

FEBRUARY 1, 2020

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29th Annual

EXCELLENCE IN PRODUCTION DESIGN AWARDS **FEBRUARY 1, 2020**

5:00 PM • RECEPTION & COCKTAILS 6:30 PM • DINNER 7:30 PM • AWARDS PROGRAM

HOSTED BY: Debra Wilson

MUSIC BY COMPOSER: Greg O'Connor PRODUCED BY: Scott Moses CO-PRODUCED BY: Spencer Brennan

• 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

WILLIAM CAMERON MENZIES AWARD SYD MEAD Presented by Denis Villeneuve

• Excellence in Production Design for a **MULTI-CAMERA SERIES**

• Excellence in Production Design for a **ONE-HOUR CONTEMPORARY** SINGLE-CAMERA SERIES

• Excellence in Production Design for a HALF-HOUR SINGLE-CAMERA SERIES

LIFETIME ACHIEVEMENT AWARD **STEPHEN MYLES BERGER** Presented by Norm Newberry

LIFETIME ACHIEVEMENT AWARD **JOE ALVES** Presented by Greg Nicotero

• Excellence in Production Design for a **ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES**

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HOST DEBRA WILSON Opening Monologue

> • Excellence in Production Design for a **TELEVISION MOVIE OR LIMITED SERIES**

LIFETIME ACHIEVEMENT AWARD **DENIS OLSEN** Presented by Jim Fiorito

LIFETIME ACHIEVEMENT AWARD **JACK JOHNSON** Presented by Bo Welch

• Excellence in Production Design for a **CONTEMPORARY FEATURE FILM**

OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY AWARD **CHUCK LORRE** Presented by Billy Gardell

• Excellence in Production Design for an ANIMATED FEATURE FILM

INDUCTEES TO THE ADG HALL OF FAME **ROLAND ANDERSON, BILL CREBER** Presented by Jack Taylor

• Excellence in Production Design for a PERIOD FEATURE FILM

• Excellence in Production Design for a FANTASY FEATURE FILM

DESIGN INNOVATOR SPONSOR



Congratulations

...to all the Nominees & Honorees of the 24th Annual Art Directors Guild Awards.

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WELCOME to the 24th Art Directors Guild Excellence in Production Design Awards—once again in the gorgeous Wilshire Grand Ballroom of the InterContinental Los Angeles Downtown. Tonight, we celebrate yet another outstanding year of achievements by Narrative Designers of film, television, commercials, streaming, cable, and other forms of media.

The Art Directors Guild, comprised of four major Craft areas, encompasses varied skills such as Illustration & Matte Artists, Set Design & Model Making, Scenic, Title & Graphic Design, and Art Direction & Production Design. Lifetime Achievement Award honorees have been selected from each of these four Craft Councils. Tonight, we are pleased to celebrate the work of this year's recipients: Illustrator Jack Johnson, Set Designer/Production Designer Stephen Myles Berger, Scenic Artist Denis Olsen, and Production Designer Joe Alves.

Our ADG Hall of Fame honorees this evening include William "Bill" Creber and Roland Anderson-legends and lions of the ADG, and superlative visual storytellers whose extensive legacies serve as examples of the finest in Narrative Design.

One of this evening's poignant moments will no doubt be the posthumous bestowing of the prestigious William Cameron Menzies Award to Visual Futurist & Illustrator Syd Mead, whose concepts and illustrations of future technological worlds remain as a testament to his vast imagination.

A highlight of this year's festivities will be the presentation of the esteemed Cinematic Imagery Award to extraordinary award-winning producer/writer/director Chuck Lorre, whose storytelling prowess and significance he has placed on Production Design, has and continues to have a tremendous impact on the landscape of television.

The Cinemagundi, our beautiful ADG Trophy, takes its name from the club organized in 1924 by 63 Art Directors, and through time 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, exciting, and evolving 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 Narrative Design 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 nearly 100 years.

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



Nelson Coates **PRESIDENT - Art Directors Guild**

NELSON COATES ADG PRESIDENT

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WELCOME to the 24th Annual Art Directors Guild Awards and Banquet. I'm very excited that our signature event has returned to the beautiful InterContinental Hotel in DTLA.

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 Chuck Lorre tonight to receive the Guild's Cinematic Imagery Award. His contributions to the art of the television comedy are varied and unique. From Roseanne to Dharma & Greg, Mike & Molly to The Big Bang Theory and currently The Kominsky Method, Mom, Young Sheldon and Bob Hearts Abishola, Chuck has dominated network television over the past two decades by keeping the multi-camera sitcom alive in creating hit series that generate mass appeal.

Two legends, Roland Anderson, whose design career spanned 45 years on the Paramount Lot in such films as Cleopatra, The Plainsman and Breakfast at Tiffany's; and William J. Creber, who helped usher in the art of the disaster film with his work on Planet of the Apes, The Towering Inferno and The Poseidon Adventure, 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 director Joe Alves, who made history with Jaws and Close Encounters of the Third Kind; Set Designer and Art Director Stephen Berger, whose beautiful drafting spanned film, television and theme parks around the world; Illustrator and Art Director Jack Johnson, whose stunning illustrations brought Goonies, Toys and Pleasantville to life; and of course, Scenic Artist Denis Olsen, whose scenic works graced films from Ghostbusters to Poltergeist.

We welcome Syd Mead's family here tonight to accept the William Cameron Menzies Award. Syd's work as a visual futurist and Concept Artist in film beginning with Blade Runner and ending with Blade Runner 2049 has left an indelible mark on the cinematic image. We will miss his magic touch.

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 in today's cutting edge of design for the moving imageis an inspiring testament to the state of Production Design in 2020.

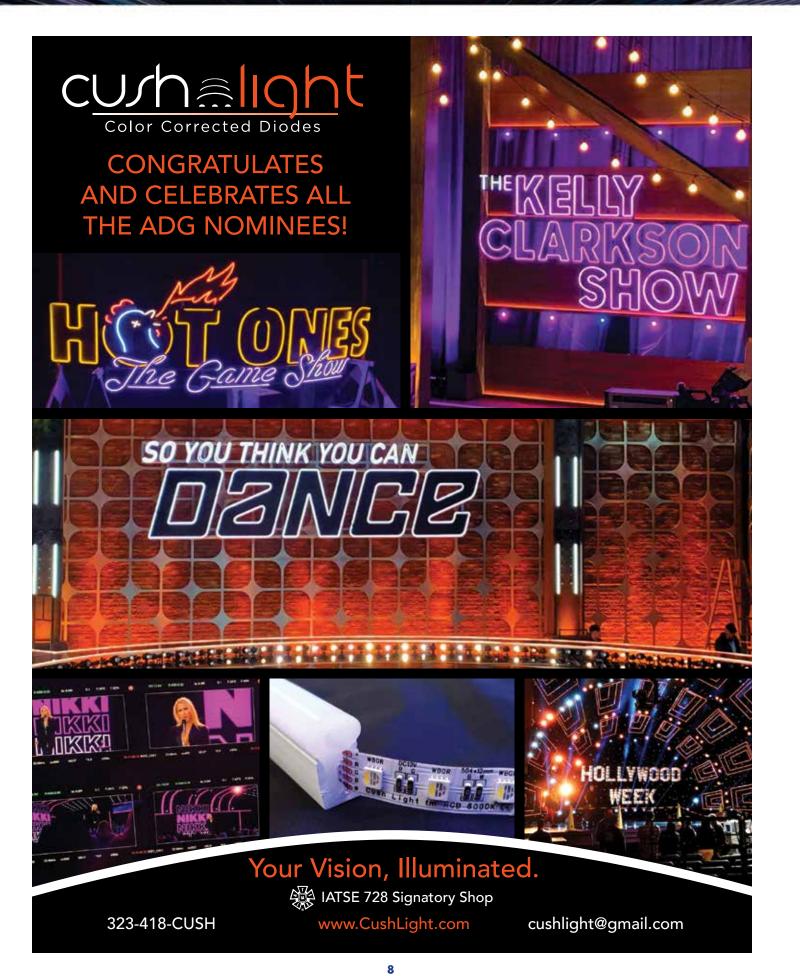


Mark Worthington AD COUNCIL CHAIR - Art Directors Guild



MARK WORTHINGTON ADG COUNCIL CHAIR

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WELCOME to the 24th Annual Art Directors Guild Excellence in Production Design Awards. Tonight, we gather to celebrate this year's achievements in narrative design and collectively marvel at the accomplishments of the varied artists who were nominated.

Each of our four crafts have selected longtime, esteemed members to receive our Lifetime Achievement Awards; Production Designer Joe Alves, Scenic Artist Denis Olsen, Illustrator Jack Johnson and Set Designer/Production Designer Stephen Berger.

Bill Creber and Roland Anderson, two of our legends whose reputations still cast a long shadow, are being honored and inducted into the ADG Hall of Fame.

Comedic lion and award-winning writer/producer Chuck Lorre is being presented with our Cinematic Imagery Award. Chuck Lorre is the winner of numerous Emmy Awards, a Golden Globe and is a member of the Television Academy Hall of Fame. Production Designers for his shows have historically won our award for comedic design, a trend that continues today.

Tonight, we are honoring one of the giants of modern design, Syd Mead, with our most prestigious trophy, the William Cameron Menzies Award. The ballroom will be full of artists who have been endlessly inspired by Syd's sense of space, scale, light, shape and perspective. For me as a designer, Syd was on par with Salvador Dali. This award is long overdue, and we are pleased beyond belief that he agreed to accept it. Regrettably, it is posthumous.

Let us all raise a glass tonight and make a toast to the fortune we have all been bestowed with to work creatively in this fabulous industry and to be blessed to be members of the International Alliance of Theatrical Stage Employees, the organization which has tirelessly fought and negotiated for our rights and dignity as artists, our wages and terms and conditions of employment.

Congratulations to everyone here, our nominees and honorees!



Chuck Parker NATIONAL EXECUTIVE DIRECTOR Art Directors Guild, IATSE Local 800



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We Proudly Congratulate Our Clients On Their Nominations for the 24th Annual

ARI DIRECI **GUILD AWARDS**

Animated Feature Film Lion King JAMES CHINLUND

Contemporary Feature Film **Knives** Out DAVID CRANK Us RUTH DE JONG

Fantasy Feature Film Dumbo CHRIS LOWE (Supervising Art Director)

Aladdin **GEMMA JACKSON** Ad Astra **KEVIN THOMPSON** Period Feature Film Ford V Ferrari FRANÇOIS AUDOUY

One-Hour Period or Fantasy Single-Camera Series The Crown: "Aberfan" MARTIN CHILDS

Television Movie or Limited Series Black Mirror: "Striking Vipers" ANNIE BEAUCHAMP Catch-22 DAVID GROPMAN

Variety, Reality or Event Special Saturday Night Live **KEITH RAYWOOD**

29th Annual

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SONY PICTURES ENTERTAINMENT PROUDLY CONGRATULATES OUR 24TH ANNUAL ART DIRECTORS GUILD **EXCELLENCE IN PRODUCTION DESIGN** AWARDS NOMINEES

PERIODIC FEATURE FILM

Production Designer

BARBARA LING

Supervising Art Director RICHARD L. JOHNSON | Art Director ERIC SUNDAHL Art Director JANN ENGEL | Art Director TRISTAN BOURNE Art Director DENNIS BRADFORD | Art Director JOHN DEXTER Set Designer SARAH CONTANT | Set Designer BRYAN LANE Set Designer SAM PAGE | Set Designer ANNE PORTER | Set Designer PAUL SONSKI Set Designer SHARI RATLIFF | Set Designer DAWN BROWN Illustrator NATHAN SCHROEDER | Illustrator RICK BUOEN | Model Maker JEFF FROST Graphic Designer TINA CHARAD | Graphic Designer VANESSA RIEGEL Graphic Designer KELLY RAE HEMENWAY | Set Decorator NANCY HAIGH







SonvPictures-Awards.com

he Nominees EXCELLENCE IN PRODUCTION DESIGN FOR

A SHORT FORMAT: WEB SERIES, MUSIC VIDEO OR COMMERCIAL

"It's Tough Out There" Quito Cooksey PRODUCTION DESIGNER Sasha Jenson ASSISTANT ART DIRECTOR

