are best known for their groundbreaking contributions to architecture, furniture design, industrial design and manufacturing, and the photographic arts. They also made over 100 short personal, educational, industrial films, many very inventive for their time. Jeannine worked on *The World of Franklin and Jefferson* and *Copernicus* to name just two. By the end of her time the Eameses, she was helping design and organize Eames museum exhibits. Jeannine learned design at the feet of the master.

After leaving the Eames Office, where she worked for about eight years, Jeannine made radio documentaries for KPFK Radio, did some freelance writing, and eventually found a place in the Art Department in the film business, working for Production Designer Paul Sylbert on *Blow Out* among others.

The first film that Jeannine designed was *Tender Mercies*, directed by Bruce Beresford. Beresford praised Oppewall as "absolutely brilliant," especially for her attention to very small details.

She has received Academy Award nominations for L.A. Confidential, Pleasantville, Seabiscuit and most recently, The Good Shepherd—her fourth Academy Award nomination. Other films for which she is known are Catch Me if You Can, The Bridges of Madison County, The Music Box and Rules Don't Apply. Up next is The Best of Enemies with Sam Rockwell and Taraji P. Henson in 2019.

She served on the Board of Governors of the Academy of Motion Picture Arts and Sciences for nine years.





A PERIOD FEATURE FILM

THE BALLAD OF BUSTER SCRUGGS

JESS GONCHOR, Production Designer CHRIS FARMER, Supervising Art Director STEVE CHRISTENSEN, Art Director ZACK GONCHOR, Assistant Art Director MARISA FRANTZ, Set Designer ADAM MULL, Set Designer GREG PAPALIA, Set Designer SIOBHAN ROOME, Set Designer GREGORY HILL, Illustrator J. TODD ANDERSON, Storyboard Artist NANCY HAIGH, Set Decorator

BOHEMIAN RHAPSODY

AARON HAYE, Production Designer DAVID HINDLE, Supervising Art Director ALICE SUTTON, Art Director HANNAH MOSELEY, Art Director RACHEL AULTON, Art Director MARCO RESTIVO, Art Director SOPHIE BRIDGMAN, Standby Art Director CLAIRE SHAKESPEARE, Standby Art Director CHARLOTTE HUTCHINGS, Assistant Art Director OLIVER WILLIAMS, Assistant Art Director CHANTELLE VALENTINE, Assistant Art Director HOLLIE CLEAVER, Draughtsman JULIAN NIX, Graphic Designer HANNAH KONS, Graphic Designer MADDY WESTAWAY, Graphic Designer DOUGLAS INGRAM, Storyboard Artist CARLY MASON, Graphic Designer ANNA LYNCH-ROBINSON, Set Decorator SARAH WHITE, Set Decorator

THE FAVOURITE

LUCY HOWE, Set Decorator

FIONA CROMBIE, Production Designer LYNNE HUITSON, Supervising Art Director

CAROLINE BARCLAY, Art Director DOMINIC ROBERTS, Art Director LAURA CONWAY-GORDON, Standby Art Director JAMIE SHAKESPEARE, Assistant Art Director CHARIS THEOBALD, Graphic Designer ALICE FELTON, Set Decorator

FIRST MAN

NATHAN CROWLEY, Production Designer ERIK OSUSKY, Supervising Art Director RORY BRUEN, Art Director JUSTIN MILLER, Art Director BEN NOWICKI, Art Director THOMAS VALENTINE, Art Director JENNE LEE, Assistant Art Director JESSICA LEBARBERA, Assistant Art Director CARLA MARTINEZ, Assistant Art Director CHRISTOPHER HAWTHORNE, Assistant Art Director ROMEK DELIMATA, Illustrator SARAH CONTANT, Set Designer MAYUMI KONISHI-VALENTINE, Set Designer JOHN MOREDOCK, Set Designer KILWON YU, Set Designer

ANDREW BIRDZEL, Set Designer PHILLIS LEHMER, Graphic Artist DANELLE DAVENPORT, Storyboard Artist JIM MAGDELENO, Storyboard Artist TONY BOHORQUEZ, Model Maker FREDDY SALGUERO, Model Maker KATHY LUCAS, Set Decorator

ROMA

EUGENIO CABALLERO, Production Designer OSCAR TELLO, Supervising Art Director GABRIEL CORTES, Art Director ARTURO LAZCANO, Scenic Artist RAISA TORRES, Graphic Designer ADRIANA LOPEZ RODRIGUEZ, Title Artist BÁRBARA ENRÍQUEZ, Set Decorator

