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

Thank you for continuing to redefine what’s possible in production design.
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
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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 image—is an inspiring testament to the state of Production Design in 2020.
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!
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APPLE
“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
Nathan Schroeder JAIME JONES CONCEPT ILLUSTRATOR
Clint Schultz CONCEPT ILLUSTRATOR

PORTAL FROM FACEBOOK
“A Very Muppet Portal Launch”
Alex DiGerlando PRODUCTION DESIGNER
Allesandra Cadman ART DIRECTOR
Brandi Benkert SET DESIGNER
Jerrod Mcllvain SET DESIGNER
Sandy Lindstedt SET DECORATOR

TAYLOR SWIFT
“Lover”
Kurt Gefke PRODUCTION DESIGNER
Gary McMinnies ART DIRECTOR
Gordon Stotz ASSISTANT ART DIRECTOR
Jennifer Lauricella SET DECORATOR
The Nominees

EXCELLENCE IN PRODUCTION DESIGN FOR

A VARIETY, REALITY OR EVENT SPECIAL

DRUNK HISTORY

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

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

91st OSCARS

David Korins
Alana Billingsley
Margaux Lapresle
PRODUCTION DESIGNER
PRODUCTION DESIGNER
PRODUCTION DESIGNER

Amanda Stephens
Lex Geron
I. Javier Ameijeiras
Hugh Grew
ART DIRECTOR
ART DIRECTOR
ASSISTANT ART DIRECTOR
ELECTRONIC GRAPHICS

RENT: LIVE

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

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

SATURDAY NIGHT LIVE

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

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

TAYLOR SWIFT REPUTATION STADIUM TOUR

Tamlyn Wright
Baz Halpin
PRODUCTION DESIGNER
PRODUCTION DESIGNER

24th Annual
ADG AWARDS
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 DVDs, 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
A M A Z O N  S T U D I O S
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A M A Z O N  O R I G I N A L
The Marvelous Mrs. Maisel
BILL GROOM
ONE HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

A M A Z O N  O R I G I N A L
The Boys
DAVE BLASS
ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES

A M A Z O N  O R I G I N A L
Fleabag
JONATHAN PAUL GREEN
HALF HOUR SINGLE-CAMERA SERIES

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THE BIG BANG THEORY
John Shaffner
Francoise Cherry-Cohen
Ann Shea
PRODUCTION DESIGNER
ART DIRECTOR
SET DECORATOR

THE COOL KIDS
Stephan Olson
Chad Dellinger
Jerie Kelter
PRODUCTION DESIGNER
ASSISTANT ART DIRECTOR
SET DECORATOR

FAMILY REUNION
Aiyana Trotter
Lissentte Schettini
Daniel Maltese
PRODUCTION DESIGNER
ASSISTANT ART DIRECTOR
SET DESIGNER

NO GOOD NICK
Kristan Andrews
Sarah Palmrose
Allison Lopes
PRODUCTION DESIGNER
ART DIRECTOR
ASSISTANT ART DIRECTOR

WILL & GRACE
Glenda Rovello
Conny Boettger-Marinos
Peter Gurski
PRODUCTION DESIGNER
ART DIRECTOR
SET DECORATOR

24th Annual ADG AWARDS
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The Irishman
The Marvelous Mrs. Maisel
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Tyler B. Robinson
Production Designer
Eric Schoonover
Art Director
Curtis Moore
Assistant Art Director
Kenneth Larson
Set Designer
Cris Shapan
Graphic Designer
Rachael Ferrara
Set Decorator

FLEABAG
Jonathan Paul Green
Production Designer
Joanna King
Art Director
Rosalind Boulton
Standby Art Director
Lucy Gardetto
Set Decorator

GLOW
Todd Fjelsted
Production Designer
Valerie Green
Assistant Art Director
Cate Bangs
Set Design
Morgan Lindsey Price
Set Designer
Vanessa Riegel
Graphic Designer
Cynthia Slagter
Set Decorator

THE GOOD PLACE
Ian Phillips
Production Designer
Adam Rowe
Art Director
Camille Bratkowski
Set Designer
Graham Ratliff
Graphic Designer
Kim Wanop
Set Decorator

RUSSIAN DOLL
Michael Bricker
Production Designer
John Cox
Art Director
Emma Stensaas
Set Designer
Jessica Petruccelli
Graphic Designer

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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 history of the entertainment industry over the past 50 years, including Scandal, Malcolm in the Middle, Desperate Housewives, Wonder Woman, MacGyver, Hawaii Five-O, CHiPs, The Amazing Spider-Man, China Beach and Serpico. His numerous film credits include The Way We Were, For Pete’s Sake, The New Adventures of Pippi Longstocking, Silent Movie, The Missouri Breaks, The Master Gunfighter, The Bad News Bears in Breaking Training.

Stephen’s talents transitioned to award-winning 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.

Stephen is affiliated with Academy of Motion Picture Arts and Sciences (AMPAS), Academy of Television Arts & Sciences (ATAS) and International Association of Amusement Parks and Attractions.