ARIANA GRANDE, MILEY CYRUS, LANA DEL REY "Don't Call Me Angel"

Emma Fairley PRODUCTION DESIGNER Cameo Litz SET DECORATOR

MEDMEN "The New Normal"

James Chinlund PRODUCTION DESIGNER Tad Davis ART DIRECTOR Joseph Ramiro DIGITAL SET DESIGNER

PORTAL FROM FACEBOOK "A Very Muppet Portal Launch"

Alex DiGerlando PRODUCTION DESIGNER Allesandra Cadman ART DIRECTOR Brandi Benkert SET DESIGNER

Kurt Gefke PRODUCTION DESIGNER Gary McMonnies ART DIRECTOR

APPLE

Nathan Schroeder CONCEPT ILLUSTRATOR Clint Schultz GRAPHIC DESIGNER

Jaime Jones CONCEPT ILLUSTRATOR

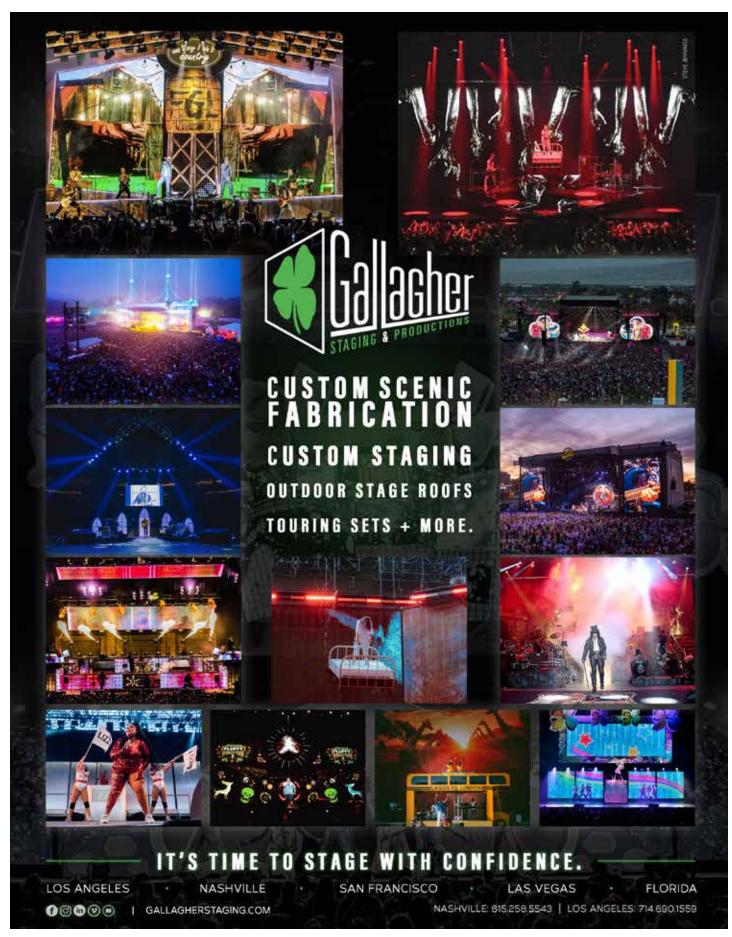
Jerrod Mcllvain SET DESIGNER Sandy Lindstedt SET DECORATOR

TAYLOR SWIFT "Lover"

Gordon Stotz ASSISTANT ART DIRECTOR Jennifer Lauricella SET DECORATOR



PREMIER SPONSOR



The Nominees EXCELLENCE IN PRODUCTION DESIGN FOR A VARIETY, REALITY OR EVENT SPECIAL

Monica Sotto PRODUCTION DESIGNER Molly Bailey ART DIRECTOR Ryan Brett Puckett ASSISTANT ART DIRECTOR

David Korins PRODUCTION DESIGNER Alana Billingsley LEAD ART DIRECTOR Margaux Lapresle ART DIRECTOR

Jason Sherwood PRODUCTION DESIGNER Adam Rowe ART DIRECTOR **Rick Crane** ASSISTANT ART DIRECTOR Arthur Chadwick SET DESIGNER

SATURDAY NIGHT LIVE

Keith Raywood PRODUCTION DESIGNER Akira Yoshimura PRODUCTION DESIGNER N. Joseph DeTullio PRODUCTION DESIGNER Eugene Lee PRODUCTION DESIGNER

TAYLOR SWIFT REPUTATION STADIUM TOUR

DRUNK HISTORY

Sarah Gonzalez GRAPHIC DESIGNER Rae Deslich SET DECORATOR Linette McCown SET DECORATOR

91st OSCARS

Amanda Stephens ART DIRECTOR I. Javier Ameijeiras ILLUSTRATOR

Lex Gernon ASSISTANT ART DIRECTOR Hugh Grew ELECTRONIC GRAPHICS

RENT: LIVE

Kevin Egeland GRAPHIC DESIGNER Dylan Hay-Chapman GRAPHIC DESIGNER John Sparano SET DECORATOR

Melissa Shakun ART DIRECTOR Andrea Purcigliotti ART DIRECTOR Charlotte Hayes Harrison GRAPHIC DESIGNER

Tamlyn Wright PRODUCTION DESIGNER Baz Halpin PRODUCTION DESIGNER







SYD MEAD WILLIAM CAMERON MENZIES AWARD

SYD MEAD 1933-2019 VISUAL FUTURIST/CONCEPT ARTIST

Syd Mead was born in St. Paul, Minnesota, July 18, 1933, but spent only a few years there before moving to what would be the second of many homes throughout the western United States prior to graduating from high school in Colorado Springs, Colorado, in 1951. After serving a three-year enlistment in the U.S. Army, Syd entered the Art Center School in Los Angeles (now the Art Center College of Design, Pasadena) where he graduated with great distinction in June of 1959.

His career took off beginning at Ford Motor Company's Advanced Styling Studio in Detroit under the management of Elwood Engle and soon progressed to include a variety of assignments to illustrate books and catalogues for large corporate clients, including Philips Electronics, Allis Chalmers, United States Steel, Honda and many other major international clients. In 1970, he formed Syd Mead, Inc. and continued to expand his portfolio to include interior and exterior architectural renderings for such clients as InterContinental Hotels, 3D International, Harwood Taylor & Associates, Don Ghia, Gresham & Smith and the New York firm of Philip Koether Architects.

Syd provided concept and design work for a number of major international clients, including Sony, Minolta, Dentsu, Dyflex, Tiger, Seibu, Mitsukoshi, Bandai, NHK and Honda, as well as contributing to two Japanese film projects and the redesign of two Japanese toy icons, "The New Yamato" and all eight robot characters in the new *Turn A Gundam*



mobile suite series which are also seen as characters in television shows.

With transportation design as his first love, Syd seldom missed an opportunity to provide his unique blend of futurism and believability to those projects consisting of a vehicle that travels from "A" to "B." Whether designing monopods, show cars, luxury yachts, interiors of private 747's, or interplanetary vehicles, each received the same attention to detail and became part of a perfectly designed scenario. This scenario approach became a Syd Mead trademark and is evident in everything from concept cars for Ford Motor Company to his futuristic "Hypervans." This unique style and expertise earned him the Automotive Lifetime Achievement Award in 2017, voted on by his peers in the industry.

In 1979, the motion picture industry recognized his unique ability to "visualize" the future. His iconic work can be seen in feature films such as *Star Trek: The Motion Picture, Blade Runner, TRON, 2010, Short Circuit, Aliens, Time Cop, Johnny Mnemonic, Mission: Impossible III, Elysium* and most recently, *Blade Runner 2049.*

In February 1998, Syd Mead relocated his studio to Pasadena, California, where he continued to be involved in a variety of design projects. Syd published 12 books and a set of instructional DVD's, Techniques of Syd Mead, all of which have found their way into the studios of major corporations, students, designers and fans around the world. His career is documented in the film Visual Futurist which was produced and directed by Joaquin Montalvan and released in 2007. Most recently, he released the first volume of his autobiography, A Future Remembered, which joined The Movie Art of Syd Mead: Visual Futurist, and Sentury II as currently available publications about him and his work.

Mead attributed success in an astonishing range of creative activities to the premise that

imagination ... the idea, supersedes technique.
 "There are more people in the world who make things than there are people who think of things to make." –Syd Mead

To learn more about Syd Mead, visit www.sydmead.com.

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AMAZONSTUDIOS THANKS THE ART DIRECTORS GUILD

AND PROUDLY CONGRATULATES OUR NOMINEES



BILL GROOM

ONE HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES



DAVE BLASS

ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES



JONATHAN PAUL GREEN

HALF HOUR SINGLE-CAMERA SERIES



A MULTI-CAMERA SERIES

THE BIG BANG THEORY

John Sha Francoise Cherry-C Ann

THE COOL KIDS

Stephan C Chad Dell Jerie k

FAMILY REUNION

Aiyana Trotter PRODUCTION DESIGNER Lissette Schettini ASSISTANT ART DIRECTOR Daniel Maltese SET DESIGNER

Kristan Andrews PRODUCTION DESIGNER Sarah Palmrose ART DIRECTOR Allison Lopes ASSISTANT ART DIRECTOR

Chris Allison SET DESIGNER Hilary DeWaay GRAPHIC DESIGNER Britt Woods SET DECORATOR

Glenda Ro Conny Boettger-Ma Peter G

The Nominees EXCELLENCE IN PRODUCTION DESIGN FOR

affner	PRODUCTION DESIGNER
ohen	ART DIRECTOR
Shea	SET DECORATOR

Olson	PRODUCTION DESIGNER
linger	ASSISTANT ART DIRECTOR
Kelter	SET DECORATOR

2	Cabot McMullen	VISUAL CONSULTANT
R	Roya Parivar	SET DECORATOR

NO GOOD NICK

WILL & GRACE

ovello	PRODUCTION DESIGNER
arinos	ART DIRECTOR
Jurski	SET DECORATOR





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he Vominees EXCELLENCE IN PRODUCTION DESIGN FOR A ONE-HOUR CONTEMPORARY **SINGLE-CAMERA SERIES**

BIG LITTLE LIES

Austin Gorg SENIOR ART DIRECTOR

John Paino PRODUCTION DESIGNER

Mark Zuelzke Dean O'Dell Jeff Smith Sylvain Bombardier Barbara Aabaje Dwight Hendrickson

Dave Blass PRODUCTION DESIGNER SUPERVISING ART DIRECTOR ART DIRECTOR 1st ASSISTANT ART DIRECTOR 1ST ASSISTANT ART DIRECTOR 1ST ASSISTANT ART DIRECTOR 1st ASSISTANT ART DIRECTOR

Paul Greenberg 1st ASSISTANT ART DIRECTOR Pearlaming Cheung 1st ASSISTANT ART DIRECTOR Henry Fong Bartol Rendulic

"The Trials and Tribulations of Trying to Pee While Depressed," "And Salt the Earth Behind You"

Eric Jeon Michael Hersey

Kay Lee PRODUCTION DESIGNER ART DIRECTOR ART DIRECTOR

Kirby Feagan ASSISTANT ART DIRECTOR Lia Burton SET DESIGNER

THE HANDMAID'S TALE

Elisabeth Williams PRODUCTION DESIGNER Martha Sparrow ART DIRECTOR Jessica Marie Terry ASSISTANT ART DIRECTOR

Julia Callon ASSISTANT ART DIRECTOR Maryann Adas SET DESIGNER Dan Norton SET DESIGNER Sean Schoffield

THE UMBRELLA ACADEMY

Mark Worthington PRODUCTION DESIGNER **Mark Steel** ART DIRECTOR Guinevere Cheung ASSISTANT ART DIRECTOR