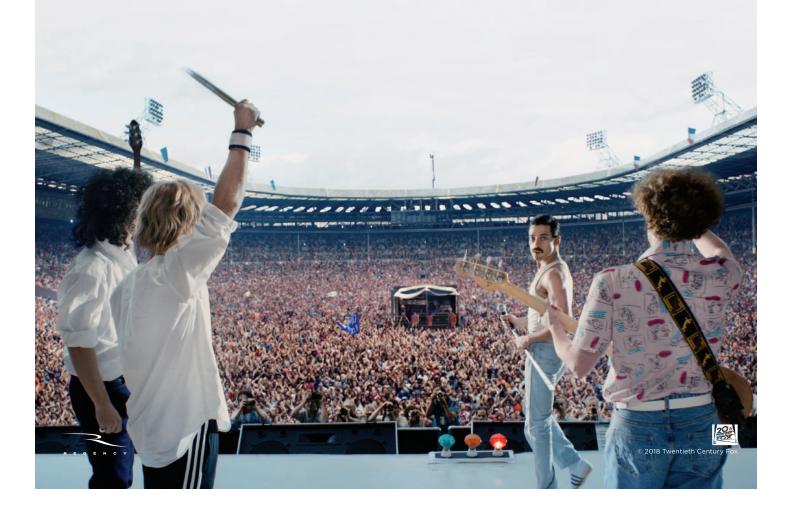
Title Art by John Sabato



WE PROUDLY CONGRATULATE OUR ART DIRECTORS GUILD AWARD NOMINEE

EXCELLENCE IN PRODUCTION DESIGN
PERIOD FILM
PRODUCTION DESIGNER AARON HAYE

BOHEMIAN RHAPSODY





Cinematic Tragery Anaval

ROB MARSHALL

PRODUCER, DIRECTOR, CHOREOGRAPHER

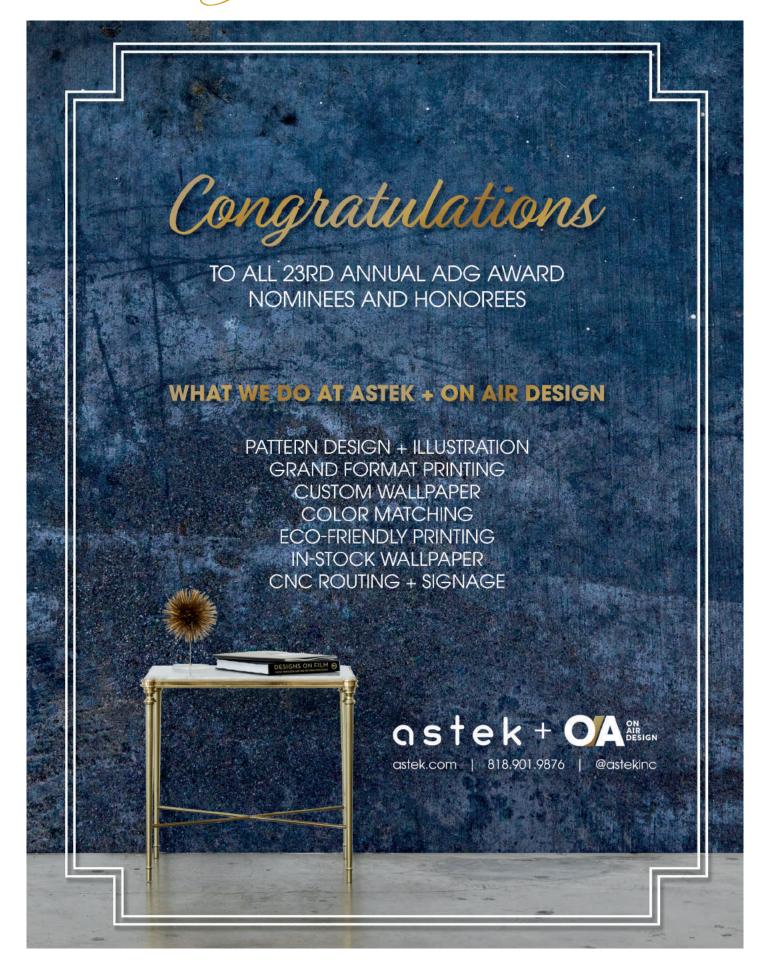
The Art Directors Guild is thrilled to have the opportunity to honor the achievements of Rob Marshall with this year's Outstanding Contribution to Cinematic Imagery Award. We recognize the amazing talents and creative contributions he has made to Narrative Design and imaginative storytelling, while so beautifully creating an incredible cinematic legacy which includes some of the most successful movies of our time. The breadth of his impact on the visual lexicon spans the worlds of film, television, theater and dance. It is with great pleasure that we celebrate Rob Marshall here tonight. "Everything is possible. Even the impossible."

Rob Marshall's films have been honored with a total of 23 Academy Award nominations—winning nine, including Best Picture. His most recent film *Mary Poppins Returns*, which he directed and produced, stars Emily Blunt and Lin-Manuel Miranda.

His directorial efforts include the Academy Award-winning films *Chicago* and *Memoirs of a Geisha*. For his work on *Chicago*, winner of six Oscars, including Best Picture, Marshall received the DGA Award, Oscar, Golden Globe and BAFTA nominations, the National Board of Review Award and the New York Film Critics Online Award, both for best directorial debut, as well as the American Choreography Award. His epic film *Memoirs of a Geisha* was the winner of three Oscars, three BAFTA Awards and a Golden Globe. Marshall's film version of the musical *Nine* was nominated for four Academy Awards, five Golden Globes, 10 Critics Choice Awards, and a SAG Award for best cast. His film *Pirates of the Caribbean: On Stranger Tides*, starring Johnny Depp and Penelope Cruz, went on to gross more than \$1 billion at the worldwide box office. Marshall's screen adaption of the Sondheim musical *Into the Woods*, starring Meryl Streep, was nominated for three Oscars, three Golden Globes (including Best Picture), and was chosen as one of AFI's best films of the year.

Marshall executive produced, directed and choreographed the NBC television event *Tony Bennett: An American Classic.* He won his second DGA Award for this production, as well as three Emmy Awards for Direction, Choreography and Outstanding Variety, Music or Comedy Special. He directed and choreographed Disney/ABC's movie musical *Annie*, which received 12 Emmy nominations and won the prestigious Peabody Award. For his work, he received an Emmy and an American Choreography Award. He is the recipient of the Cinema Audio Society Filmmaker Award, as well as the Distinguished Collaborator Award for the Costume Designers Guild and the Hamilton Award.

A six-time Tony Award nominee and George Abbott Award winner, Mr. Marshall's stage work includes Broadway productions of Cabaret, Little Me, Victor/Victoria, Damn Yankees, She Loves Me, Company, and Kiss of the Spider Woman.





ART DIRECTORS GUILD

Celebrates

JOHNNY CRAWFORD

AND HIS ORCHESTRA

We would like to express our sincere appreciation for your talent and years of beautiful music performed at the ADG Awards.

We will be forever grateful.





Congratulations!

Congratulations to all the nominees and winners for the 23rd Annual Art Directors Guild Awards.

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the Vaninees

EXCELLENCE IN PRODUCTION DESIGN FOR

AN ANIMATED FEATURE FILM

DR. SEUSS' THE GRINCH COLIN STIMPSON, Art Director

INCREDIBLES 2
RALPH EGGLESTON, Production Designer
ANTHONY CHRISTOV, Art Director

ISLE OF DOGS

ADAM STOCKHAUSEN, Production Designer
PAUL HARROD, Production Designer
CURT ENDERLE, Art Director

RALPH BREAKS THE INTERNET CORY LOFTIS, Production Designer MATT LECHNER, Art Director

SPIDER-MAN:
INTO THE SPIDER-VERSE
JUSTIN K. THOMPSON, Production Designer
DEAN GORDON, Art Director
PATRICK O'KEEFE, Art Director





ANTHONY MASTERS 1919-1990

Production Designer Tony Masters was born in 1919 in Eltham, Kent, England. He began in films in 1949, at age 30, and his work in a career that spanned 45 years included Lawrence of Arabia, Dune, Papillon, Tai-Pan, The Clan of the Cave Bear and The Deep. During those years, he worked with some of the industry's leading directors: David Lynch, Peter Yates, Robert Altman, Franklin Schaffner, Anthony Mann, and Stanley Kubrick.

Masters began in films at age 30, as a draftsman assisting Art Director Terence Verity; he was promoted to Art Director working under Production Designer Wilfred Shingleton; and he assisted Hall of Fame Production Designer John Box on Lawrence of Arabia. He has two dozen credits as Art Director, including such notable films as The Heroes of Telemark, The Cracksman, The Day the Earth Caught Fire, Faces in the Dark, The Story of Esther Costello and the Oscar®-winning short The Bespoke Overcoat.

It was on the recommendation of Arthur C. Clarke that Kubrick and Masters hire spacecraft consultants Frederick Ordway and Harry Lange, a German-born Production Designer who had worked in the future projects section at NASA, designing spacecraft alongside Wernher von Braun. These two would be responsible for conceiving the technological world of 2001, and it would be down to Production Designer Masters and Art Director Ernest Archer to make their design concepts visual.

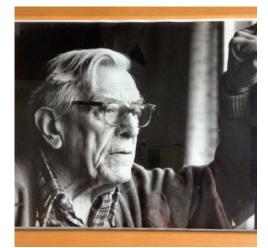
Kubrick and Masters were obsessed with detail and accuracy. Every single element of the Production Design, right down to the seemingly most insignificant, were to be designed with technological and scientific accuracy in mind. Frederick Ordway notes that: "We insisted on knowing the purpose and functioning of each assembly and component, down to the logical labeling of individual buttons and the presentation on screens of plausible operating, diagnostic and other data."

Whilst many of these visions of the future have not come to pass, a great deal of the technological advances have. At one point, astronaut Bowman uses a flat screen tablet device, not entirely dissimilar to an iPad. In 1968, this was completely unachievable, but, perhaps due to the influence of 2001, today it is commonplace.