Stephen has five children, Robert, Gary, Romi, Kristine and Myles. He lives in Pacific Palisades with his wife Tomoko and Myles.
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-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 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.
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TELEVISION MOVIE OR LIMITED SERIES

THE CROWN
“ABBEY ROAD”
MARTIN CHILDS
ONE HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

FAMILY REUNION
“REMEMBER BLACK ELVIS?”
AIYANA TROTTER
MULTI-CAMERA SERIES

GLOW
“UP, UP, UP”
TODD FJELSTED
HALF HOUR SINGLE-CAMERA SERIES

NO GOOD NICK
“THE ITALIAN JOB”
KRISTAN ANDREWS
MULTI-CAMERA SERIES

RUSSIAN DOLL
“NOTHING IS EVER EASY”
MICHAEL BRICKER
HALF HOUR SINGLE-CAMERA SERIES

A SERIES OF UNFORTUNATE EVENTS
“FINALE: ULTIMATE PERIL, PART 1”
BO WELCH
ONE HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES

TAYLOR SWIFT
REPUTATION STADIUM TOUR
TAMLYN WRIGHT
MUSIC VIDEO OR EVENT SPECIAL

THE UMBRELLA ACADEMY
“WE ONLY SEE EACH OTHER AT WEDDINGS AND FUNERALS”
MARK WORTINGTON
ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES

AND SALUTES TONIGHT’S HONOREES

JOE ALVES
ADG LIFETIME ACHIEVEMENT AWARD

ROLAND ANDERSON
HALL OF FAME INDUCTION

STEPHEN MYLES BERGER
ADG LIFETIME ACHIEVEMENT AWARD

BILL CREBER
HALL OF FAME INDUCTION

NO GOOD NICK
“THE ITALIAN JOB”
KRISTAN ANDREWS
MULTI-CAMERA SERIES

RUSSIAN DOLL
“NOTHING IS EVER EASY”
MICHAEL BRICKER
HALF HOUR SINGLE-CAMERA SERIES

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GAME OF THRONES
Deborah Riley
Paul Ghirardani
Hauke Richter
Nick Wilkinson
Harry Pain
Mark Lowry
Owen Black
Jamie Shakespeare

PRODUCTION DESIGNER
SUPERVISING ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR

THE MANDALORIAN
Kieran Belshaw
Grace-Anna Hay
Philipp Scherer
Daniel Blackmore
Ulrich Zeidler
Jessica Sinclair
Jim Stanes
Rhianon Fraser
David Packard
Thomas Kirkwood
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CONCEPT ARTIST
JUNIOR DRAUGHTSMAN
CONCEPT ARTIST
CONCEPT ARTIST
CONCEPT ARTIST
GRAPHIC DESIGNER
GRAPHIC DESIGNER
SCENIC ARTIST
SCENIC ARTIST
SET DECORATOR

THE MARVELOUS MRS. MAISEL
Bill Groom
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PRODUCTION DESIGNER
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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 hand-painted 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, graphics and special assignments for all shows appearing on stage at CBS-TV, including all game shows and specials.

He worked for various studios and other entertainment companies for more than 40 years, including Superior Backings as a scenic and sign painter, The Walt Disney Studios in entertainment development, Warner Bros. Studios in their scenic department and J.C. Backings Corp. as the leadman on backdrops and special artwork for movies, television, theater and commercials. Olsen’s career also included countless productions at 20th Century Fox, MGM Studios, KNXT and CBS-TV.

His numerous film credits include Ghostbusters, Rocky 2 & 3, The Muppet Movie, Romancing the Stone, Mr. Mom, Star Trek 2 & 3, Johnny Dangerously and Poltergeist, among many others. His TV credits include All in the Family, Soap, Three's Company, One Day at a Time, The Carol Burnett Show, The Smothers Bros. Show, Rowan & Martin’s Laugh-In and Cher. He also worked on projects for Disney World and Disneyland, Epcot, Tokyo Disneyland, Marineland, Universal Studios Tours and Six Flags Magic Mountain.

Olsen is credited for creating some of the stunning Las Vegas show sets, including the MGM Grand stage, Folies Bergère, David Copperfield and Siegfried & Roy.

Olsen was curator at the ADG’s Gallery 800 in North Hollywood, retiring in 2017. He created over 40 art exhibits highlighting personal artwork of members of the ADG. He also served on the ADG Executive Board for several years.

Denis, an avid motorcycle enthusiast, has attended the annual Sturgis Motorcycle Rally regularly. He is probably making plans for the August pilgrimage right now.

Denis lives in Burbank, CA, with his wife Monica.
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 Maguire, Independence Day, Beetlejuice, Ace Ventura: When Nature Calls, The Accidental Tourist, The Color Purple, and Star Trek: The Motion Picture, and many others.

He is invited to many nostalgia-based conventions to share stories about the 1985 smash hit, The Goonies. Set in Astoria, OR, the film follows a group of young misfits who discover an ancient map and set out on a quest 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 National Watercolor Society, American Watercolor Society, California Art Club and the Arts for the Parks top 100 competition. He is a member of the California Art Club and is a signature member of the National Watercolor Society and the American Watercolor Society. You can see his artwork at artjack.org.