Wes Hottman ASSISTANT ART DIRECTOR Joanna Bush CONCEPT ILLUSTRATOR

Benjamin Nowicki Jason Perrine Amy Wells SET DECORATOR

GRAPHIC DESIGNER GRAPHIC ARTIST

THE BOYS

Leks Raamat 2ND ASSISTANT ART DIRECTOR 1ST ASSISTANT ART DIRECTOR Alex Lyons 1st ASSISTANT ART DIRECTOR 1st ASSISTANT ART DIRECTOR Anna Lupi 2ND ASSISTANT ART DIRECTOR

Adriana Bogaard 2ND ASSISTANT ART DIRECTOR Greg Aronowitz Joe Bower Melissa Morgan Brandon Langford Marty Lake Cheryl Dorsey

SCULPTOR KEY SCENIC ARTIST SCENIC ARTIST LEAD SCENIC ARTIST LEAD SCENIC ARTIST SET DECORATOR

EUPHORIA:

Kit Stolen ASSISTANT ART DIRECTOR

Keene Kopper Michelle Peters Adam Willis Alison Korth

SET DESIGNER GRAPHIC DESIGNER SET DECORATOR SFT DECORATOR

GRAPHIC DESIGNER

Theresa Shain Michelle Peters Robert Polko Rob Hepburn

GRAPHIC DESIGNER GRAPHIC DESIGNER ASSISTANT GRAPHIC DESIGNER SET DECORATOR

Brent McGillivray ASSISTANT ART DIRECTOR John Kim ASSISTANT ART DIRECTOR Shelby Lynn Black ASSISTANT ART DIRECTOR Makela Barnes ASSISTANT ART DIRECTOR

Ahn Mur Aleks Cameron Michael Madden Jim Lambie

ASSISTANT ART DIRECTOR ASSISTANT ART DIRECTOR SET DESIGNER SET DECORATOR



DREAMWORKS ANIMATION THANKS THE MEMBERS OF THE **ART DIRECTORS GUILD** AND CONGRATULATES OUR AWARD NOMINEES

DREAMWORKS OW TO TRAIN YOUR

THE HIDDEN WORLD

EXCELLENCE IN PRODUCTION DESIGN ANIMATED FILM

PIERRE-OLIVIER VINCENT PRODUCTION DESIGNER



The Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **A HALF-HOUR SINGLE-CAMERA SERIES**

Tyler B. Robinson PRODUCTION DESIGNER Eric Schoonover ART DIRECTOR Curtis Moore ASSISTANT ART DIRECTOR

Jonathan Paul Green PRODUCTION DESIGNER Joanna King ART DIRECTOR

Todd Fielsted PRODUCTION DESIGNER Valerie Green ART DIRECTOR Cate Bangs SET DESIGNER

Ian Phillips PRODUCTION DESIGNER Adam Rowe ART DIRECTOR Camille Bratkowski SET DESIGNER

Michael Bricker PRODUCTION DESIGNER John Cox ART DIRECTOR

BARRY

Kenneth Larson SET DESIGNER Cris Shapan GRAPHIC DESIGNER Rachael Ferrara SET DECORATOR

FLEABAG

Rosalind Boulton STANDBY ART DIRECTOR Lucy Gardetto SET DECORATOR

GLOW

Morgan Lindsey Price SET DESIGNER Vanessa Riegel GRAPHIC DESIGNER Cynthia Slagter SET DECORATOR

THE GOOD PLACE

Graham Ratliff GRAPHIC DESIGNER Kim Wanop SET DECORATOR

RUSSIAN DOLL

Emma Stensaas GRAPHIC DESIGNER Jessica Petruccelli SET DECORATOR







STEPHEN MYLES BERGER SDMM LIFETIME ACHIEVEMENT AWARD

SET DESIGNER/ART DIRECTOR

Stephen Myles Berger comes from a family of talented entertainment Art Directors. His father, Ralph Berger, was an RKO Art Director, Desilu television pioneer and a member of the Cinemagundi Club, forerunner of today's Art Directors Guild. Both Stephen and his brother Richard have been members of the Guild since the early '60s. Stephen's education began by going to work with his father. He studied at Chouinard Art Institute and the University of Southern California.

Stephen is best known for his work in theme parks around the world and on films such as

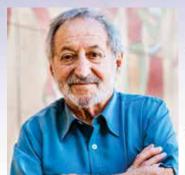
The Sunshine Boys, Basic Instinct and Robin Hood: Men in Tights. Berger's illustrious career spans five decades and has earned him international acclaim.

Stephen's artistic abilities have traversed television, film and theme parks for the last half century. Those who have had the chance to work with him, enjoy his energy, enthusiasm and skill. Stephen is known for his remarkable speed in turning out the drawings for construction and being a team player who is always willing to give back to the community. He is an excellent storyteller of the years growing up on sets throughout Los Angeles.

His list of television credits reads like the Stephen is affiliated with Academy of history of the entertainment industry over Motion Picture Arts and Sciences (AMPAS), the past 50 years, including Scandal, Malcolm Academy of Television Arts & Sciences in the Middle, Desperate Housewives, Wonder (ATAS) and International Association of Woman, MacGyver, Hawaii Five-O, CHiPS, Amusement Parks and Attractions. The Amazing Spider-Man, China Beach and Serpico. His numerous film credits include Stephen has five children, Robert, Gary, The Way We Were, For Pete's Sake, The New Romi, Kristine and Myles. He lives in Pacific Adventures of Pippi Longstocking, Silent Palisades with his wife Tomoko and Myles. Movie, The Missouri Breaks, The Master Gunfighter, The Bad News Bears in Breaking Training.

Stephen's talents transitioned to awardwinning designs of numerous theme parks around the globe, including The Phoenix Project, Universal Studios Theme Parks in Los Angeles, Orlando and Japan; Magic Mountain in California; Motiongate Theme Park in Dubai; MGM/Disney Studios in Orlando; Sama World Theme Park in Kuala Lumpur, Malaysia; and Six Flags Over Mid-America in St. Louis.





JOE ALVES AD LIFETIME ACHIEVEMENT AWARD

DIRECTOR/PRODUCTION DESIGNER

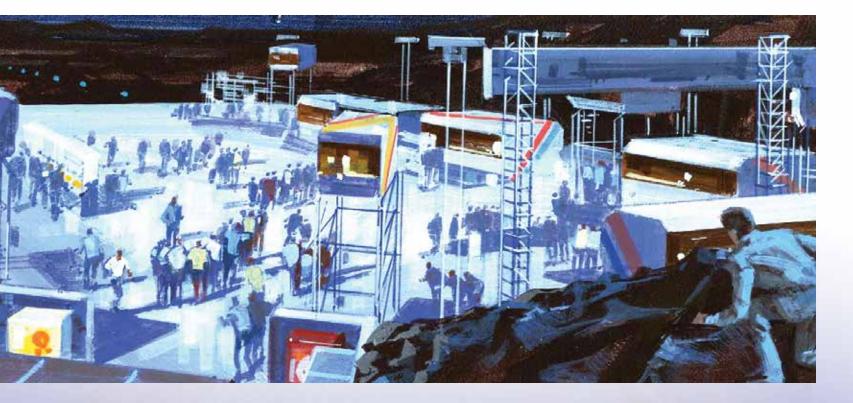
Joe Alves was born in San Leandro, California, in 1936. Educated in art, architecture, drama and motion picture design, Joe was recruited by Disney Studios' animated special effects department right out of school. He later moved to Universal Studios' art department where he moved through the ranks as a Set Designer, Art Director, and Production Designer. In his early years at Universal, he had the opportunity to work with such legends as Stanley Kramer and Alfred Hitchcock.

As a young 19-year-old Disney assistant animator, he was assigned to the 1956 MGM classic, drawing the ID for Forbidden Planet and the thorns in Sleeping Beauty. His confidence and creative growth were nurtured by many challenging television and

feature film experiences, such as Hitchcock's Torn Curtain and Rod Serling's Night Gallery. Free Jack and Geronimo are all productions masterfully designed by Alves' imagination and talents.

Alves has designed three features for Steven Spielberg: The Sugarland Express, Jaws, and Close Encounters of the Third Kind. He designed the three mechanical sharks for Jaws, with mechanical effects man Robert Mattey supervising their physical construction in California. Alves worked on Jaws 2 in 1978 as both Production Designer and as second unit director. Alves directed Jaws 3-D in 1983.

Alves started on Jaws, before a finished script, a director, or even a green light from Universal Studios. The Zanuck/Brown Company sent him the galley sheets of the yet-



out to attend film conventions, as well as lecture at film studies events. Alves makes his home in Woodland Hills, California, with his wife Jerri. SHARKS P.U.V. BRODY SHOOTING BRODY ON MAST SHOOTING 248 AT SHARK OVER BRODY SHOOTING AT SHARK

to-be-published bestselling novel and asked him to do large concept sketches of the shark action in the book. Joe researched and after a long search, found Robert Mattey, a retired special effects person from Disney that said he could do it. Joe was responsible for the look and action of the shark. Joe, as Production Designer, also designed the sets and scouted the locations finding Martha's Vineyard ideal for the film. Joe was on the set whenever the shark was used. He also sat with Spielberg and sketched the storyboards for the third act and was the second unit director (uncredited). Between Jaws movies, Joe joined Steven Spielberg in the making of Close Encounters of the Third Kind. They had originally worked together on Night Gallery and Spielberg's first feature film, The Sugarland Express. Mr. Alves was an innovator and advocate for in-camera practical and visual effects solutions. A 64-year career that transverses analog-to-digital filmmaking, his design leadership on Close Encounters and Jaws are both analog examples of how to walk through the fires of adversity in order to meet the challenges inherent in pre-digital filmmaking. The model of New York that he created for John Carpenter's 1981 Escape from New York has been described as "memorably derelict." Other film credits include Starman and Everybody's All-American. A true veteran of Hollywood's studio system, Alves is a master artist, Art Director, Production Designer, producer and director. He has been nominated for one Academy Award, Production Design for Close Encounters of the Third Kind, and won the British BAFTA Award for Close Encounters of the Third Kind. After retiring from directing and Production Design in 2000, he has continued to be sought

UNIVERSAL STUDIOS ART DEPARTMENTS

PROUDLY CONGRATULATE THE

24TH ANNUAL ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS NOMINEES



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Lisa Leung GRAPHIC DESIGNER

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ROLAND ANDERSON HALL OF FAME INDUCTEES

STEPHEN MYLES BER ADG LIFETIME ACHIEVEMENT AWARD

BILL CREBER HALL OF FAME INDUCTEES **JACK JOHNSON** ADG LIFETIME ACHIEVEMENT AWARD

CHUCK LORRE OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY AWARD

SYD MEAD WILLIAM CAMERON MENZIES AWARD

DENIS OLSEN ADG LIFETIME ACHIEVEMENT AWARD



ne Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **A ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES**

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Andrew L. Jones PRODUCTION DESIGNER Jeff Wisniewski ART DIRECTOR Michael Manson SUPERVISING ART DIRECTOR John Lord Booth III ART DIRECTOR Sarah Delucchi ART DIRECTOR Sarah Forrest SET DESIGNER David Chow SET DESIGNER Mike Stassi SET DESIGNER Julien Pougnier SET DESIGNER David Moreau SET DESIGNER

THE MARVELOUS MRS. MAISEL



GAME OF THRONES

Kieran Belshaw CONCEPT ARTIST Grace-Anna Hay JUNIOR DRAUGHTSMAN Philipp Scherer CONCEPT ARTIST Daniel Blackmore CONCEPT ARTIST Ulrich Zeidler CONCEPT ARTIST Jessica Sinclair CONCEPT ARTIST Rhignnon Fraser GRAPHIC DESIGNER David Packard SCENIC ARTIST Thomas Kirkwood SCENIC ARTIST Rob Cameron SET DECORATOR