Looking at the design of the Discovery purely from an aesthetic perspective, ignoring its adherence to accuracy, it is wonderfully cool. The graphic displays on HAL's screens use muted tones and bold typefaces, redolent of the period. The Discovery and its computer HAL are a product of the 1960s—lots of stark white, accented with reds and burnt orange, a look to the future from our past, a kind of retro-futurism, a nostalgia for how we used to view the future. It took *Star Wars*, more than a decade later, to suggest that spaceships could be dented and grimy.

After the film's psychedelic trip through the Stargate, the audience is confronted with Bowman's transformation in a stark, white classical room, with a brightly lit floor. In this room, time and space seem to warp. Bowman ages and sees himself. The furniture, the pod and the Monolith itself seem so incongruous in this space, but it also seems powerful and somehow it all works.

Masters had three children: his sons Giles Masters (*The Da Vinci Code, Angels & Demons, Women in Gold*) and Dominic Masters (*Wonder Woman, Murder on the Orient Express*) followed in their father's illustrious steps, and his son Adam is a television and film editor in the UK. He was married to actress Heather Sears from 1957 until his death on May 10, 1990, in France.



Hall of Tame

BEN CARRÉ 1883-1978

Ben Carré famously remarked: "In 1965, when I was 82 years old, I was suddenly rediscovered as one of the pioneers of the motion picture industry." In truth, the public may have rediscovered him, but he was never forgotten by the hundreds of designers and artists who knew his extraordinary work from his earliest years in Paris to his retirement from MGM 70 years later.

One of the original founders of the Motion Picture Academy, he was either the Art Director or Production Designer on almost 40 films, including classics such as the 1925 version of *The Phantom of the Opera, The Poor Little Rich Girl* with Lillian Gish, *Riders of the Purple Sage*, and *The Jazz Singer*.

Carré was born on the Rue de Saint-Maur in Paris in 1883. His father died when he was 5, and he grew up in a lower class family surrounded by women. As a boy, he was interested in drawing and painting, and he and his mother often attended the theater together. In 1900, with a recommendation from a friend, he went to work as a 12-year-old apprentice at Atelier Amable, one of the finest scenic studios in France. The terms: three years without pay and his promise to work hard in the shop and study. Carré's natural ability and work ethic quickly led to supervising other painters even though he was still unpaid. He approached Amable, requested a raise, and was promptly refused. Shortly after, he quit his job and went to work at Gaumont Studios (now the oldest film company in the world) at twice what he was previously paid. His mother was upset. She told him, "Cinema is a fad, in two years it will be gone; the theater will never die."

Carré was a Scenic Artist at Gaumont but the nature of early silent film production made that job very similar to Art Direction, working on properties, moving scenery, and designing special effects...as well as painting backdrops. In 1912, he was called to work for the new American branch of the French studio Éclair that had been established the previous year in Fort Lee, New Jersey, shooting short films for the nickelodeon market. It was there that Carré began his extraordinary collaboration with director Maurice Tourneur. They worked together on 34 pictures, beginning in 1914 with Mother, to their last, Victory, in 1919. Most of these films were shot in a day or two, shown almost immediately in the theater, and then forgotten, but those that still exist are remembered for their chiaroscuro atmospherics—a look that depended to a great extent upon Carré's Art Direction. His work had a profound influence on filmmaking of the time. Universal Studios eventually acquired Éclair, and in October of 1919, he moved to Los Angeles where he lived and worked for the rest of his life.

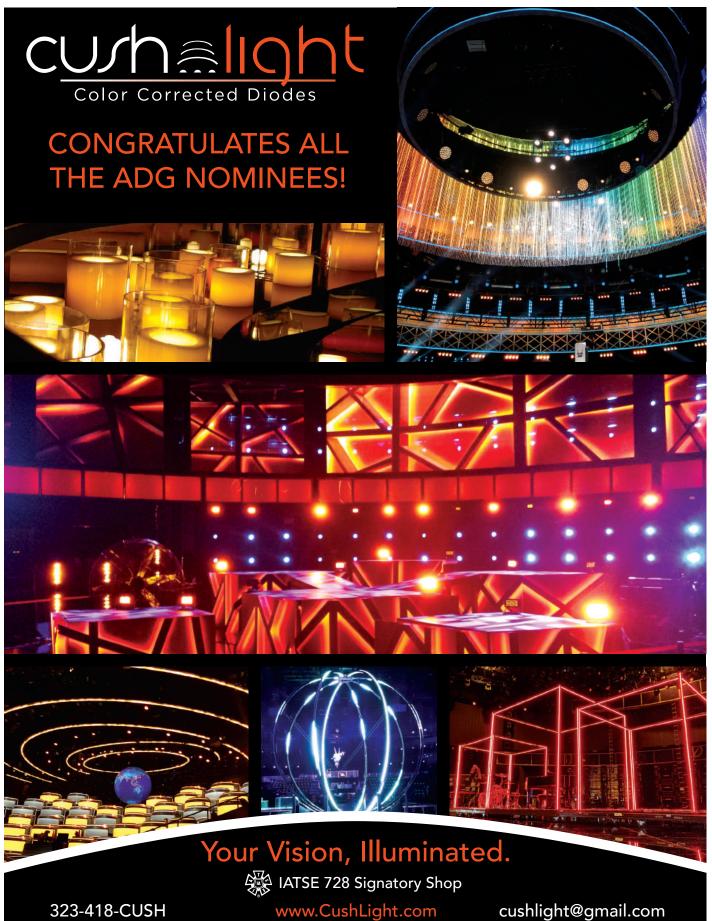
Certainly, the high point of Carré's Art Direction career came in 1925 with *The Phantom of the Opera*. The producer chose him for the job because of his knowledge of the Palais Garnier Opera House in Paris. Carré admitted later that his designs were influenced as much by his imagination as by any accurate recollections of the theater. He personally drew 24 master drawings of the underground world occupied by Erik, the Phantom. These illustrations were so powerful that the script was changed to incorporate Carré's work, an eerie world of cavernous arches that evoked Piranesi's 18th-century prints of prison interiors.

Film historian Beverly Heisner writes, "Though *The Phantom of the Opera* is dominated by the menacing performance of Lon Chaney, the settings come in a close second to it."

Carré continued as an Art Director until 1937, when Cedric Gibbons asked him to add his considerable talent to the MGM scenic art studio under George Gibson, painting backdrops and glass matte shots. He stayed there for the next 28 years, effectively ending his career as an Art Director. Carré brought to the Scenic Art Department the consummate skills he had developed as an apprentice at Atelier Amable. Duncan Spencer remembered Carré as a master: "He was technically ahead of everyone in the department where perspective drawing and layout were concerned; his perspective was unbelievable!" Carré was the designer and lead artist on many of the most important backings produced at the Culver City shop, including the Capitol dome in Mr. Smith Goes to Washington, the night drop of the World's Fair in Meet Me in St. Louis, the carrier deck shot for Thirty Seconds Over Tokyo, the village street in National Velvet, the bridge over the Seine in An American in Paris, the emerald city for The Wizard of Oz, and the iconic presidents' heads at Mount Rushmore in North by Northwest.

At 82 years old, Carré retired from MGM, and continued to paint in his studio. Like many of his contemporaries, he developed a reputation as a landscape artist quite separate from his film career. A great deal of attention was paid to him at the end of his life, including being honored at the Telluride Film Festival in 1977. His wife Anne Carré wrote, "My husband was a rare and shining example of the fact that the last years of life can truly be the best years of life. Until his very last day, he was still being adored and receiving the recognition that he so richly deserved." He died of a heart attack in 1978 at St. John's hospital in Santa Monica, leaving behind a rich legacy of remarkable designs.