He has lived the past 21 years on a ranch in the Paso Robles/Cambria area of the Central Coast of California.
WE PROUDLY SUPPORT THE
ART DIRECTORS
GUILD
AND CONGRATULATE OUR 2020 NOMINEES

1917
EXCELLENCE IN PRODUCTION DESIGN
(PERIOD FEATURE FILM)
Production Designer: Dennis Gassner

US
EXCELLENCE IN PRODUCTION DESIGN
(CONTEMPORARY FEATURE FILM)
Production Designer: Ruth De Jong

We proudly congratulate our
ART DIRECTORS GUILD AWARDS

NOMINEES

FANTASY FILM
MALICEFICENT: 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

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
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”
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 & 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 Scholarship Endowment at UCLA to support undergraduate students in need of financial aid who are pursuing their higher education in the fields of science, technology, engineering and mathematics (STEM). With an initial donation from The Chuck Lorre Family Foundation (TCLFF) combined with gifts from nearly 80 people associated with The Big Bang Theory—including producers, cast and crew—plus contributions from other industry partners and leaders in the years since, The Big Bang Theory Scholarship Endowment has raised more than $5.5 million and now funds 10 scholarships per year. The endowment’s initial class of 20 scholars graduated in 2019 from UCLA. In March 2019, in honor of the end of the series, TCLFF announced the establishment of The Big Bang Theory Graduate School Fund. This fund provides four-year scholarships of up to $15,000 per year exclusively for graduating TBBT UCLA scholars who will be continuing their 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 fall 2019, TCLFF partnered with DonorsChoose.org, contributing more than $200,000 to support public school teacher STEM projects for middle school students across the United States.

Lorre has become known for expressing his thoughts and views through personal messages in the split-second vanity cards which appear at the end of his shows. Select cards were compiled into a book, released in 2012, titled What Doesn’t Kill Us Makes Us Bitter. All of Lorre’s proceeds from the sale of the book benefit many healthcare–related charities and educational efforts, including the Venice Family Clinic—the largest free medical clinic in the country dedicated to providing free, quality healthcare to people in need.

Also, he previously established the Robert Levine Family Health Center, named for his father. For his charity work, Lorre has been honored with the Silver Circle Humanitarian Award.
And congratulations to all the other nominees!

WPA congratulates our clients

Kay Lee
Kurt Gefke
Jonathan Paul Green
AN ANIMATED Feature Film

ABOMINABLE

Production Designer: Max Boas
Art Director: Paul Duncan

FROZEN II

Production Designer: Michael Giaimo
Co-Production Designer: Lisa Keene
Art Director - Environments: David Womersley

HOW TO TRAIN YOUR DRAGON: THE HIDDEN WORLD

Production Designer: Pierre-Olivier Vincent

THE LION KING

Production Designer: James Chinlund
Supervising Art Director: Vlad Bina
Art Director: Tad Davis
Assistant Art Director: Arielle Ness-Cohn
Set Designer: Chris Sanford

TOY STORY 4

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

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ADG AWARDS
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, and 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 collaboration that would include several other landmark DeMille productions: The Plainsman (1936), The Buccaneer (1938), Union Pacific (1939), North West Mounted Police (1940) and Reap the Wild Wind (1942). Anderson’s sets are an integral part of each film, capturing perfectly the elements of each story. The last film of this collaboration, the pirate melodrama Reap the Wild Wind, is unique for its use of color photography and its underwater scenes which include a famous battle with a giant squid. It is probably Anderson’s most varied film.

Throughout the 1930s, no doubt influenced by his success with Cleopatra, Anderson was assigned 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 well-established 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 Bob Hope and Jane Russell, and Will Penny (1967). His final Oscar nominations came in 1963, when he was nominated for his work on both the black-and-white film Love with the Proper Stranger and the color production Come Blow Your Horn. This was the third time that Anderson had been honored with two nominations in one year.

He was a founding member of the Society of Motion Picture Art Directors, and a longtime member of the Academy of Motion Picture Arts and Sciences. In the end, however, it will be for his imaginative collaborations with Cecil B. DeMille in the 1930s and 1940s that Roland Anderson will be best remembered.
HBO CONGRATULATES all of our 24th Annual ART DIRECTORS GUILD AWARDS NOMINEES

**BIG LITTLE LIES**

**HALF-HOUR SINGLE-CAMERA SERIES**

Tyler B. Robinson, Production Designer

“ronny/lily”

**DEADWOOD: THE MOVIE**

**ONE-HOUR PERIOD OR FANTASY SINGLE-CAMERA SERIES**

Deborah Riley, Production Designer

“The Bells”

**CHERNOBYL**

**TELEVISION MOVIE OR LIMITED SERIES**

John Pino, Production Designer

“What Have They Done?”