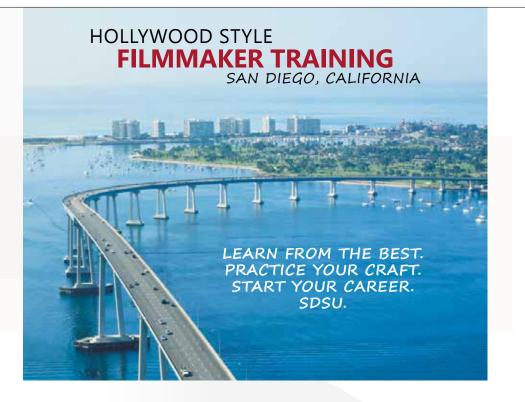
Jim Stanes GRAPHIC DESIGNER

THE MANDALORIAN

Michael Epstein GRAPHIC ARTIST Seth Engstrom CONCEPT ARTIST Fabian Lacey CONCEPT ARTIST Manuel Plank-Jorge CONCEPT ARTIST Jason Mahakian MODEL MAKER Dave Lowery STORYBOARD ARTIST David Duncan STORYBOARD ARTIST Phillip Norwood STORYBOARD ARTIST Amanda Serino SET DECORATOR

Bill Groom PRODUCTION DESIGNER Neil Prince SUPERVISING ART DIRECTOR Jan Jericho ART DIRECTOR Ellen Christiansen SET DECORATOR





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Marco Furbatto ASSISTANT ART DIRECTOR Massimo Pauletto ASSISTANT ART DIRECTOR Dario Nolè SET DESIGNER Silvia Colafranceschi SET DESIGNER Marco Torresin ILLUSTRATOR

DEADWOOD: THE MOVIE

Maria Caso	PRODUCTION DESIGNER
David Potts	ART DIRECTOR
Jason Garner	ART DIRECTOR
Jeff Ozimek	SET DESIGNER

FOSSE/VERDON

Alex DiGerlando PRODUCTION DESIGNER Anu Schwartz SUPERVISING ART DIRECTOR Julia Heymans ART DIRECTOR Blythe R.D. Quinlan SET DESIGNER Jonathan Mosca SET DESIGNER Jeremy W. Foil SET DESIGNER Abby J. Smith SET DESIGNER

Ryan Heck SET DESIGNER Andrea Burrell GRAPHIC DESIGNER Holly Watson GRAPHIC DESIGNER Jeremy Wong GRAPHIC DESIGNER Patrick Campbell STORYBOARD ARTIST Alex Gorodetsky SCENIC ARTIST Brian Lynch SCENIC ARTIST

BLACK MIRROR

Aline Leonello ASSISTANT ART DIRECTOR Gabriel Garcia ASSISTANT ART DIRECTOR Izabel Rainer GRAPHIC DESIGNER

CATCH-22

Emanuele Pellegrino MODEL MAKER David Orlandelli STORYBOARD ARTIST Silvia Fontana GRAPHIC ARTIST Anna Pinnock SET DECORATOR Alessanda Querzola SET DECORATOR

CHERNOBYL

Anita Dhillon GRAPHIC DESIGNER Tomas Jankauskas GRAPHIC ARTIST Claire Levinson Gendler SET DECORATOR

Elo Soode CONCEPT ARTIST Neil Floyd GRAPHIC DESIGNER

Robert Broadfoot SET DESIGNER Craig Ruda GRAPHIC ARTIST Brent Cottrell-Mannon SET DECORATOR

Quang Nguyen SCENIC ARTIST Jay Hendrickx SCENIC ARTIST Tim Tranzillo SCENIC ARTIST Katherine Rondeau SCENIC ARTIST Ron Gottschalk SCENIC ARTIST Anne Marie Ryan SCENIC ARTIST Lydia Marks SET DECORATOR







DENIS OLSEN STG LIFETIME ACHIEVEMENT AWARD

SCENIC ARTIST

Denis Olsen has been an artist his entire life, a prolific artist in movies, television, theater and commercials.

His first public recognition was in 1965 when he earned the first National Award which brought the National Gold Medal and a Gold Key to Corona del Mar High School. At the time, that high school had been newly constructed, and Denis was in the third graduating class.

He opened "Rembrandt Studios" on Marine Avenue on Balboa Island while in high school during the summer. Denis was 15 years old and was determined to sell his artwork on handpainted T-shirts. His mother drove him to a sign shop to buy a used airbrush and a small air

compressor and to JC Penney to buy T-shirts and sweatshirts. He had his T-shirt shop open every summer throughout high school and during the winter.

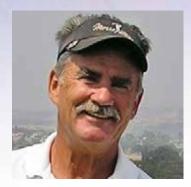
After high school, he was accepted to Chouinard School of Art and attended for two years. In 1967, Denis' grandfather, Bo Roos, gave him a unique and adventurous gift: a trip around the world, which lasted a year and a half. While in Paris, he studied art and French at Sorbonne. He also attended Los Angeles City College and Los Angeles Trade Tech.

Olsen began his career as an Art Director at KCOP (Channel 13) where he was the Art Director responsible for sales promotion, ads and layouts for TV Guide and TV Times for one year, followed by five years at CBS as the Staff Scenic Artist responsible for all portraits, signs, shows, including The Carol Burnett Show, The graphics and special assignments for all shows Sonny & Cher Comedy Hour, The Smothers Bros. Show, Rowan & Martin's Laugh-In and Cher. appearing on stage at CBS-TV, including all He also worked on projects for Disney World game shows and specials. and Disneyland, Epcot, Tokyo Disneyland, Marineland, Universal Studios Tours and Six He worked for various studios and other Flags Magic Mountain. entertainment companies for more than 40

years, including Superior Backings as a scenic and sign painter, The Walt Disney Studios in Olsen is credited for creating some of the entertainment development, Warner Bros. stunning Las Vegas show sets, including the Studios in their scenic department and J.C. MGM Grand stage, Folies Bergère, David Backings Corp. as the leadman on backdrops Copperfield and Siegfried & Roy. and special artwork for movies, television, theater and commercials. Olsen's career also Olsen was curator at the ADG's Gallery 800 in included countless productions at 20th Century North Hollywood, retiring in 2017. He created Fox, MGM Studios, KNXT and CBS-TV. over 40 art exhibits highlighting personal artwork of members of the ADG. He also served on the ADG Executive Board for several years. His numerous film credits include Ghostbusters,

Rocky 2 & 3, The Muppet Movie, Romancing the Stone, Mr. Mom, Star Trek 2 & 3, Johnny Denis, an avid motorcycle enthusiast, has Dangerously and Poltergeist, among many others. attended the annual Sturgis Motorcycle Rally His TV credits include All in the Family, Soap, regularly. He is probably making plans for the *Three's Company, One Day at a Time, The Mary* August pilgrimage right now. *Tyler Moore Show* and *Fame*. In addition to his set work on the Emmys[®] and the Oscars[®], Olsen's Denis lives in Burbank, CA, with his wife talents have graced several television variety Monica.







JACK JOHNSON IMA LIFETIME ACHIEVEMENT AWARD

ILLUSTRATOR/ART DIRECTOR

Jack Johnson grew up near Indianapolis, Indiana, and the Lake Michigan shore. He attended the school of architecture at the University of Michigan and spent two years in air intelligence aboard the USS Hornet in the South Pacific. Jack then received his BPA from Art Center College in Los Angeles, CA.

The next 12 years were spent as an Advertising Art Director for the firms of Foote, Cone & Belding and J. Walter Thompson.

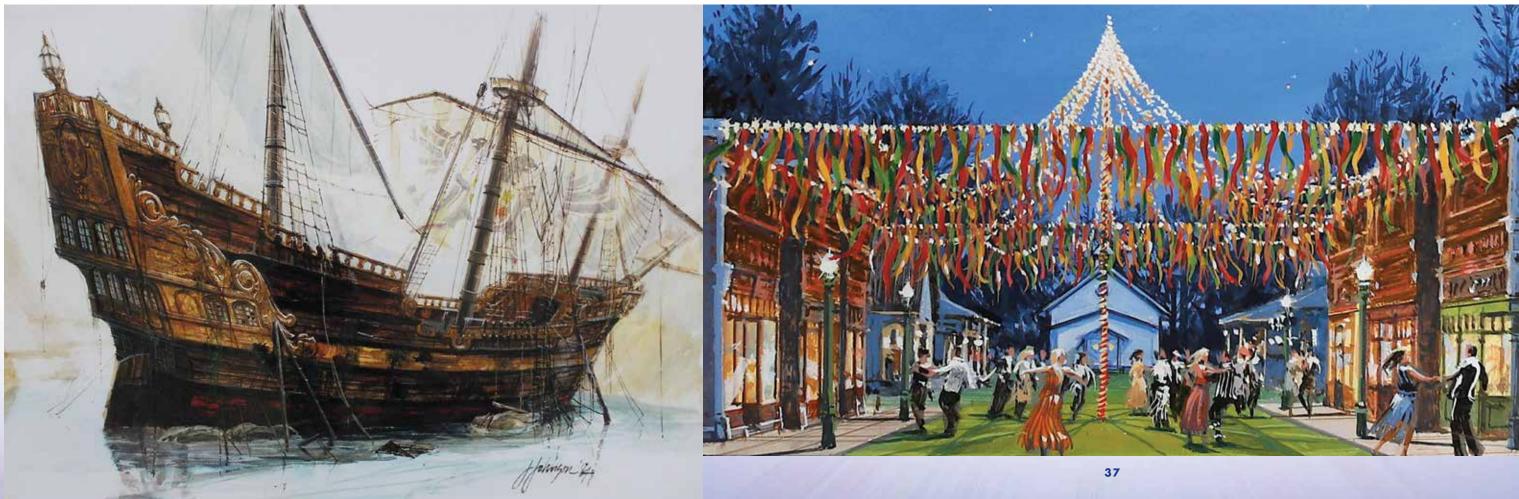
A friend introduced him to the idea of illustrating for movies. As a film illustrator,

he read movie scripts to get a feel for the production. Then, after many doodles and a lot of research, he drew and painted designs for the sets, including colors, scale and position. Once his concepts were approved, he painted a final large set design in gouache, oil or watercolor before they were built. He was so successful that he became the first film illustrator to be invited to be a member of the Academy of Motion Picture Arts and Sciences.

Jack has worked in the motion picture industry as a Production Illustrator, Conceptual Artist or Art Director on more than 60 features, including such hit films as Goonies, Edward Scissorhands, Toys, Jurassic Park III, Pleasantville, Big Fish, The Perfect Storm, Jerry National Watercolor Society, American Maguire, Independence Day, Beetlejuice, Ace Watercolor Society, California Art Club and Ventura: When Nature Calls, The Accidental the Arts for the Parks top 100 competition. He Tourist, The Color Purple, and Star Trek: The is a member of the California Art Club and is a Motion Picture, and many others. signature member of the National Watercolor Society and the American Watercolor Society. He is invited to many nostalgia-based You can see his artwork at artjack.org.

conventions to share stories about the 1985 smash hit, The Goonies. Set in Astoria, OR, He has lived the past 21 years on a ranch in the film follows a group of young misfits who the Paso Robles/Cambria area of the Central discover an ancient map and set out on a quest Coast of California. to find a legendary pirate's long-lost treasure. He began his work on the film using just two poorly angled polaroid pictures to create the illustrations. He continued working in Astoria on Short Circuit and Kindergarten Cop.