A CONTEMPORARY FEATURE FILM

A QUIET PLACE

JEFFREY BEECROFT, Production Designer SEBASTIAN SCHROEDER,

Supervising Art Director
ALI KASHFI, Assistant Art Director
CRISTINA CECILI, Lead Scenic Artist
JON RINGBOM, Key Scenic Artist
THOMAS PRINGLE, Lead Concept Artist
FURIO TEDESCHI, Concept Artist
SCOTT PURCELL, Graphic Designer
HEATHER LOEFFLER, Set Decorator

A STAR IS BORN

KAREN MURPHY, Production Designer
BRADLEY RUBIN, Supervising Art Director
MATTHEW HORAN, Art Director
BRITTANY BRADFORD, Assistant Art Director
JERRY ORTEGA, Set Designer
SIMON JONES, Graphic Designer
ANDREA BURRELL, Graphic Designer
RYAN WATSON, Set Decorator

CRAZY RICH ASIANS

NELSON COATES, Production Designer
GARY MACKAY, Supervising Art Director
LESLIE EWE, Art Director
DAVID INGRAM, Art Director
KYLE WHITE, Set Designer
TEDDY SETIAWAN, Set Designer
FERNY LOH, Graphic Designer
PASSION MA, Graphic Designer
ANDREW BASEMAN, Set Decorator

MISSION: IMPOSSIBLE - FALLOUT

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WELCOME TO MARWEN

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CHRIS BEACH, Supervising Art Director
TRAVIS WITKOWSKI, Assistant Art Director
DOUG HIGGENS, Assistant Art Director
NANCY BROWN, Assistant Art Director
RON MENDELL, Set Designer
SHAMIM SEILZADEH, Set Designer
BRYAN SUTTON, Set Designer
NICK DUNBAR, Set Designer
CRAIG SELLERS, Illustrator
MORGAN MCCONNELL, Graphic Designer
HAMISH PURDY, Set Decorator

Title Art by James Faulkner





A FANTASY FEATURE FILM

BLACK PANTHER

HANNAH BEACHLER, Production Designer ALAN HOOK, Supervising Art Director JASON T. CLARK, Art Director JOSEPH HIURA, Art Director

ALEX MCCARROLL, Art Director

JAY PELISSIER, Art Director JESSE ROSENTHAL, Art Director

DOMENIC SILVESTRI, Art Director

MARLIE ARNOLD, Assistant Art Director

C. SCOTT BAKER, Set Designer

ARIC CHENG, Set Designer

DAVID CHOW, Set Designer

NICK CROSS, Set Designer

PATRICK DUNN-BAKER, Set Designer

SARAH FORREST, Set Designer

DANIEL FRANK, Set Designer

CHAD FREY, Set Designer

MARCO RUBEO, Set Designer

MAYUMI VALENTINE, Set Designer

ZACH FANNIN, Graphic Designer

DAN ENGLE, Model Maker

SCOT ERB, Model Maker RICK BUOEN, Illustrator

TANI KUNITAKE, Illustrator

FABIAN LACEY, Illustrator

ANDREW LEUN, Illustrator

TILL NOWAK, Illustrator

MANUEL PLANK-JORGE, Illustrator

RAJ RIHAL, Illustrator

VICKI PUI, Illustrator

TODD HARRIS, Storyboard Artist

TONY LIBERATORE, Storyboard Artist

DAN MILLIGAN, Storyboard Artist

MARK SEXTON, Storyboard Artist

GARY DAMIAN THOMAS, Storyboard Artist

SIMEON WILKINS, Storyboard Artist

WESLEY BURT, Visual Development Concept Artist MELISSA ENCINAS,

Visual Development Concept Artist

ADI GRANOV, Visual Development Concept Artist KARLA ORTIZ, Visual Development Concept Artist JOHN STAUB, Visual Development Concept Artist DARRELL WARNER,

Visual Development Concept Artist

ANTHONY FRANCISCO,

Visual Development Concept Illustration RODNEY FUENTEBELLA,

Visual Development Concept Illustration

IAN JOYNER,

Visual Development Concept Illustration

VANCE KOVÁCS,

Visual Development Concept Illustration KHANG LE, Visual Development Concept Illustration ALEXANDER MANDRADJIEV,

Visual Development Concept Illustration

FAUSTO DE MARTINI,

Visual Development Concept Illustration JERAD MARANTZ,

Visual Development Concept Illustration

JOSH NIZZI, Visual Development Concept Illustration ANDY PARK, Visual Development Concept Illustration

CONSTANTINE SEKERIS,

Visual Development Concept Illustration

TULLY SUMMERS,

Visual Development Concept Illustration JACKSON SZE,

Visual Development Concept Illustration HENRIK TAMM,

Visual Development Concept Illustration

JAY HART, Set Decorator

SOUTH KOREA UNIT

JIA KIM, Art Director

JI HYE CHOI, Assistant Art Director

HYE LIM KIM, Graphic Artist

HYUNJI KIM, Graphic Artist

JEONG MIN PARK, Graphic Artist

FANTASTIC BEASTS:

THE CRIMES OF GRINDELWALD STUART CRAIG, Production Designer MARTIN FOLEY, Supervising Art Director

CHRISTIAN HUBAND, Art Director LES TOMKINS, Art Director

JOHN KING, Art Director

LYDIA FRY, Art Director

KATE GRIMBLE, Art Director SAM LEAKE, Art Director

HELEN XENOPOULOS, Art Director

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SUZANNE AUSTIN, Art Director JAKE HALL, Assistant Art Director

CHARLOTTE MALYNN, Assistant Art Director

PIPPA PUNCH, Assistant Art Director

ALEX SMITH, Assistant Art Director JAMES SPENCER, Assistant Art Director







A FANTASY FEATURE FILM

HATTIE STOREY, Assistant Art Director CHARLES SZCZECH, Assistant Art Director DORRIE YOUNG, Draughtsman ELICIA SCALES, Draughtsman TIM DUTTON, Draughtsman CORRINE SILVER, Draughtsman STEPHANIE CLERKIN, Junior Draughtsman HANNAH WIESSLER LEAS, Junior Draughtsman JASMINE LEAN, Junior Draughtsman KATY SCHURR, Junior Draughtsman JELLE REBRY, Junior Draughtsman DERMOT POWER, Concept Artist ROBERT BLISS, Concept Artist PAUL CATLING, Concept Artist KIM FREDERIKSEN, Concept Artist EVA KUNTZ, Concept Artist PETER POPKEN, Concept Artist MOLLY SOLE, Concept Artist GILES ASBURY, Illustrator EDUARDO LIMA, Graphic Designer MIRAPHORA MINA, Graphic Designer LAUREN WAKEFIELD, Assistant Graphic Designer BETH KENDRICK, Graphic Artist CADE FEATHERSTONE, Graphic Artist ANNA PINNOCK, Set Decorator