“The Bad Mother”

“I Want to Know”

**EUPHORIA**

**TELEVISION MOVIE OR LIMITED SERIES**

Luke Hull, Production Designer

Maria Caso, Production Designer

“The Trials and Tribulations of Trying to Pee While Depressed”

“And Salt the Earth Behind You”

**ONE-HOUR CONTEMPORARY SINGLE-CAMERA SERIES**

Kay Lee, Production Designer

“ronny/lily”

**GAME OF THRONES**

**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.
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 pre-architecture. 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 on Irwin Allen’s Voyage to the Bottom of the Sea. Later, Allen selected the young assistant to design the 1964-'68 ABC television series based on that film. Bill redesigned the Seaview submarine and created its futuristic “flying sub.” He earned an Emmy nomination and began a partnership with Allen that would continue for two decades, including CBS’ Lost in Space (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 Director to work with Hall of Fame designer Richard Day. When Day quit the project after a year on the job, Bill stepped up and went on to earn his first Oscar nomination. He would earn two more working for Irwin Allen, designing the ill-fated cruise ship in The Poseidon Adventure (1972) and the soaring San Francisco 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 Art Directors Guild Award. He designed the facades at Universal Studios Orlando, and he helped redesign the Universal Studios Los Angeles backlot after it had been damaged in a fire.

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.

Bill died March 7, 2019, in Los Angeles, of complications from pneumonia. He is survived by his wife Sally Queen, his son, Emmy-winning Art Director and Set Designer Kenneth Creber (Melrose Place, Pushing Daisies, The Mentalist), and his daughter Carolyn.

“I can’t recall a time in my life,” he once said, “when I haven’t had a pencil in my hand.”
We would like to thank the **ART DIRECTORS GUILD** and we proudly congratulate our nominees.

**EXCELLENCE IN PRODUCTION DESIGN FOR A FANTASY FILM**

*AD ASTRA*

**Production Designer**
Kevin Thompson

*Avengers: Endgame*

**Production Designer**
Charles Wood

*Maleficent: Mistress of Evil*

**Production Designer**
Patrick Tatopoulos

*Aladdin*

**Production Designer**
Gemma Jackson

*Dreamland*

**Production Designer**
Rick Heinrichs

*Dumbo*

**Production Designer**
Rick Carter, Kevin Jenkins

*Star Wars: The Rise of Skywalker*

**Production Designers**
Rick Carter, Kevin Jenkins
A PERIOD FEATURE FILM

FORD V FERRARI

Francois Audouy
Maya Shimoguchi
Jordan Ferrer
Rob Johnson
Matt Gallinger
Gustaf Aspegren
Stephane Cressend
Rob Tokarz

Production Designer
Supervising Art Director
Art Director
Art Director
Art Director
Art Director
Art Director
Art Director

José Riegel
Chris Cortner
Patrick Dunn-Baker
Richard Romijn
Scott Herberton
Rob Woodruff
Scott Lukowski

Assistant Art Director
Assistant Art Director
Set Designer
Set Designer
Set Designer
Illustrator

Adam Gelbart
Jason Ferrine
Hilary E. DeWaele
Dianne Chadwick
Lori West
Gabriel Hardman
Peter Lando

Model Maker
Graphic Designer
Graphic Designer
Graphic Designer
Storyboard Artist
Set Decorator

THE IRISHMAN

Bob Shaw
Laura Ballinger
Doug Huszti
J. Mark Harrington
Ann Bartek
Katya Blumenberg
Ryan Hack
Christopher Morris
Benjamin Cox
Lauren Rockman
Nithya Shrinivasan
Malte Perez-Nieves
Holly Watson

Production Designer
Supervising Art Director
Art Director
Assistant Art Director
Assistant Art Director
Assistant Art Director
Assistant Art Director
Assistant Art Director
Assistant Art Director
Assistant Art Director
Assistant Art Director
Assistant Art Director

Brandon Smith
Sean Murray
Danah Kim
Nick Noble
Eric Beauchay
Eric Fehlberg
Patricia Sprott
Jason Marzano
Dana Kann
Regina Graves
Lisa Scoppa
Barbara Peterson

Graphic Designer
Graphic Designer
Graphic Designer
Graphic Designer
Model Maker
Illustrator
Scene Artist
Scene Artist
Scene Artist
Set Decorator
Set Decorator
Set Decorator

JOJO RABBIT

Ra Vincent
Radek Hanák
Ondřej Lipenský

Production Designer
Supervising Art Director
Art Director

Tomáš Homolka
Marie Strnadová
Nora Sopková

Assistant Art Director
Set Designer
Set Decorator

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A PERIOD FEATURE FILM

JOKER

Mark Friedberg
Laura Ballinger Gardner
Ann Bartek
Jeffrey D. McDonald
Michael Auszura
Eleonora de Simone
Aimee Domingo
Lauren Rockman

PRODUCTION DESIGNER
SUPERVISING ART DIRECTOR
ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR

Matthew J. Sama
Erica Hohlf
Mason Chester
Robert Pyzocha
Hugh Scéro
Stefano Gallico
Kim Jennings
Elizabeth Linn

ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
CONCEPT ARTIST
ILLUSTRATOR
STORYBOARD ARTIST
CHARGE SCENIC ARTIST

Bob Barnett
Lisa Kennedy
Philippe Belboche
Ryan Nace
Vitaly Timmergalev
Kris Moran

SCENIC ARTIST
SCENIC ARTIST
SCENIC ARTIST
SCENIC ARTIST
SET DECORATOR

Laura Ballinger Gardner
Ann Bartek
Jeffrey D. McDonald
Michael Auszura
Eleonora de Simone
Aimee Domingo
Lauren Rockman

PRODUCTION DESIGNER
SUPERVISING ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR

Matthew J. Sama
Erica Hohlf
Mason Chester
Robert Pyzocha
Hugh Scéro
Stefano Gallico
Kim Jennings
Elizabeth Linn

ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
CONCEPT ARTIST
ILLUSTRATOR
STORYBOARD ARTIST
CHARGE SCENIC ARTIST

1917

Dennis Gassner
Niall Moroney
Elaine Kosminsky
Simon Elley
Rod McLean
Stephen Swain
Laura Ng
Lauren Briggs-Miller

PRODUCTION DESIGNER
SUPERVISING ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR

Danny Clark
Aoiye Warren
Sarah Bicknell
Dorrie Young
Will Smith
Alison Clements
Ollie Waters
Dana Anusco

ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR
ASSISTANT ART DIRECTOR

Oliver Herrick
Georgia Grant
Rob Bean
Randolph Watson
Norman Walsh
Jim Cornish
Lee Sandales

JUNIOR DRAUGHTSMAN
JUNIOR DRAUGHTSMAN
JUNIOR DRAUGHTSMAN
CONCEPT ILLUSTRATOR
CONCEPT ILLUSTRATOR
CONCEPT ILLUSTRATOR
STORYBOARD ARTIST

Barbara Ling
Richard L. Johnson
Eric Sundahl
Jann Engel
Tristan Bourne
Dennis Bradford
John Dexter
Sarah Cantant

PRODUCTION DESIGNER
SUPERVISING ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
ART DIRECTOR
SET DECORATOR

Bryan Lane
Sam Page
Anne Porter
Paul Sonksi
Shari Ratiffe
Dawn Brown
Nathan Schroeder

SET DESIGNER
SET DESIGNER
SET DESIGNER
SET DESIGNER
SET DESIGNER
SET DESIGNER
ILLUSTRATOR

Rick Buon
Jeff Froat
Tina Charad
Vanessa Riegel
Norman Walsh
Kelly Rae Hemenway
Nancy Haigh

ILLUSTRATOR
MODEL MAKER
GRAPHIC DESIGNER
GRAPHIC DESIGNER
GRAPHIC DESIGNER
GRAPHIC DESIGNER
SET DECORATOR

ONCE UPON A TIME... IN HOLLYWOOD

Set Decorators
Property Masters
Property

Coordinators
Special Effects
Propmakers

Affiliated Property Craftpersons
Hollywood, California

The Nominees
EXCELLENCE IN PRODUCTION DESIGN FOR

JOKER

1917

ONCE UPON A TIME... IN HOLLYWOOD

IATSE Local 44’s Officers, Membership and Staff congratulate the Nominees and Award Winners of the 24th Annual Art Directors Guild Excellence in Production Design Awards
ADG Lifetime Achievement

Jack Johnson

The Illustrators and Matte Artists of Local 800 celebrate

Jack Johnson

for his 41 years as a Production Illustrator in film and television. Congratulations!