Jack has also won national acclaim for his personal artwork which has been featured in traveling exhibitions throughout California and the nation. He has won awards in numerous regional and national shows, including the



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1917 EXCELLENCE IN PRODUCTION DESIGN (PERIOD FEATURE FILM)

Production Designer: Dennis Gassner

JS **EXCELLENCE IN PRODUCTION DESIGN** (CONTEMPORARY FEATURE FILM)

Production Designer: Ruth De Jong



UT/

We proudly congratulate our

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NOMINEES

FANTASY FILM

MALEFICENT: MISTRESS OF EVIL Production Designer: **Patrick Tatopoulos**

CONTEMPORARY FILM

JOHN WICK: CHAPTER 3 - PARABELLUM Production Designer:

Kevin Kavanaugh

ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

A SERIES OF UNFORTUNATE EVENTS: "PENULTIMATE PERIL: PART 1"

Production Designer: **Bo Welch**

Los Angeles New York

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TELEVISION MOVIE OR LIMITED SERIES

FOSSE/VERDON Production Designer:

Alex DiGerlando

HALF HOUR SINGLE-CAMERA SERIES

GLOW: "UP, UP, UP" Production Designer:

Todd Fjelsted

SHORT FORMAT: WEB SERIES, MUSIC VIDEO OR COMMERCIAL

MEDMEN: "THE NEW NORMAL" Production Designer:

James Chinlund

PORTAL FROM FACEBOOK: A VERY MUPPET PORTAL LAUNCH Production Designer:

Alex DiGerlando

Nashville

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The Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **A CONTEMPORARY FEATURE FILM**

A BEAUTIFUL DAY IN THE NEIGHBORHOOD

Jade Healy PRODUCTION DESIGNER Greg Weimerskirch ART DIRECTOR Gary Kosko ART DIRECTOR Corey Sweazen ASSISTANT ART DIRECTOR Adele Plauche SET DESIGNER

JOHN WICK: CHAPTER 3 - PARABELLUM

Kevin M. Kavanaugh PRODUCTION DESIGNER Naaman Marshall ART DIRECTOR Katya Blumenberg ASSISTANT ART DIRECTOR

Chris Shriver SUPERVISING ART DIRECTOR Ian Bailie ART DIRECTOR - MOROCCO UNIT Ryan Heck ASSISTANT ART DIRECTOR

Sarah Contant SET DESIGNER Scott Lukowski CONCEPT ARTIST Sebastian Meyer CONCEPT ARTIST

David Crank PRODUCTION DESIGNER Jeremy Woodward ART DIRECTOR Chantal Birdsong SET DESIGNER

Lee Ha-Jun PRODUCTION DESIGNER Mo So Ra ART DIRECTOR Lim Se Jin ART DIRECTOR Yu Ki Eun SET DESIGNER Yoon Mee Kyong SET DESIGNER

Jo So Ye SET DESIGNER Seo Hyo Won SET DESIGNER Jeon Ji Hyun SET DESIGNER Kim Bo Mi SET DESIGNER Choi Hye Young SET DESIGNER

Ruth De Jong PRODUCTION DESIGNER Cara Brower ART DIRECTOR Joel Waldrep GRAPHIC DESIGNER Jim Hewitt SET DESIGNER Glorig Shih ILLUSTRATOR

Craig Shoji CONCEPT ARTIST Joanna Bush CONCEPT ARTIST Brad Towell GRAPHIC DESIGNER Jason Millet STORYBOARD ARTIST Merissa Lombardo SET DECORATOR

Robert Pyzocha ASSISTANT ART DIRECTOR Lauren Rockman ASSISTANT ART DIRECTOR Clint Wallace LEAD SET DESIGNER

William Hopper GRAPHIC ARTIST Alex Nice ILLUSTRATOR David Swayze ILLUSTRATOR Christian Scheurer ILLUSTRATOR Todd Lemmons-Harris STORYBOARD ARTIST David Schlesinger SET DECORATOR

Letizia Santucci SET DECORATOR - MOROCCO UNIT

KNIVES OUT

Megan Blake GRAPHIC DESIGNER David Schlesinger SET DECORATOR

PARASITE

Park So Ra SET DESIGNER Lee Bo Hae SET DESIGNER Cho Won Woo SET DECORATOR Han Ga Ram SET DECORATOR Cho Hee SET DECORATOR

US

Eric Yamamoto STORYBOARD ARTIST Jim Katranis SCENIC ARTIST Tina Charad GRAPHIC ARTIST Florencia Martin SET DECORATOR



WE PROUDLY CONGRATULATE **OUR CLIENTS**

RICK CARTER

Nominees for Excellence in Production Design for a Feature Film: Fantasy Film STAR WARS: THE RISE OF SKYWALKER

DENNIS GASSNER

Nominees for Excellence in Production Design for a Feature Film: Period Film 1917

KEVIN JENKINS

Nominees for Excellence in Production Design for a Feature Film: Fantasy Film STAR WARS: THE RISE OF SKYWALKER

BILL GROOM

Nominees For Excellence in Production Design for Television are: **One-hour Period or Fantasy Single-Camera Series** THE MARVELOUS MRS. MAISEL: "EP. 305, EP. 308"

ANDREW L. JONES

Nominees for Excellence in Production Design for Television are: **One-Hour Period or Fantasy Single-Camera Series** THE MANDALORIAN: "CHAPTER ONE"



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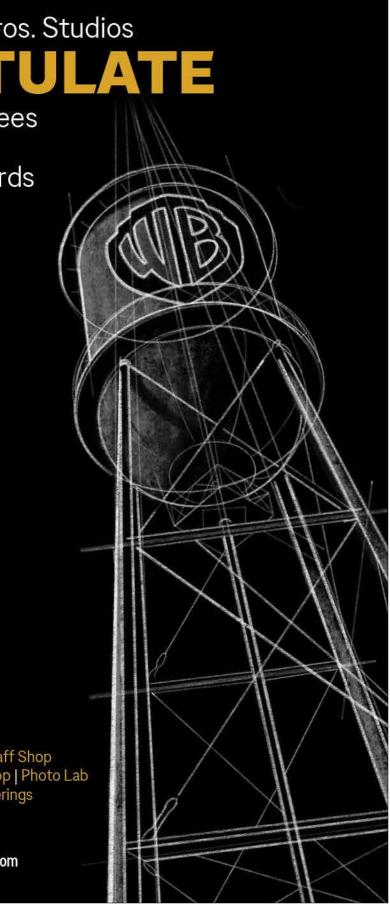


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CHUCK LORRE OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY

WRITER/CREATOR/EXECUTIVE PRODUCER

The Art Directors Guild is thrilled to have the opportunity to honor the achievements of Chuck Lorre 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 legacy which includes some of the most successful television shows of our time. It is with great pleasure that we celebrate Chuck Lorre here tonight. Leonard: "You are not Isaac Newton." Sheldon: "No, no, that's true. Gravity would have been apparent to me without the apple."

Chuck Lorre is a prolific television writer and producer, having created, executive produced or written more than 1,000 episodes of television spanning the past three decades. Lorre co-created and serves as executive producer of four series currently on the air, including the acclaimed, award-winning comedies Young Sheldon and *Mom*, as well as the recently launched *Bob* \clubsuit Abishola, all for CBS, and he created/executive produces the Golden Globe® Award-winning comedy The Kominsky Method, which stars Michael Douglas and Alan Arkin, for Netflix.

Lorre also co-created and executive produced the global blockbuster comedy The Big Bang Theory, which concluded its highly successful 12-season run in May 2019 after 279 episodes, finishing as the longest-running multi-camera comedy in television history. He also co-created/executive produced the comedy Disjointed, starring Academy Award[®] and Emmy[®] winner Kathy Bates, for Netflix. He previously was executive producer of the hit comedy Mike & Molly and

co-created/executive produced the long-running hit comedy Two and a Half Men. Before that, he created hits such as Cybill, Dharma & Greg and Grace Under Fire, and also served as co-executive producer on Roseanne.

Lorre got his start as a guitarist/singer, touring the country and writing pop songs, including Debbie Harry's Top 40 hit "French Kissin' in the USA." After more than a decade on the road, Lorre turned his attention to television. He began writing animation scripts for DIC and Marvel Productions, as well as writing and producing the themes and scores for several animated series, including Teenage Mutant Ninja Turtles.

A spec primetime script soon led to freelance work on the syndicated comedy Charles in Charge and, eventually, to a staff job on My Two Dads. Lorre's big break came in 1991, when he became a supervising producer, and later, a co-executive producer on the groundbreaking comedy Roseanne.

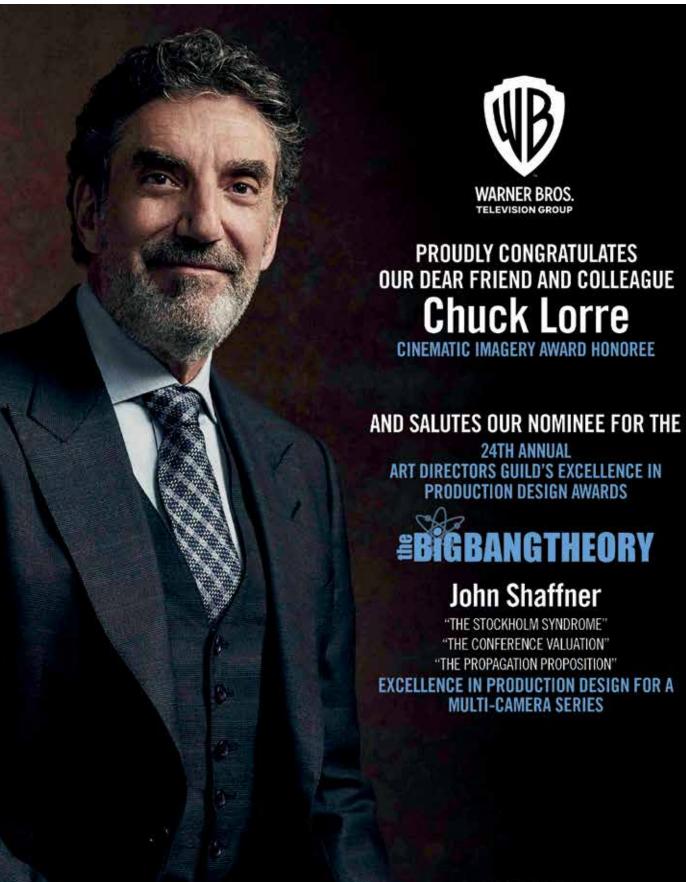
Lorre won the BMI Crystal Award for co-writing the Two and a Half Men theme song, was named an honorary member of the Royal Canadian Institute for the Advancement of Science for his work on The Big Bang Theory and received the David Angell Humanitarian Award on behalf of the American Screenwriters Association for demonstrating charitable efforts at the Venice (Calif.) Family Clinic. In 2009, Lorre received the NATPE Brandon Tartikoff Legacy Award, was named Television Showman of the Year at the 46th Annual ICG Publicists Awards Ceremony and was honored with a star on the Hollywood Walk of Fame. In 2012, he was inducted into the Television Academy Hall of Fame, and in 2016, he was inducted into the NAB (National Association of Broadcasters) Hall of Fame.

In 2015, Lorre established The Big Bang Theory fall 2019, TCLFF partnered with DonorsChoose Scholarship Endowment at UCLA to support .org, contributing more than \$200,000 to support undergraduate students in need of financial aid public school teacher STEM projects for middle who are pursuing their higher education in the school students across the United States. fields of science, technology, engineering and mathematics (STEM). With an initial donation Lorre has become known for expressing his from The Chuck Lorre Family Foundation thoughts and views through personal messages (TCLFF) combined with gifts from nearly 80 in the split-second vanity cards which appear at the end of his shows. Select cards were compiled people associated with The Big Bang Theoryincluding producers, cast and crew-plus into a book, released in 2012, titled What contributions from other industry partners and Doesn't Kill Us Makes Us Bitter. All of Lorre's leaders in the years since, The Big Bang Theory proceeds from the sale of the book benefit many Scholarship Endowment has raised more than healthcare-related charities and educational \$5.5 million and now funds 10 scholarships efforts, including the Venice Family Clinicper year. The endowment's initial class of 20 the largest free medical clinic in the country scholars graduated in 2019 from UCLA. In dedicated to providing free, quality healthcare March 2019, in honor of the end of the series, to people in need. TCLFF announced the establishment of *The Big* Bang Theory Graduate School Fund. This fund Also, he previously established the Robert Levine provides four-year scholarships of up to \$15,000 Family Health Center, named for his father. For per year exclusively for graduating TBBT/ his charity work, Lorre has been honored with the UCLA scholars who will be continuing their Silver Circle Humanitarian Award. STEM education in graduate school within the University of California system. TBBT/UCLA graduating scholars who pursue their graduate studies outside of the UC system are eligible for a one-time grant of \$15,000.