THE HOUSE WITH A CLOCK IN ITS WALLS

JON HUTMAN, Production Designer DAWN SWIDERSKI, Supervising Art Director WALTER P. MARTISHIUS, Art Director ANDRES CUBILLAN, Art Director TRISTAN PARKS BOURNE, Art Director CASSIDY SHIPLEY, Art Director PAUL SONSKI, Set Designer THOMAS MINTON, Set Designer BRIA KINTER, Set Designer SCOTT HERBERTSON, Set Designer JASON SWEERS, Graphic Designer CLINT SCHULTZ, Graphic Designer FERNANDO ACOSTA, Illustrator JAMIE RAMA, Illustrator ANDREW KIM, Illustrator JASON MAHAKIAN, Model Maker RICHARD BENNETT, Storyboard Artist **ELLEN BRILL**, Set Decorator

MARY POPPINS RETURNS

JOHN MYHRE, Production Designer NIALL MORONEY, Supervising Art Director STEVE CARTER, Art Director AMANDA DAZELY, Art Director SIMON ELSLEY, Art Director ELAINE KUSMISHKO, Art Director VICKI STEVENSON, Art Director PATRICK SULLIVAN, Art Director - U.S. LAURA NG, Standby Art Director MICHAEL PYBUS, Standby Art Director - Second Unit RICHARD HARDY, Assistant Art Director SARAH GINN, Assistant Art Director LAUREN BRIGGS-MILLER, Assistant Art Director SALLY LEDGER, Assistant Art Director TOM TAYLOR, Set Designer - U.S. NICK PELHAM, Storyboard Artist SIMON GUSTAFSSON, Concept Artist EVA KUNTZ, Concept Artist DEAN TSCHETTER, Illustrator - U.S. SHAE SHATZ, Illustrator - U.S. JAMES GEMMILL, Scenic Artist SCOT ERB, Senior Model Maker - U.S. ALASDAIR MCKAY, Model Maker SARAH BICKNELL, Senior Draughtsman KIRA KEMBLE, Draughtsman DOMINIQUE PACE, Draughtsman ROSIE HARDWICK, Draughtsman LOTTA WOLGERS, Draughtsman CANDICE WHITE, Draughtsman OSCAR ALLAN, Junior Draughtsman JADE LACEY, Junior Draughtsman WILL SMITH, Junior Draughtsman JAMIE BURROWS, Junior Draughtsman GORDON SIM, Set Decorator

READY PLAYER ONE

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HBO CONGRATULATES all of our ART DIRECTORS GUILD AWARDS NOMINEES



SILICONVALLEY

HALF-HOUR SINGLE-CAMERA SERIES

Richard Toyon

"Tech Evangelist"

"Artificial Emotional Intelligence"

WESTWORLD

ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

Howard Cummings

"Akane No Mai"



TELEVISION MOVIE OR LIMITED SERIES

John Paino



MULTI-CAMERA SERIES

David Gallo

"Book Worming"
"The Count's Counting Error"
"Street Food"

Thank you, ADG members, for our 4 NOMINATIONS and for your recognition.



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EXCELLENCE IN PRODUCTION DESIGN FOR

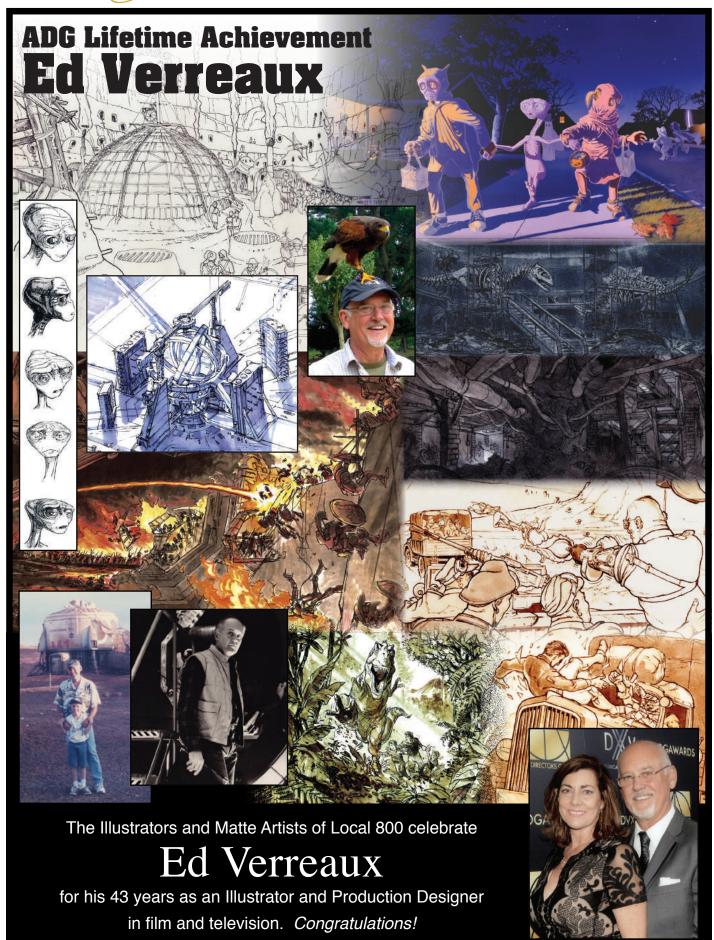
A FANTASY FEATURE FILM

JIM MCCALLUM, Standby Art Director JAKE HALL, Assistant Art Director SHIRA HOCKMAN, Assistant Art Director KEVIN HILL, Draughtsperson TARA ILSLEY, Draughtsperson STEPHANIE CLERKIN, Junior Draughtsperson ALBERT MCCAUSLAND, Junior Draughtsperson NEIL FLOYD, Graphic Designer ALEXANDRA MIKLOS, Assistant Graphic Designer STEPHEN TAPPIN, Key Concept Artist HUGH SICOTTE, Illustrator ULRICH ZEIDLER, Illustrator DOMINIC LAVERY, Illustrator PAUL THREADGOLD, Illustrator JAMA JURABAEV, Illustrator RYAN CHURCH, Illustrator AARON SIMS, Illustrator RYAN CHURCH, Illustrator AARON MCBRIDE, Illustrator ADAM BAINES, Illustrator DAN BAKER, Illustrator FRANCESCO CORVINO, Illustrator KRISTEN FRANSON, Illustrator LEE OLIVER, Illustrator SAM ROWAN, Illustrator TOM WINGROVE, Illustrator PAUL WESCOTT, HOD Scenic Painter MICHAEL WESCOTT, Supervising Scenic Painter PAUL WHITELOCK, Supervising Scenic Painter MARTIN GEORGE, Chargehand Scenic Painter

RICHARD HALL, Chargehand Scenic Painter DAVID NICOLL, Chargehand Scenic Painter BEN LOBB, Chargehand Scenic Painter SCOTT MEEKING, Chargehand Sprayer PAUL DUNCAN, Scenic Painter ASHLEIGH LAINSBURY, Scenic Painter CRAIG HAWTREE, Scenic Painter DANIEL TAGGART, Scenic Painter DAVID SKINNER, Scenic Painter DARREN JOHNSON, Scenic Painter CARL WILDMAN, Scenic Painter MITCHELL COOPER, Scenic Painter DAN WALTER, Scenic Painter DAVID O'CONNOR, Scenic Painter JOHN CHANEY, Scenic Painter MARTYN WHITWORTH, Scenic Painter JARVIS WEBB, Improver Scenic Painter CHARLIE DRINKELD, Improver Scenic Painter ANNA PINNOCK, Set Decorator