PRODUCTION DESIGNER
Kevin Thompson

SUPERVISING ART DIRECTOR
Christa Munro

ART DIRECTOR
Kevin Constant

ART DIRECTOR
Gary Warshaw

ART DIRECTOR
Dave Scott

ART DIRECTOR
Steven Messing

ART DIRECTOR
John Park

ART DIRECTOR
Sandra Carmola

ART DIRECTOR
Alison Sadler

ART DIRECTOR
Scott Herbertson

SET DESIGNER
Noelle King

SET DESIGNER
Sarah Contant

SET DESIGNER
Eston Smith

SET DESIGNER
Trinh Vu

SET DESIGNER
Lauren Polkazi

SET DESIGNER
Anne Porter

SET DESIGNER
Tim Croshaw

SET DESIGNER
Finnian Macmanus

CONCEPT ARTIST
Alex Chrysikos

ASSISTANT ART DIRECTOR
Sandra Carmola

ASSISTANT ART DIRECTOR
Alison Sadler

SET DESIGNER
Scott Herbertson

SET DESIGNER
Noelle King

SET DESIGNER
Sarah Contant

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Lauren Polkazi

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Anne Porter

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Alison Sadler

SET DESIGNER
Scott Herbertson

SET DESIGNER
Noelle King

SET DESIGNER
Sarah Contant

SET DESIGNER
Eston Smith

SET DESIGNER
Trinh Vu

SET DESIGNER
Lauren Polkazi

SET DESIGNER
Anne Porter

SET DESIGNER
Tim Croshaw

SET DESIGNER
Finnian Macmanus

CONCEPT ARTIST
Alex Chrysikos

ASSISTANT ART DIRECTOR
Sandra Carmola

ASSISTANT ART DIRECTOR
Alison Sadler

Production Designers - Add'l. Photography

AVENGERS: ENDGAME

Sean Jennings

MATT GALLERY

Lauren Aboueuness

Jennifer Bash

Luke Whitecloth

Shawn Bronson

Jeffrey Mossa

Robert Fechtmann

Ron Mason

Justin Trudeu

Brian Waits

Haiwa Wang

C.L. Ward

Chris Arnold

Sylvia Mahapatra

Diego De Lajouquiere

Patricia Klawonn

Nancy Deren

Karl Martin

Masako Masuda

Timothy Earls

Robert Johnson

Erik Haroldsted

Robert Broadfoot (Continued)
CONCEPT ARTIST
Bob Cheshire

CONCEPT ARTIST
Tim Hill

CONCEPT ARTIST
Pete Thompson

CONCEPT ARTIST
Sean Hargreaves

CONCEPT ARTIST
Andrew Reeder

CONCEPT ARTIST
Ivan Weightman

CONCEPT ARTIST
Wesley Burt

CONCEPT ARTIST
John Staub

VISUAL DEVELOPMENT CONCEPT ARTIST
Rodney Fuentebella

VISUAL DEVELOPMENT CONCEPT ARTIST
Jan Joyner

VISUAL DEVELOPMENT CONCEPT ARTIST
Alexander Mandradjiev

VISUAL DEVELOPMENT CONCEPT ARTIST
Fausto De Martini

VISUAL DEVELOPMENT CONCEPT ARTIST
Josh Nizzi

VISUAL DEVELOPMENT CONCEPT ARTIST
Phil Saunders

VISUAL DEVELOPMENT CONCEPT ARTIST
Constantine Sekeris

VISUAL DEVELOPMENT CONCEPT ARTIST
Tully Summers

VISUAL DEVELOPMENT CONCEPT ARTIST
Justin Sweet

VISUAL DEVELOPMENT CONCEPT ARTIST
Rob Jose

MODEL MAKER
Tony Bohorquez

CONCEPT ARTIST
Dermot Power

CONCEPT ARTIST
Michael Kutsche

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Kim Frederiksen

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David Allcock

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Adam Brockbank

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Rodolfo Damaggio

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Seth Engstrom

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Chris Lowe

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Mark Harris

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Andrew Bennett

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Dean Clegg

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Olive von der Vijver

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Greg Fangeaux

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Roxanda Alexandru

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Charlotte Leatherland

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Hugh McClelland

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Sandra Phillips

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Quinn Robinson

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Seth Engstrom

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Jaime Jones

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Jorgen Klubien

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Steve Messing

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John Park

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Lou Romano

CONCEPT ARTIST
Craig Shoji

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Petra Balogh

CONCEPT ARTIST
Dan Clay

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Teri Fairhurst

CONCEPT ARTIST
Mary Pike

CONCEPT ARTIST
Charlotte Anthony

CONCEPT ARTIST
James McClellan

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Nigel Hughes

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Steve Mitchell

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James Carson

CONCEPT ARTIST
Mauro Borrelli

CONCEPT ARTIST
Chris Baker

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Rob Jose

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Jack Cave

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John Bush

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Brett Phillips

CONCEPT ARTIST
Nellie Watson

CONCEPT ARTIST
Jenni Moe

CONCEPT ARTIST
Susan Burig

CONCEPT ARTIST
Joools Fairers

CONCEPT ARTIST
Trey Shaffer

CONCEPT ARTIST
Darrin Denlinger

CONCEPT ARTIST
Todd Harris

CONCEPT ARTIST
David Krantz

CONCEPT ARTIST
Jackson Sze

CONCEPT ARTIST
Andy Park

CONCEPT ARTIST
Henrick Tamm

CONCEPT ARTIST
Tim Flattery

CONCEPT ARTIST
Maejel Kucicara

CONCEPT ARTIST
Richard J. Bennett

CONCEPT ARTIST
Anthony Leonard

CONCEPT ARTIST
Montgomery Granito

CONCEPT ARTIST
Bria Kinter

CONCEPT ARTIST
Leslie A. Pope

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Rick Heinrichs

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Chris Lowe

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Mauro Borrelli

CONCEPT ARTIST
Chris Baker

CONCEPT ARTIST
Rob Jose

CONCEPT ARTIST
Jack Cave

CONCEPT ARTIST
John Bush
A FANTASY FEATURE FILM

MALEFICENT: MISTRESS OF EVIL

YEAR: 2019

PRODUCTION DESIGNER: Patrick Tatopoulos
Helen Jarvis
Toby Britton
Jason Vorik
Sam Leake
Andrew Palmer
Guy Bradley
Helen Xenopoulou
Greg Fangeaux
Daniel Nussbaum
Jake Hall
Luke Whitelock
Eliza Scales
Allison Klein
Anshuman Prasad
Jamie Burrows

SET DESIGNER: Olivia Muggleton
Jasmine Lean
Stephanie Clerkin
Jade Lace
Teri Fairhurst
Christian Scheerer
Robert McKinnon
Emmanuel Shi
Shoe Shatz
Yohann Schepacz
Michael Kutsche
Howard Swindell
Constantine Sekeri
JD Dickenson
Dominic Lavery
Gert Stevens
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
Tracey Wilson
Dominic Capon

SUPERVISING ART DIRECTOR: Patrick Tatopoulos
ART DIRECTOR: Toby Britton
Andrew Palmer
Guy Bradley
Helen Xenopoulou
Greg Fangeaux
Daniel Nussbaum
Jake Hall
Luke Whitelock
Eliza Scales
Allison Klein
Anshuman Prasad
Jamie Burrows
Olivia Muggleton
Jasmine Lean
Stephanie Clerkin
Jade Lace
Teri Fairhurst
Christian Scheerer
Robert McKinnon
Emmanuel Shi
Shoe Shatz
Yohann Schepacz
Michael Kutsche
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JD Dickenson
Dominic Lavery
Gert Stevens
Kelton Cram
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Heather Pollington
Kathy Heaser
Dominique Sanglier
Isobel Mackenzie
Rob Jose
Michael Kutsche
John Dickenson
Jim Mitchell
Martin Mercer
Jane Clark
Tracey Wilson
Dominic Capon