In September 2018, continuing its commitment to fund innovative efforts in STEM education, TCLFF announced the creation of a new grant program-The Young Sheldon Stem Initiative-inspired by the hit comedy series Young Sheldon. The program was created to foster excitement for learning in the fields of STEM, specifically in support of our nation's public schools, teachers and students. Lorre enrolled fellow Young Sheldon executive producers Steven Molaro and Jim Parsons, Warner Bros. Television Group and CBS to co-fund two-year educational grants totaling more than \$600,000 which are awarded to 19 select elementary, middle and high schools in Southern California, where the show is produced, and East Texas, where the show is set. In honor of the Young Sheldon season three premiere in



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Jonathan Paul Green



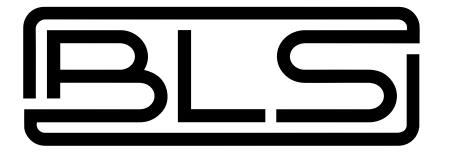
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The Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **AN ANIMATED FEATURE FILM**

PRODUCTION DESIGNER Michael Giaimo CO-PRODUCTION DESIGNER Lisa Keene ART DIRECTOR - ENVIRONMENTS David Womersley

HOW TO TRAIN YOUR DRAGON: THE HIDDEN WORLD

SUPERVISING ART DIRECTOR Vlad Bing ASSISTANT ART DIRECTOR Arielle Ness-Cohn

PRODUCTION DESIGNER Bob Pauley CHARACTERS ART DIRECTOR Albert Lozano SETS ART DIRECTOR Daniel Holland SHADING ART DIRECTOR Laura Phillips GRAPHICS ART DIRECTOR Craig Foster LIGHTING ART DIRECTOR John Lee

ABOMINABLE

PRODUCTION DESIGNER Max Boas ART DIRECTOR Paul Duncan

FROZEN II

PRODUCTION DESIGNER Pierre-Olivier Vincent

THE LION KING

PRODUCTION DESIGNER James Chinlund

- ART DIRECTOR Tad Davis
- SET DESIGNER Chris Sanford

TOY STORY 4







ROLAND ANDERSON 1903-1989 ART DIRECTOR

Roland Anderson was one of the most successful Art Directors working at Paramount during Hollywood's Golden Age. He helped create the luxurious, Art Deco-influenced style that characterizes the studio's productions from the late twenties to the early fifties, receiving in the process, 15 Academy Award nominations, although never winning an Oscar.

Born in Everett, Massachusetts, to Alvah and Sadie Anderson, he was initially hired as a sketch artist in the Paramount art department in the 1920s, and worked there until his retirement in 1969. The studio's Supervising Art Director Hans Dreier was more involved in the Production Design of individual films than Cedric Gibbons, his equivalent at MGM, but Dreier's associates were given considerable

freedom to create their own designs for the films they were assigned, and many developed a personal style within the limits set by Dreier. Anderson's first Oscar nomination was for his very first film, A Farewell to Arms (1933), director Frank Borzage's interpretation of Ernest Hemingway's World War I novel. Anderson managed to design historical settings in a uniquely Hollywood fashion, a mixture of modern influences with period details, both real and imagined.

Anderson became director Cecil B. DeMille's favorite designer in the early 1930s, and they worked together intermittently for nearly two decades. Their collaboration began with the classic *Cleopatra* (1934), one of Anderson's earliest assignments. What the film's designs lack in historical authenticity are made up for by a brilliant Art Deco interpretation of Egyptian motifs.



It was an auspicious beginning to an extraordinary Bob Hope and Jane Russell, and Will Penny (1967). collaboration that would include several other His final Oscar nominations came in 1963, when landmark DeMille productions: The Plainsman he was nominated for his work on both the black-(1936), The Buccaneer (1938), Union Pacific (1939), and-white film Love with the Proper Stranger and North West Mounted Police (1940) and Reap the the color production Come Blow Your Horn. This Wild Wind (1942). Anderson's sets are an integral was the third time that Anderson had been honored part of each film, capturing perfectly the elements with two nominations in one year. of each story. The last film of this collaboration, the pirate melodrama Reap the Wild Wind, is unique He was a founding member of the Society of Motion for its use of color photography and its underwater Picture Art Directors, and a longtime member of scenes which include a famous battle with a giant the Academy of Motion Picture Arts and Sciences. squid. It is probably Anderson's most varied film. In the end, however, it will be for his imaginative collaborations with Cecil B. DeMille in the 1930s Throughout the 1930s, no doubt influenced by his and 1940s that Roland Anderson will be best success with Cleopatra, Anderson was assigned remembered.

mainly to historical epics and foreign adventures. His most extraordinary designs in that era were created for The Lives of a Bengal Lancer (1935), directed by Henry Hathaway. The Paramount backlot stood in for the exotic Indian settings (augmented by some location footage for a few exterior shots), his designs creating an imaginary East with their evocative images.

In the 1940s, Anderson worked in a wider variety of genres, displaying a talent for modern, urban American settings as demonstrated in several romantic comedies: Billy Wilder's The Major and the Minor (1942) with Ginger Rogers, Take a Letter, Darling (1942), and one classic film noir, The Big Clock (1948). All, typically, show Anderson's wellestablished influences: Art Deco, Moderne, and Art Nouveau. One of the most interesting motion pictures Anderson worked on in this era is The Great Gatsby (1949), perhaps the definitive version of F. Scott Fitzgerald's novel, providing Anderson with the opportunity to create an opulent world of taste and fantasies.

When Hans Dreier retired from Paramount in 1950, he was succeeded by Hal Pereira whose influences were more contemporary and more American than the German-born Dreier's. Pereira encouraged a less opulent, more modern approach to Production Design among his Art Directors. Anderson did not thrive under Pereira's leadership and, while remaining employed by Paramount, he worked infrequently during the next two decades. Still, he did work on one of the best designed and conceived films of the early 1960s, Blake Edwards' adaptation of Truman Capote's novella Breakfast at Tiffany's (1961), a colorful, richly textured portrait of an imaginary Greenwich Village and its bohemian artists.

During his career-long tenure at Paramount, Anderson designed more than 90 films, including classics such as Holiday Inn (1942) with Bing Crosby, Road to Utopia (1946), Son of Paleface (1952) with



HBO CONGRATULATES all of our 24th Annual ART DIRECTORS GUILD AWARDS NOMINEES







HALF-HOUR **SINGLE-CAMERA SERIES**

Tyler B. Robinson, Production Designer "ronny/lily"

BIG LITTLE LIES

ONE-HOUR CONTEMPORARY SINGLE-CAMERA SERIES

John Paino, Production Designer "What Have They Done?" "The Bad Mother" "I Want to Know"

CHERNOBYL

TELEVISION MOVIE OR LIMITED SERIES

Luke Hull, Production Designer

DEADWOOD THE MOVIE

TELEVISION MOVIE OR LIMITED SERIES

Maria Caso, Production Designer

euphoria

ONE-HOUR CONTEMPORARY SINGLE-CAMERA SERIES

Kay Lee, Production Designer "The Trials and Tribulations of Trying to Pee While Depressed" "And Salt the Earth Behind You"

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EUPHORIA



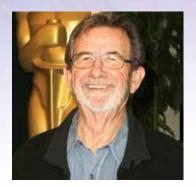
GAME OF HRONES

ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

Deborah Riley, Production Designer "The Bells"

Thank you, ADG members, for our 6 NOMINATIONS and for your recognition.







BILL CREBER HALL OF FAME INDUCTEE

WILLIAM CREBER 1931-2019 PRODUCTION DESIGNER

Production Designer Bill Creber, a former president of the Art Directors Guild and longtime member of its Executive Board, was nominated for three Academy Awards and an Emmy, and has been honored repeatedly for his astonishing body of work on many of Hollywood's most memorable and visually exciting films.

Born in Los Angeles, the second of three sons of Lewis Creber, himself a successful Art Director at Fox in the 1930s and '40s whose credits included *State Fair* (1945), several Charlie Chan movies and all nine seasons of CBS' *Perry Mason*. Bill said that his earliest recollection of being on a set was when he was 5 and his dad was working in the Malibu hills on a Ritz Brothers movie. He attended Louis Pasteur Junior High School, Hamilton High School and then Santa Monica City College, where he majored in prearchitecture. In 1951, he enlisted in the U.S. Navy and served for four years. "When I got out, I had been retrained in electronics," he told the Los Angeles Times in 2003. "By then I was married, and my dad kept saying, 'Before you go to [work] at Hughes Aircraft, you should call Fox and see if there is an opening? A couple of weeks later, I got a phone call from the chief draftsman offering me a job as an apprentice Set Designer. It was pretty good pay compared to anything else at the time. The minute I was there, I had kind of an affinity for it. You were able to go from the drafting room onto the sets and watch the directors work in the shadows."

Bill got a big break in 1960 when Supervising Art Director Jack Martin Smith promoted him



to an assistant to work with Herman Blumenthal Art Directors Guild Award. He designed the on Irwin Allen's Voyage to the Bottom of the facades at Universal Studios Orlando, and he Sea. Later, Allen selected the young assistant helped redesign the Universal Studios Los to design the 1964-'68 ABC television series Angeles backlot after it had been damaged in based on that film. Bill redesigned the Seaview a fire. submarine and created its futuristic "flying sub." Bill received the Richard Sylbert Outstanding He earned an Emmy nomination and began a partnership with Allen that would continue Achievement in Production Design Award for two decades, including CBS' Lost in Space at the 2003 Hollywood Film Awards and the (1965) and ABC's The Time Tunnel (1966).

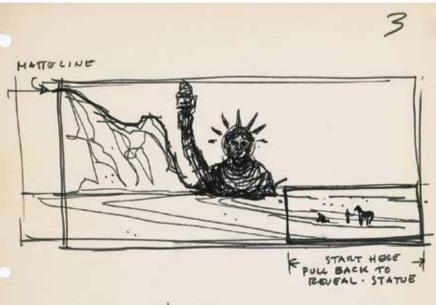
George Stevens' biblical epic The Greatest Story Ever Told (1965) was Fox's largest film of that year and Bill was assigned as a second Art Hollywood Foreign Press Association. Director to work with Hall of Fame designer Richard Day. When Day quit the project after a Bill died March 7, 2019, in Los Angeles, of year on the job, Bill stepped up and went on to complications from pneumonia. He is survived earn his first Oscar nomination. He would earn by his wife Sally Queen, his son, Emmy-winning two more working for Irwin Allen, designing Art Director and Set Designer Kenneth Creber the ill-fated cruise ship in The Poseidon (Melrose Place, Pushing Daisies, The Mentalist), Adventure (1972) and the soaring San Francisco and his daughter Carolyn. skyscraper in The Towering Inferno (1974).

He is perhaps best known, however, for his work on the first three *Planet of the Apes* movies

(1968-1971), particularly the familiar scene showing the Statue of Liberty protruding from the sand. Director Franklin Schaffner told Bill that he would be the perfect choice to design the post-apocalyptic classic since part of The Greatest Story Ever Told was also filmed in the arid Glen Canyon of Utah and Arizona that has since been flooded by Lake Powell. Bill went on to work with Schaffner on Islands in the Stream (1977), starring George C. Scott, and Luciano Pavarotti's Yes, Giorgio (1982), which he considered one of his favorite films to make (it was filmed in Rome, San Francisco, New York and Boston). Among Bill's 50 other credits are Caprice (1967), George Cukor's Justine (1969), The Detective (1968), Stanley Kramer's The Domino Killings (1977), Mod Squad (1970-'71), Flight of the Navigator (1986), Street Fighter (1994), Spy Hard (1996) and The Last Brickmaker in America (2001) for which he won an

an Bill received the Richard Sylbert Outstanding
Achievement in Production Design Award
at the 2003 Hollywood Film Awards and the
Lifetime Achievement Award from the Art
Directors Guild in 2005. In October 2016,
he was honored yet again, this time by the
Hollywood Heritage organization and the
Hollywood Foreign Press Association.

"I can't recall a time in my life," he once said, "when I haven't had a pencil in my hand."