Proudly congratulates our ADG Nominees

STEVE ARNOLD

ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES

"The Box"

EUGENIO CABALLERO

PERIOD FEATURE FILM
ROMA

STUART CRAIG

FANTASY FEATURE FILM

FANTASTIC BEASTS: THE CRIMES OF GRINDELWALD

JESS GONCHOR

PERIOD FEATURE FILM

THE BALLAD OF BUSTER SCRUGGS

MARA LEPERE-SCHLOOP

TELEVISION MOVIE OR LIMITED SERIES

THE ALIENIST

"The Boy on the Bridge"

IAN PHILLIPS

HALF HOUR SINGLE-CAMERA SERIES

THE GOOD PLACE
"Janet (S)"

ADAM STOCKHAUSEN

FANTASY FEATURE FILM
READY PLAYER ONE

ANIMATED FEATURE FILM ISLE OF DOGS

JULIE WALKER

ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES

HOUSE OF CARDS

"Episode 627: Chapter 72"

ANASTASIA WHITE

HALF HOUR SINGLE-CAMERA SERIES

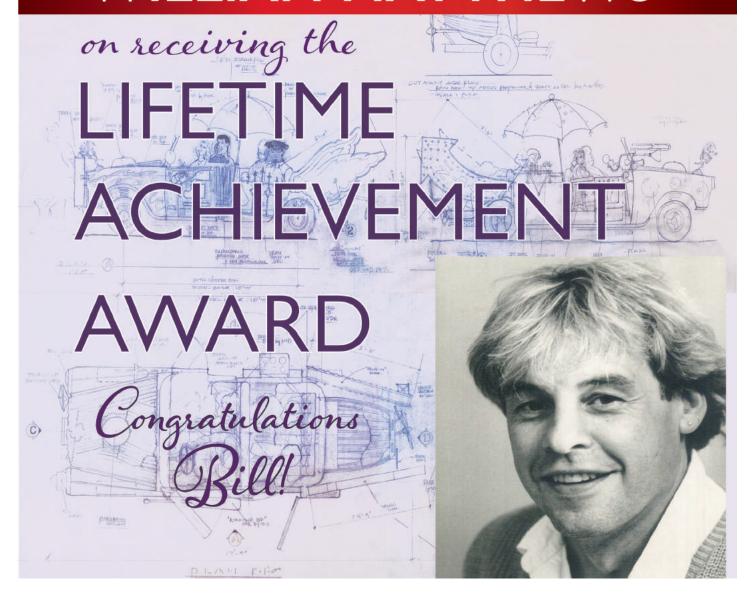
HOMECOMING

"Mandatory"

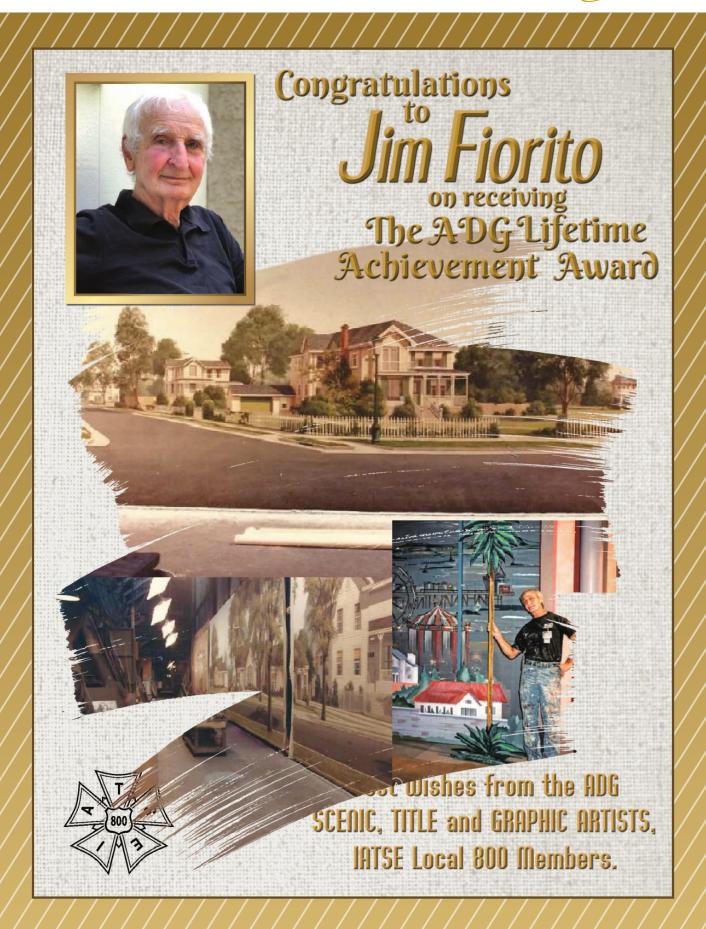




WILLIAM MATTHEWS









WE PROUDLY CONGRATULATE OUR CLIENTS ON THEIR 23RD ANNUAL ART DIRECTORS GUILD AWARDS NOMINATIONS

CONTEMPORARY FEATURE FILM A STAR IS BORN

KAREN MURPHY

ONE HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES WESTWORLD HOWARD CUMMINGS

ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES OZARK

DEREK R. HILL

SHORT FORMAT: WEBSERIES, MUSIC VIDEO OR COMMERCIAL ARIANA GRANDE: "NO TEARS LEFT TO CRY"

ETHAN TOBMAN

KENDRICK LAMAR: "ALL THE STARS"

ETHAN TOBMAN

ROLEX: "2018 ACADEMY AWARDS"

SHANE VALENTINO

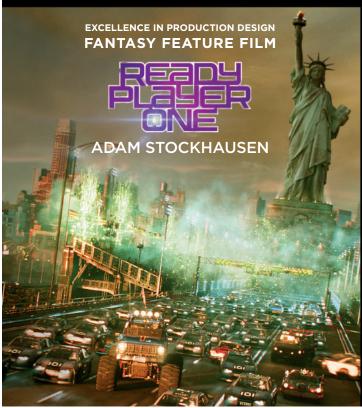
APPLE: "WELCOME HOME"