MARK FRIEDBERG
PERIOD FEATURE FILM
JOKER

BARBARA LING
PERIOD FEATURE FILM
ONCE UPON A TIME IN HOLLYWOOD

BOB SHAW
PERIOD FEATURE FILM
THE IRISHMAN

IAN PHILLIPS
HALF HOUR SINGLE-CAMERA SERIES
THE GOOD PLACE
"Employee of the Month"
"Hap is Other People"

MARK WORTHINGTON
ONE HOUR SINGLE-CAMERA SERIES
THE UMBRELLA ACADEMY
“We Only See Each Other at Weddings and Funerals”

MURTHA SKOUROUS AGENCY
3625 COLORADO AVENUE, SANTA MONICA, CA 90404 | 310.385.4600 | WWW.MURTHASKOUROUS.COM

STAR WARS: THE RISE OF SKYWALKER

YEAR: 2019

PRODUCTION DESIGNER: Rick Carter
Kevin Jenkins
Paul Inglish
James Clyne
Philip Sims
Jim Barr
Claire Fleming
Lois Georgensen
Ashley Lamont
Mike Stallion
Matt Wynn
Christa Munro
Oliver van de Vijver
Roxana Alexandru
Jake Hall
Hugh McClelland
Laura Miller
Rebekah Bukhinder
Ian Bunting
Adam Brockbank
Bob Cheshire
Rodolfo Damaggio
Jon McCoy
Stephen Tappin
Sean Hargreaves
Phil Saunders
David Levy
Nick Pugh
David Alcock
Robert Jose
Colin Armitage
Rosemary Brandenburg

SUPERVISING ART DIRECTOR: Rick Carter
ART DIRECTOR: Nick Pugh
ART DIRECTOR: Jim Barr
ART DIRECTOR: Matt Wynn
ART DIRECTOR: Oliver van de Vijver
ART DIRECTOR: Roxana Alexandru
ART DIRECTOR: Jake Hall
ART DIRECTOR: Hugh McClelland
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ART DIRECTOR: Nick Pugh
ART DIRECTOR: Jim Barr
ART DIRECTOR: Matt Wynn
ART DIRECTOR: Ol...
THANKS THE ART DIRECTORS GUILD
AND CONGRATULATES NOMINEE

LEE HA JUN
EXCELLENCE IN
PRODUCTION DESIGN
CONTEMPORARY FILM

THE ART DIRECTORS GUILD
SET DESIGNERS AND MODEL MAKERS
CRAFT MEMBERSHIP

proudly congratulates

Stephen M. Berger
ART DIRECTORS GUILD
2020 LIFETIME ACHIEVEMENT AWARD
FOR SET DESIGN
Congratulations to the nominees of the 24th annual ADG Awards. Your talent, vision, and creativity is truly inspirational.

www.ShowPro.net

Congratulations to Denis Olsen on receiving the ADG Lifetime Achievement Award.

Best Wishes from the ADG Scenic, Title & Graphic Artists IATSE Local 800 Members.
WE PROUDLY CONGRATULATE OUR FRIENDS AND CLIENTS ON THEIR 24TH ANNUAL ART DIRECTORS GUILD AWARDS NOMINATIONS

ONE HOUR CONTEMPORARY SINGLE-CAMERA SERIES
THE HANDMAID’S TALE
ELISABETH WILLIAMS

SHORT FORMAT: WEB SERIES, MUSIC VIDEO OR COMMERCIAL
APPLE – IT’S TOUGH OUT THERE
QUITO COOKSEY

CONTEMPORARY FEATURE FILM
A BEAUTIFUL DAY IN THE NEIGHBORHOOD
JADE HEALY
CONGRATULATIONS
CHUCK!
Well Deserved!

MICHAEL DOUGLAS
We are proud to join Local 800, the Art Directors Guild, in saluting the following members of United Scenic Artists, IATSE 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**
(Dave Liggett)

**Mark Friedberg**  **Bill Groom**  **David Groisman**
(Doctor)

**Jade Healy**  **David Korins**  **Stephan Olson**
(The Beautiful Day in the Neighborhood)

**Keith Raywood, Akira Yoshimura, Joe DeLillo, Eugene Lee**
(Saturday Night Live)

**Bob Shaw**  **Jason Sherwood**
(The Interns)

**Kevin Thompson**  **Mark Worthington**
(The Nutcracker)

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
E.O. Baldasso. 2020
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

clairebest&associates
film & television international creative talent
www.clairebest.net
We proudly congratulate our nominee

DAVE BLASS
*The Boys*
One-Hour Contemporary Single-Camera Series

24th Annual Art Directors Guild Excellence in Production Design Awards

INNOVATIVE ARTISTS
innovative-production.com
and applauds all of this year’s nominees and honorees of the Art Directors Guild Awards.