MAKE FUL SHOT OF FINAL PIETURE - ACTION IN LOWER RIGHT CORNER. PHOTO EFFECTS TO PRINT ZOOM BACK & ADD STATEE(MATTE PAINTING)

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We would like to thank the **ART DIRECTORS GUILD** and we proudly congratulate our nominees

EXCELLENCE IN PRODUCTION DESIGN FOR A FANTASY FILM











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Patrick Dunn-Baker SET DESIGNER Richard Romig SET DESIGNER Scott Herbertson SET DESIGNER Rob Woodruff SET DESIGNER Scott Lukowski ILLUSTRATOR

Bob Shaw Laura Ballinger Gardner Doug Huszti J. Mark Harrington Ann Bartek Katya Blumenberg Ryan Heck Christopher Morris Benjamin Cox Lauren Rockman Nithya Shriniyasan	PRODUCTION DESIGNER SUPERVISING ART DIRECTOR ART DIRECTOR ASSISTANT ART DIRECTOR
	ASSISTANT ART DIRECTOR

Ra Vincent PRODUCTION DESIGNER Radek Hanàk SUPERVISING ART DIRECTOR Ondřej Lipenský ART DIRECTOR

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The Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **A PERIOD FEATURE FILM**

FORD V FERRARI

Erin Riegel ASSISTANT ART DIRECTOR Chris Cortner ASSISTANT ART DIRECTOR

Adam Gelbart MODEL MAKER Jason Perrine GRAPHIC DESIGNER Hilary E. DeWaay GRAPHIC DESIGNER Dianne Chadwick GRAPHIC DESIGNER Gabriel Hardman STORYBOARD ARTIST Peter Lando SET DECORATOR

Lori West GRAPHIC DESIGNER

THE IRISHMAN

Brandon Smith	GRAPHIC DESIGNER
Sean Murray	GRAPHIC DESIGNER
Dan-ah Kim	GRAPHIC DESIGNER
Nick Noble	GRAPHIC DESIGNER
Eric Beauzay	MODEL MAKER
Eric Fehlberg	ILLUSTRATOR
Patricia Sprott	SCENIC ARTIST
Jason Marzano	SCENIC ARTIST
Dana Kenn	SCENIC ARTIST
Regina Graves	SET DECORATOR
Lisa Scoppa	SET DECORATOR
Barbara Peterson	SET DECORATOR

JOJO RABBIT

Tomáš Homolka ASSISTANT ART DIRECTOR Marie Strnadová SET DESIGNER Nora Sopková SET DECORATOR

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Set Decorators **Property Masters** Property



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he Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **A PERIOD FEATURE FILM**

Mark Friedberg PRODUCTION DESIGNER Laura Ballinger Gardner SUPERVISING ART DIRECTOR Ann Bartek ASSISTANT ART DIRECTOR Jeffrey D. McDonald ASSISTANT ART DIRECTOR Michael Auszura ASSISTANT ART DIRECTOR Eleonora de Simone ASSISTANT ART DIRECTOR Aimee Dombo ASSISTANT ART DIRECTOR Lauren Rockman ASSISTANT ART DIRECTOR

Stefania Gallico ILLUSTRATOR

Dennis Gassner PRODUCTION DESIGNER Niall Moroney SUPERVISING ART DIRECTOR Elaine Kusmishko ART DIRECTOR Simon Elsley ART DIRECTOR Rod McLean ART DIRECTOR Stephen Swain ART DIRECTOR Laura Ng STANDBY ART DIRECTOR Lauren Briggs-Miller ASSISTANT ART DIRECTOR

ONCE UPON A TIME... IN HOLLYWOOD

Barbara Ling PRODUCTION DESIGNER Richard L. Johnson SUPERVISING ART DIRECTOR Eric Sundahl ART DIRECTOR Jann Engel ART DIRECTOR Tristan Bourne ART DIRECTOR Dennis Bradford ART DIRECTOR John Dexter ART DIRECTOR Sarah Contant SET DESIGNER



JOKER

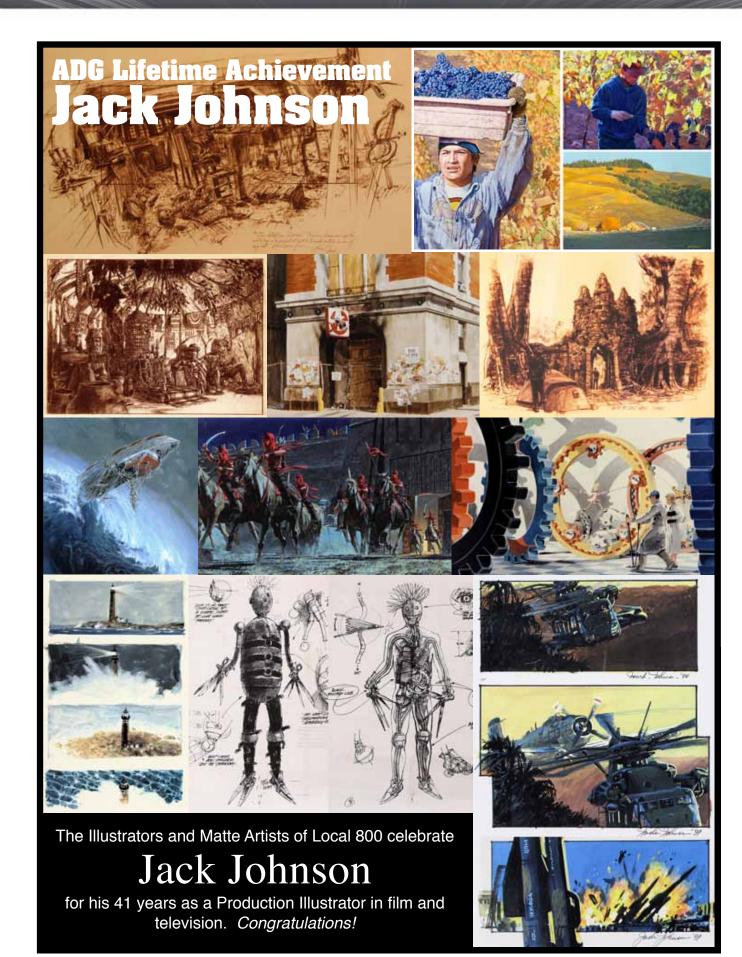
- Matthew J. Sama ASSISTANT ART DIRECTOR Erica Hohf ASSISTANT ART DIRECTOR Mason Chesler ASSISTANT ART DIRECTOR Robert Pyzocha ASSISTANT ART DIRECTOR Hugh Sicotte CONCEPT ARTIST Kim Jennings STORYBOARD ARTIST Elizabeth Linn CHARGE SCENIC ARTIST
- Bob Barnett SCENIC ARTIST Lisa Kennedy SCENIC ARTIST Philippe Belhache SCENIC ARTIST Ryan Nace SCENIC ARTIST Vitaly Timergaleev SCENIC ARTIST Kris Moran SET DECORATOR

1917

- Danny Clark ASSISTANT ART DIRECTOR Aoife Warren ASSISTANT ART DIRECTOR Sarah Bicknell ASSISTANT ART DIRECTOR Dorrie Young SENIOR DRAUGHTSMAN Will Smith DRAUGHTSMAN Alison Clements DRAUGHTSMAN Olivia Watkins DRAUGHTSMAN Dana Anusca DRAUGHTSMAN
- Oliver Herrick JUNIOR DRAUGHTSMAN Georgia Grant JUNIOR DRAUGHTSMAN Rob Bean MODEL MAKER Randolph Watson CONCEPT ILLUSTRATOR Norman Walshe CONCEPT ILLUSTRATOR Jim Cornish STORYBOARD ARTIST Lee Sandales SET DECORATOR
 - Kim Pope CONCEPT ILLUSTRATOR

- Bryan Lane SET DESIGNER Sam Page SET DESIGNER Anne Porter SET DESIGNER Paul Sonski SET DESIGNER Shari Ratliff SET DESIGNER Dawn Brown SET DESIGNER Nathan Schroeder ILLUSTRATOR
- Jeff Frost MODEL MAKER Tina Charad GRAPHIC DESIGNER Vanessa Riegel GRAPHIC DESIGNER Norman Walshe GRAPHIC DESIGNER Kelly Rae Hemenway GRAPHIC DESIGNER Nancy Haigh SET DECORATOR
- Rick Bugen IIIUSTRATOR





The Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **A FANTASY FEATURE FILM**

SET DESIGNER
SET DESIGNER
CONCEPT ARTIST
CONCEPT ARTIST
CONCEPT ARTIST

PRODUCTION DESIGNER Gemma Jackson Peter Russell Rod McLean **Richard Selway** Steve Summersaill Lizzie Kilham Sarah Ginn ASSISTANT ART DIRECTOR Will Newton Luke Whitelock Sarah Bicknell Laura Barden Will Houghton-Connell DRAUGHTSMAN Aoife Warren

PRODUCTION DESIGNER Kevin Thompson

ART DIRECTOR Dave Scott

ASSISTANT ART DIRECTOR Sandra Carmola

ASSISTANT ART DIRECTOR Alison Sadler

VFX ART DIRECTOR Steven Messing

ART DIRECTOR Kevin Constant

ART DIRECTOR Gary Warshaw

John Park

SET DESIGNER Scott Herbertson

SUPERVISING ART DIRECTOR Christa Munro

VFX ART DIRECTOR

SUPERVISING ART DIRECTOR

SENIOR ART DIRECTOR

STANDBY ART DIRECTOR

ASSISTANT ART DIRECTOR

ASSISTANT ART DIRECTOR

SENIOR DRAUGHTSMAN

DRAUGHTSMAN

DRAUGHTSMAN

ART DIRECTOR

PRODUCTION DESIGNER Charles Wood

Julian Ashby

Jann Engel

Brian Stultz

ART DIRECTOR Beat Frutiger

ART DIRECTOR Mike Stallion

ADDT'L. PHOTOGRAPHY Kevin Gilbert

ART DIRECTOR - SCOTLAND UNIT Mark Swain

ART DIRECTOR Crissy Jo Howes

Thomas Brown

Jordan Crockett

Kevin Houlihan

SUPERVISING ART DIRECTOR Raymond Chan

ART DIRECTOR

ART DIRECTOR

JUNIOR DRAUGHTSMAN Craig Gilroy JUNIOR DRAUGHTSMAN JUNIOR DRAUGHTSMAN CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST STORYBOARD ARTIST STORYBOARD ARTIST STORYBOARD ARTIST STORYBOARD ARTIST

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AD ASTRA

Noelle King Sarah Contant **Easton Smith** Trinh Vu Lauren Polizzi Anne Porter **Tim Croshaw** Finnian Macmanus Alex Chrysikos Sean Samuels

CONCEPT ARTIST CONCEPT ARTIST ILLUSTRATOR ILLUSTRATOR ILLUSTRATOR ILLUSTRATOR GRAPHIC DESIGNER STORYBOARD ARTIST SET DECORATOR

Ben Grangereau Sergei Sarichev Edward Laroche Nick Pugh Jonathan Bach Jay Martin Karen TenEyck Warren Drummond Karen O'Hara

ALADDIN

- **Olivia Watkins** Andy Young Dominic Lavery Kim Pope Keith Seymour Norman Walshe David Allcock Steve Forrest-Smith Adam Prescott Michael Fona STORYBOARD ARTIST Brian Pimental
- 3D CONCEPT MODEL MAKER Tom Wingrove 3D CONCEPT MODEL MAKER Michael Kelm VISUAL EFFECTS STORYBOARD ARTIST Tony Chance VISUAL EFFECTS STORYBOARD ARTIST John Colebourn VISUAL EFFECTS STORYBOARD ARTIST Yori Mochizuki GRAPHIC DESIGNER Neil Floyd

STORYBOARD ARTIST Eric Ramsey STORYBOARD ARTIST Heiko von Drengenberg SET DECORATOR Ting Jones

AVENGERS: ENDGAME

ON SET ART DIRECTOR Sean Jennings ASSISTANT ART DIRECTOR Lauren Abiouness ASSISTANT ART DIRECTOR Jennifer Bash Luke Whitelock