CHRISTOPHER GLASS

WARNER BROS. PICTURES THANKS THE ART DIRECTORS GUILD

AND CONGRATULATES OUR NOMINEES











WE PROUDLY CONGRATULATE OUR NOMINEES

CONTEMPORARY FEATURE FILM

NELSON COATES

Crazy Rich Asians - Production Designer

HALF HOUR SINGLE-CAMERA SERIES, TELEVISION

TIMOTHY O'BRIEN

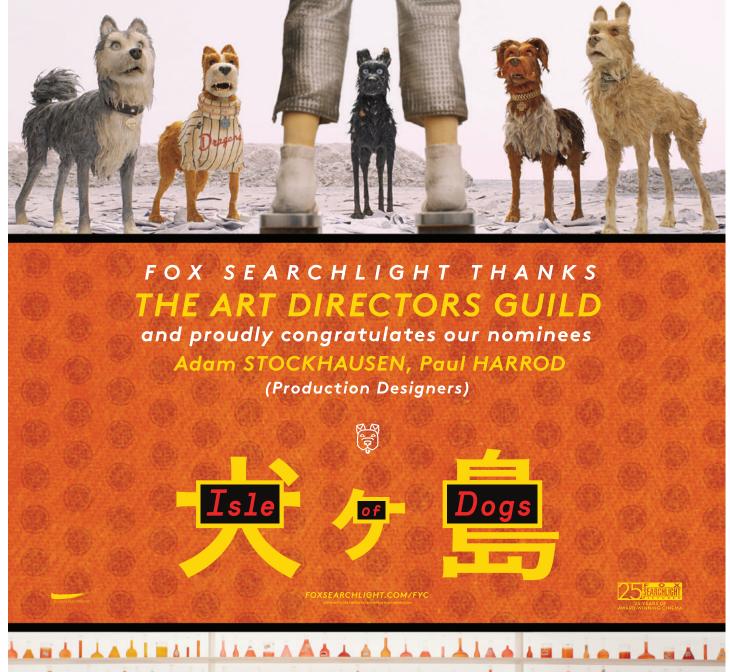
Atlanta - Production Designer

ONE-HOUR PERIOD OR FANTASY SINGLE- CAMERA SERIES, TELEVISION

PATRICIO M. FARRELL

The Haunting of Hill House - Production Designer

LOS ANGELES NASHVILLE ATLANTA NEW YORK TORONTO LONDON









CONGRATULATIONS TO ALL THE HONOREES FOR YOUR EXCELLENCE IN PRODUCTION DESIGN

International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada

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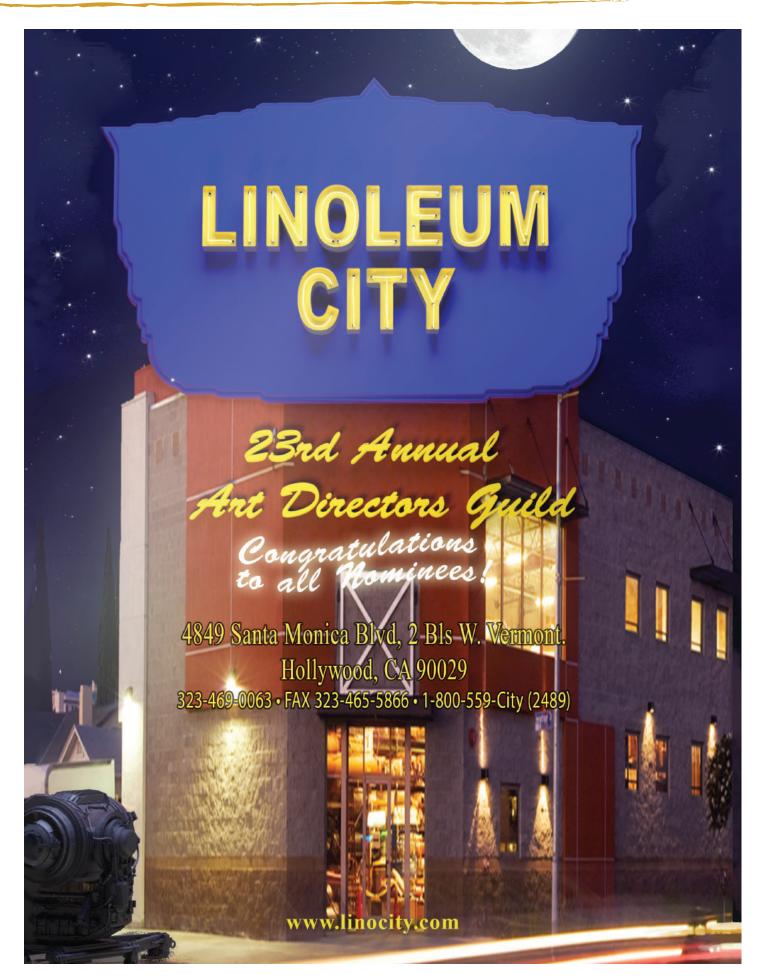
JOANNE M. SANDERS

Thirteenth Vice President

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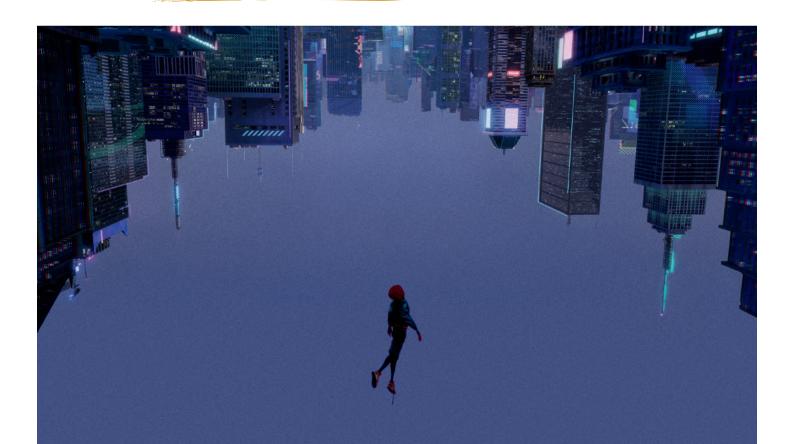


GOLD









COLUMBIA PICTURES AND **SONY PICTURES ANIMATION** THANK THE

ART DIRECTORS GUILD

AND CONGRATULATE

ALL OF TONIGHT'S NOMINEES

INCLUDING



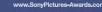
INTO THE SPIDER-VERSE

"ANIMATED FILM"

JUSTIN K. THOMPSON











We Are Proud to Join Local 800, the Art Directors Guild, in Saluting the Following Members of United Scenic Artists, IA Local USA 829, Who Are Being Recognized Tonight for Having Achieved "EXCELLENCE IN PRODUCTION DESIGN" with Their 2018 Projects:

JASON ARDIZZONE-WEST (Jesus Christ Superstar Live In Concert)

STEVE ARNOLD (Castle Rock)

JUDY BECKER (The Assassination Of Gianni Versace)

JEFFREY BEECROFT (A Quiet Place)

DREW BOUGHTON HOWARD CUMMINGS

JOSEPH DOTULLIO, EUGENE LEE, KEITH RAYWOOD, AKRA YOSHIMURA (Saturday Night Live)

ALEX DIGERLANDO

DAVID GALLO (Sesame Street)

JESS GONCHOR (The Ballad of Buster Scruggs)

BILL GROOM

DEREK MCLANE

(Better Call Saul)

KAREN MURPHY

JANE MUSKY

(The Marvelous Mrs. Maisel)

(Rolex)

JOHN PAINO JUDY RHEE ADAM STOCKHAUSEN ETHAN TOBMAN (Ariana Grande - & - Kendrick Lamar)

SHANE VALENTINO

ANASTASIA WHITE

(Ready Player One - & - Isle Of Dogs)

MARK WHITE (The Handmaid's Tale)

Our SINCEREST CONGRATULATIONS to the ART DIRECTORS, ASSISTANT ART DIRECTORS, SCENIC ARTISTS, GRAPHIC ARTISTS, SET DESIGNERS & ILLUSTRATORS Who Lent Their Talents To These Outstanding FILM, TELEVISION & SHORT FORM PROJECTS in the Last 12 months.

We Also Extend Our VERY BEST WISHES to All of Tonight's Extremely Talented NOMINEES; To the lifetime achievement honorees: & to the hall of fame inductees.