www.sandramarsh.com
In Memoriam

JOHN W. CORSO AD 1929 - 2019
WILLIAM J. CREBER AD 1931 - 2019
DONALD HANSON AD 1946 - 2019
ROBERT KINOSHITO AD 1914 - 2019
PETER LARKIN AD 1926 - 2019
SYD MEAD IMA 1933 - 2019
GREGORY MOHR STG 1967 - 2019
NICANOR NAVARRO AD, SDMM 1939 - 2019
FERNANDO PARDO AD 1945 - 2019
LAWRENCE G. PAULL AD 1938 - 2019
ROY FORGE SMITH AD 1929 - 2019
SY TOMASHOFF AD 1922 - 2019
GUY TUTTLE STG 1952 - 2019
THE HOLLYWOOD REPORTER
is a proud supporter of the
ART DIRECTORS
GUILD AWARDS
## Acknowledgments

### EVENT PRODUCER
Scott Moses

### CO-PRODUCER
Spencer Brennan

### EVENT COMMITTEE
- Aprile Boettcher • Nelson Coates
- Stephen Dudro • Kristin Gibler
- John Isacelli • Michelle Milosh
- John Sabato • Allison Schenker
- Jack Taylor • Tom Wilkins

### PRODUCTION CREDITS
- **AWARDS & EVENTS DIRECTOR**: Debbie Patton
- **TICKET SALES**: Blue Room Events
- **SPONSORSHIP**: IngleDodd Media
- **SET DRAWINGS**: Ron Drews & Adriana Dardas
- **SOUND/VIDEO PRODUCTION**: Chris Homsky
- **TECHNICAL DIRECTOR**: Matt Ringer
- **CONTENT CREATION AND TITLE CARDS**: Gallagher Staging and Productions, Inc.
- **SHOW DIRECTOR**: Lionel Pasamonte
- **ASSISTANT SHOW DIRECTOR**: Kelly Harnacki
- **Talent Manager**: Robert Farkle
- **Talent Stage Manager**: Max Justice
- **Stunt Stage Manager**: Kelly Love
- **Voice Over Artist**: Nicole Gose
- **PUBLIC RELATIONS**: Weisman/Markovitz
- **TALENT PRODUCER**: Julie Donsky

### LIFE STREAM
- **LIVE STREAM**: Timothy Powell and the SDSU, School of Theatre, Television and Film
- **LIVE STREAM HOST**: James Pearse Connelly
- **TROPHY HANDLERS**: Christina Kamogawa, Megan Titus
- **MUSIC COMPOSER**: Greg O'Connor

### HONORARY CLIPS EDITING
- **Jack Tucker, ACE • Michael Sheridan, ACE**
- **Patrea Patrick • Andrea Ureno**
- **Robert Rhyu • Nancy Brindley Bhagia**

### HALL OF FAME (FRAISD AND ASSOCIATES)
- **Produced by Jack Tucker and Patrea Patrick**

### HALL OF FAME (BILL COOPER) & LIFETIME ACHIEVEMENT AWARD (LCA) AWARD
- **Produced by Scott Berger**

### LIFETIME ACHIEVEMENT AWARD (STEPHEN WILLES BERGER, JACK JOHNSON, DENIS OLSEN) & WILLIAM CAMERON MENZIES AWARD (SYD MEAD)
- **Produced by Cindy Murphy**

### BALLOTS CERTIFIED BY
- Simply Voting
- **TELEPROMPTER**: Computer Prompting Services, Inc.

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- **SECRETARY**: Carol Bentley
- **TREASURER**: Rick Nichol

### ADDITIONAL ADG STAFF
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- **NATIONAL ASSOCIATE EXECUTIVE DIRECTOR**: dooner
- **OPERATIONS DIRECTOR**: Lydia Prescott
- **COMMUNICATIONS DIRECTOR**: Ilana Alazzeh
- **FINANCE DIRECTOR**: Ron Allen
- **EDUCATION DIRECTOR**: Casey Bernay
- **FIELD REPRESENTATIVE**: Joel Cohen
- **FIELD REPRESENTATIVE**: Andrew Summe
- **ASSET MANAGER**: Barbara Hall
- **ASSISTANT AWARDS AND MEMBERSHIP**: Wendi Fletcher

### ADDITIONAL ADG STAFF
- Dana Bradford • Leslie Diller Zallo
- Janet Dyer • Emmanuel Espinosa
- Nicholas Hinds • Sandra Howard
- Laura Kamogawa • Mary Klein • Sara Mota
- Christian McGuire • Nicole Oesvoy
- Cynthia Paskos • Adrian Reiteria
- Jackie Swanson

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Jim Ries, Aurora Garcia

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- Christian McGuire • Nicole Oesvoy
- Cynthia Paskos • Adrian Reiteria
- Jackie Swanson

FOR SYDNEY.
FROM MYSELF AND THE LIGHTSHADE DESIGN TEAM, THANK YOU FOR SHARING YOUR VISION WITH US.
THE FUTURE WON’T BE THE SAME WITHOUT YOU.
SAFE TRAVELS, MY FRIEND.

- JAMES CAMERON