Shawn Bronson

- Jeffrey Mossa **Robert Fechtman** Ron Mason Justin Trudeau **Brian Waits** SET DESIGNER Haisu Wang
- SET DESIGNER SET DESIGNER SET DESIGNER SET DESIGNER SET DESIGNER SET DESIGNER
- SET DESIGNER C.L. Ward SET DESIGNER Chris Arnold SET DESIGNER Sylvia Mahapatra SET DESIGNER Diego De Lajonquiere SET DESIGNER Patricia Klawonn SET DESIGNER Nancy Deren Karl Martin Masako Masuda **Timothy Earls** Robert Johnson Erik Haraldsted

ADDT'L. PHOTOGRAPHY Robert Broadfoot (CONTINUED)

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CONCEPT ARTIST Bob Cheshire Pete Thompson Andrew Reeder Ivan Weightman Wesley Burt John Staub **Rodney Fuentebella** lan Joyner Alexander Mandradjiev Fausto De Martini Justin Sweet Rob Jose MODEL MAKER Tony Bohorquez

PRODUCTION DESIGNER Rick Heinrichs SUPERVISING ART DIRECTOR Chris Lowe SENIOR ART DIRECTOR Mark Harris ART DIRECTOR Andrew Bennett ART DIRECTOR ART DIRECTOR ART DIRECTOR STANDBY ART DIRECTOR ASSISTANT ART DIRECTOR CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST Adam Brockbank CONCEPT ARTIST

Dean Clegg Oliver van der Vijver **Greg Fangeaux** Ben Munro Roxanda Alexandru Hazel Keane Charlotte Leatherland Hugh McClelland Sandra Phillips Quinn Robinson **Dermot Power** Michael Kutsche Kim Frederiksen David Allcock Rob Castro CONCEPT ARTIST Rodolfo Damaggio

ne Nominees EXCELLENCE IN PRODUCTION DESIGN FOR **A FANTASY FEATURE FILM**

AVENGERS: ENDGAME (CONTINUED)

GRAPHIC DESIGNER Jenn Moye GRAPHIC ARTIST - SCOTLAND UNIT Jools Faiers STORYBOARD ARTIST Todd Harris STORYBOARD ARTIST VISUAL DEVELOPMENT CONCEPT ILLUSTRATOR Jackson Sze VISUAL DEVELOPMENT CONCEPT ILLUSTRATOR Andy Park ILLUSTRATOR ILLUSTRATOR ILLUSTRATOR ILLUSTRATOR

MODEL MAKER Brett Phillips MODEL MAKER Nellie Watson GRAPHIC ARTIST Susan Buria GRAPHIC ARTIST Trey Shaffer STORYBOARD ARTIST Bryan Andrews STORYBOARD ARTIST Darrin Denlinger David Krentz Henrick Tamm ILLUSTRATOR Tim Flattery ILLUSTRATOR Maciej Kuciara Richard J. Bennett Anthony Leonardi Montgomery Granito SET DESIGNER Brig Kinter SET DECORATOR Leslie A. Pope

DUMBO

CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST DRAUGHTSMAN DRAUGHTSMAN STORYBOARD ARTIST Chris Baker LEAD MODELLER Rob Jose

CONCEPT ARTIST Seth Engstrom CONCEPT ARTIST Jaime Jones Jorgen Klubien CONCEPT ARTIST Steve Messing John Park Lou Romano Craig Shoji Petra Balogh Dan Clay DRAUGHTSMAN Teri Fairhurst DRAUGHTSMAN Mary Pike JUNIOR DRAUGHTSMAN Charlotte Anthony JUNIOR DRAUGHTSMAN James McClellan SCENIC ARTIST Nigel Hughes SCENIC ARTIST Steve Mitchell IIIUSTRATOR James Carson ILLUSTRATOR Mauro Borrelli MODEL MAKER Jack Cave SET DECORATOR John Bush



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MARK FRIEDBERG PERIOD FEATURE FILM

JOKER

BARBARA LING PERIOD FEATURE FILM

ONCE UPON A TIME IN HOLLYWOOD

BOB SHAW PERIOD FEATURE FILM

THE IRISHMAN

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PRODUCTION DESIGNER Patrick Tatopoulos SUPERVISING ART DIRECTOR Helen Jarvis SENIOR ART DIRECTOR Toby Britton STANDBY ART DIRECTOR Jason Virok ART DIRECTOR Sam Leake ART DIRECTOR Andrew Palmer ART DIRECTOR Guy Bradley ART DIRECTOR Helen Xenopoulou ART DIRECTOR Greg Fangeaux ART DIRECTOR Daniel Nussbaumer ASSISTANT ART DIRECTOR Jake Hall ASSISTANT ART DIRECTOR Luke Whitelock ASSISTANT ART DIRECTOR Elicia Scales VISUAL CONSULTANT Allison Klein SET DESIGNER Anshuman Prasad SET DESIGNER Jamie Burrows

SET DESIGNER SET DESIGNER SET DESIGNER SET DESIGNER CONCEPT ARTIST CONCEPT ARTIST

STAR WARS: THE RISE OF SKYWALKER

PRODUCTION DESIGNER	Rick Carter
PRODUCTION DESIGNER	Kevin Jenkins
SUPERVISING ART DIRECTOR	Paul Inglis
DESIGN SUPERVISOR	James Clyne
SENIOR ART DIRECTOR	Philip Sims
ART DIRECTOR	Jim Barr
ART DIRECTOR	Claire Fleming
ART DIRECTOR	Liam Georgensen
ART DIRECTOR	Ashley Lamont
ART DIRECTOR	Mike Stallion
ART DIRECTOR	Matt Wynne
ART DIRECTOR	Christa Munro
ART DIRECTOR - ACTION VEHICLES	Oliver van de Vijver
ASSISTANT ART DIRECTOR	Roxana Alexandru
ASSISTANT ART DIRECTOR	Jake Hall
ASSISTANT ART DIRECTOR	Hugh McClelland
	-

24th Annual

MALEFICENT: MISTRESS OF EVIL

SET DESIGNER Olivia Muggleton Jasmine Lean Stephanie Clerkin Jade Lacey Teri Fairhurst Christian Scheurer Robert McKinnon Emmanuel Shiu Shae Shatz Yohann Schepacz Michael Kutsche Howard Swindell Constantine Sekeris JD Dickenson Dominic Lavery Gert Stevens

CONCEPT ARTIST JUNIOR DRAUGHTSMAN JUNIOR DRAUGHTSMAN LEAD GRAPHIC DESIGNER LEAD GRAPHIC DESIGNER **GRAPHIC DESIGNER** ASSISTANT GRAPHIC DESIGNER LEAD MODELLER ILLUSTRATOR ILLUSTRATOR STORYBOARD ARTIST STORYBOARD ARTIST STORYBOARD ARTIST

Kelton Cram Heather Rackstraw Yelle Rebry **Heather Pollington** Kathy Heaser **Dominique Sanglier** Isobel Mackenzie Rob Jose Michael Kutsche John Dickenson Jim Mitchell Martin Mercer Jane Clark STORYBOARD ARTIST Tracey Wilson SET DECORATOR Dominic Capon

ASSISTANT ART DIRECTOR Laura Miller CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST CONCEPT ARTIST STORYBOARD ARTIST

3D SET DESIGNER Rebekah Bukhbinder 3D SET DESIGNER lan Bunting Adam Brockbank CONCEPT ARTIST Bob Cheshire Rodolfo Damaggio Jon McCoy Stephen Tappin Sean Hargreaves CONCEPT ARTIST Phil Sounders ILLUSTRATOR David Levy ILLUSTRATOR Nick Pugh David Allcock LEAD MODELLER Robert Jose CONCEPT MODEL MAKER Colin Armitage SET DECORATOR Rosemary Brandenburg





THANKS THE ART DIRECTORS GUILD AND CONGRATULATES NOMINEE

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EXCELLENCE IN PRODUCTION DESIGN CONTEMPORARY FILM





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ART DIRECTORS GUILD



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Award

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Congratulations to Denis Olsen

on receiving the **ADG Lifetime** Achievement

THE RELEVENCE

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ART DIRECTORS **GREG WEIMERSKIRCH GARY KOSKO**

ASSISTANT ART DIRECTOR **COREY SWEAZEN**

SET DESIGNER **ADELE PLAUCHE**

CONCEPT ARTISTS **CRAIG SHOJI JOANNA BUSH**

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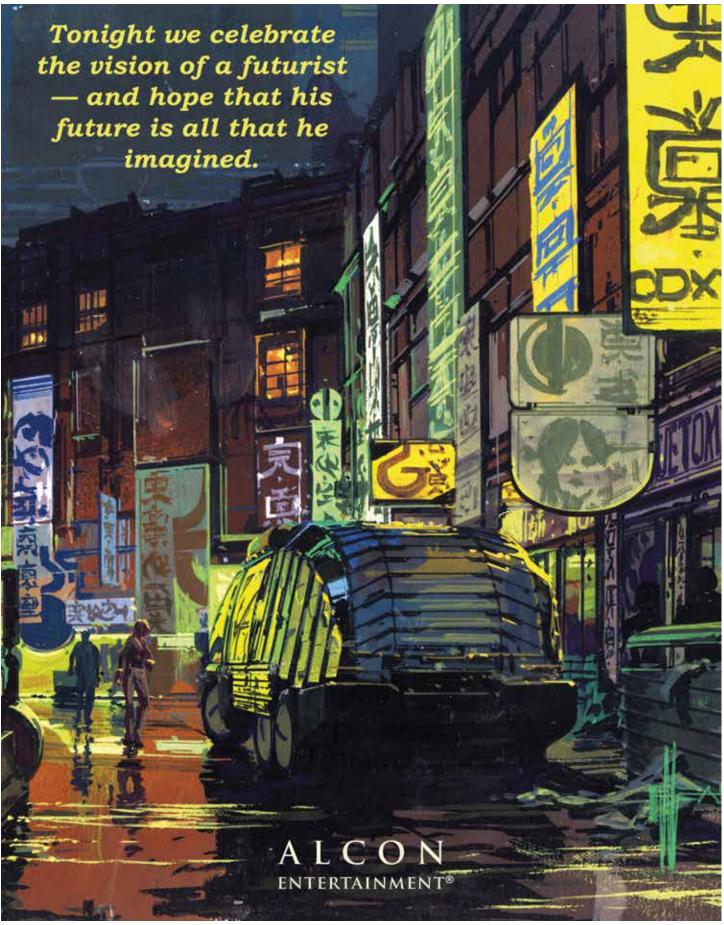
WARNER BROS.

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 2019 Projects: DAVID CRANK ALEX DIGERLANDO ALEX DIGERLANDO (Portal For Facebook: "A Very Muppet Portal Launch (Knives Out) (Fosse/Verdon) MARK FRIEDBERG david gropman BILL GROOM (The Marvelous Mrs. Maisel) (Catch-ZZ) jade healy DAVID KORINS STEPHAN OLSON (91st Oscars) Beautiful Day In The Neighborhood) (The Cool Kids KEITH RAYWOOD, AKIRA YOSHIMURA, JOE DETULLIO, EUGENE LEE (Saturday Night Live) JASON SHERWOOD BOB SHAM (The Irishman) (Rent: Live) KEVIN THOMPSON MARK WORTHINGTON (The Umbrella Academy) (Ad Astra) 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

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Tonight we celebrate - and hope that his future is all that he imagined.



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We thank the Art Directors Guild and Congratulate

Ra Vincent Production Designer JoJo Rabbit

Maya Shimoguchi Supervising Art Director Ford v Ferrari

Deborah Riley Production Designer Game Of Thrones

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CLC DELEGATE SIOBHAN VIPOND

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CHARLES WOOD

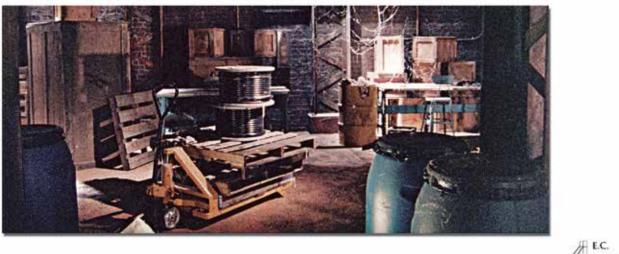
Production Designer AVENGERS: ENDGAME

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