From the Sisters & Brothers of United Scenic Artists IATSE Local USA 829 www.usa829.org

c.a.baldasso.2019



We proudly congratulate

Nathan Crowley FIRST MAN

Patricio M. Farrell
HAUNTING

Jon Hutman
THE HOUSE WITHA
CLOCK IN ITS WALLS

Adam Stockhausen

Stefan DeChant
WELCOME TO
MARWEN

Ed Verreaux Lifetime Achievement Award Winner

And all of this evening's honorees





Aaron Haye
Production Designer
Bohemian Rhapsody

clairebest&associates

film & television international creative talent

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Congratulations!

CBS is proud to salute our award nominees and to support the invaluable work of the Art Directors Guild.





DDA PROUDLY CONGRATULATES ACADEMY AWARD NOMINEE

HANNAH BEACHLER

2019 ADG AWARD NOMINEE EXCELLENCE IN PRODUCTION DESIGN FANTASY FILM





CreativeArtistsAgency

congratulates our clients

ROB MARSHALL

2019 Cinematic Imagery Award Honoree

DEREK MCLANE

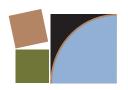
2019 Art Directors Guild Award Nominee











We proudly congratulate

ED VERREAUX

Lifetime Achievement Award

and nominee

CHLOE ARBITURE

Drunk History Variety, Reality or Event Special

23rd Annual Art Directors Guild Excellence in Production Design Awards

INNOVATIVEARTISTS

Debbie Haeusler, Heather Griffith, Craig Mizrahi Cecilia Banck, Lisa Holguin, Lauren Zak innovativeartists.com



Congratulations to All of Tonight's Nominees and Honorees for their Outstanding Achievement

8840 Wilshire Blvd Suite 100 - Beverly Hills, CA 90211 (310) 282-9940 Www.mirisch.com



The Set Designers and Model Makers & The Illustrators and Matte Artists Of Local 800

CELEBRATE



MARJO BERNAY

For over 34 years of service to members of Locals 790, 847, and 800

Thank You, Marjo!

Congratulations upon receiving the ADG Service Award



E.C. Prop Rentals Congratulates all honorees and nominees for the 23rd annual Excellence in Production Design Awards!





11846 Sherman Way North Hollywood, CA 91605 818-764-2008 www.ecprops.com



Congratulations
to all of the
nominees
and honorees
of the
23rd Annual
ART DIRECTORS GUILD
AWARDS

weissman markovitz



Congratulates

Jim Fiorito Ed Verreaux William F. Matthews Jeannine Oppewall

 $Lifetime\ Achievement\ Awards$

Marjo Bernay

Service Award

Ben Carré & Anthony Masters

Hall of Fame Inductees

Rob Marshall

 $Cinematic\ Imagery\ Award$



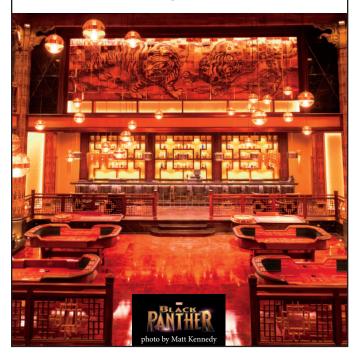
All of the 23rd Annual Art Directors Guild Awards Nominees and Award Recipients

We Proudly Support





The International Cinematographers Guild Congratulates the 23rd Annual Art Directors **Guild Awards Recipients and Nominees.**





IATSE LOCAL 33 CONGRATULATES Nominees & Inductees of the 23rd ADG Awards



MOTION PICTURE COSTUME

IATSE Local 705



Congratulations to our PARTNERS IN IMAGINATION, the nominees and winners of the 23rd ADG EXCELLENCE IN ART DIRECTION AWARDS!

THE HOLLYWOOD REPORTER

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ART DIRECTORS GUILD AWARDS









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In Memorian

Gregory Blair • 1960 - 2018

Charles Breen • 1953 - 2018

Bernard P. Cutler • 1931 - 2018

Hannelore Gark • 1943 - 2018

George Jenson • 1930 - 2018

Walter Keen • 1933 - 2018

Steve McKean . 1962 - 2018

Alfred Theodore Rohm • 1930 - 2018

Gary Richard Sawaya • 1943 - 2018

Michael Seymour • 1932 - 2018

Ron Strang • 1933 - 2018

Dennis Welch • 1951 - 2018

James Terry Welden • 1934 - 2017

CONGRATULATIONS TO THE 23rd ANNUAL ADG AWARDS NOMINEES & HONOREES

SHOOT is a Proud

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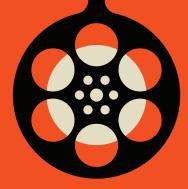
The Motion Picture Industry

Ahead in "Behind The Scenes"

and On Top of "Below The Line"

News & Information

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Scott Moses

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Debbie Patton - Awards & Events Director
Ticket Sales - Blue Room Events
Sponsorship - IngleDodd Media
Adriana Dardas - Set Drawings
Ron Drews, Chris Homsley - Sweetwater/NEP Live Events: Sound/
Video Production, Projection Equipment and Services

Matt Ringer – Technical Director
Chris Greulach – Showpro Lighting
Trey Gilmore – Content Creation
Set Construction: Centerline Scenery
Show Director – Lionel Pasamonte
Assistant Show Director – Dara DiGerolamo

Stage Manager – Robert Ferkle
Assistant Stage Manager – Max Justice

Assistant Stage Manager – Max Justice Talent Stage Manager – Kelly Love Voice-Over Artist – Nicole Gose Public Relations – Weissman/Markovitz Talent Producer – Julie Donsky

Live Stream: Timothy Powell and the SDSU, School of Theatre, Television and Film

Live Stream Hosts: James Pearse Connelly, Dierdre Friel Trophy Handlers: Christina Kamogawa, Megan Titus Music: Johnny Crawford and his Orchestra featuring The Starlite Sisters

Nominee Clips Editing: Jack Tucker, ACE, Michael Sheridan, ACE, Patrea Patrick, Andrea Ureno, Robert Rhyu and

Nancy Brindley Bhagia

Hall of Fame: Produced by Jack Tucker and Patrea Patrick

Lifetime Reels: Produced by Cindi Murphy Ballots Certified by Simply Voting

Teleprompter – Computer Prompting Services, Inc. Awards Program Printer – Continental Colorcraft

Graphic Designer (invitation) – Christy Gray Graphic Designer (title cards) – Mike Okuda

Graphic Designer (Rob Marshall Tribute Wall) –

Aprile Lanza Boettcher

Centerpieces – Lauren Fernandez, Yellow Bow Florals InterContinental Los Angeles Downtown – Krystal Moreno

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Wendi Fletcher – Assistant to Awards & Events Director

Dana Bradford, Emmanuel Espinoza, Nicholas Hinds, Sandra Howard, Laura Kamogawa, Mary Klein, Sara Mata, Christian McGuire, Nicole Oeuvray, Adrian Renteria, Jacquelyn Thompson

ART DIRECTORS COUNCIL PROUDLY SALUTES ALL THE GUILD'S MEMBERS FOR AN OUTSTANDING YEAR IN FILM AND TELEVISION

Production Designers Matte Artists

Art Directors
Set Designers
Model Makers

Illustrators

Matte Artists
Scenic Artists
Graphic Artists
Title Artists
Previs Artists



John de Cuir Sr., Production Designer/Matte Artist/Illustrator/Previs Maste

THE TOOLS HAVE CHANGED, BUT THE PASSION CONTINUES.



ART DIRECTORS GUILD

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