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Is the Dream fading?

DreamWorks layoffs follow fall of Rise of the Guardians

In early February, the *Los Angeles Times* confirmed what industry scuttlebutt had been hinting for a while now:

DreamWorks Animation said Tuesday night that it is pushing back the release date for its animated movie *Mr. Peabody & Sherman* by four months.

The Glendale studio said it was changing the release date for the film from November 1 to March 7, 2014, at the recommendation of its distributor, Twentieth Century Fox. As a result of the decision, *Me & My Shadow*, which had previously been scheduled for release in March 2014, will go back into development. ...

As we've noted before, animation has always been driven by market results. When *Snow White* hit big in 1938, Walt Disney Productions expanded.
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**GENERAL MEMBERSHIP
MEETING
TUESDAY, MARCH 26**

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DREAMWORKS

(continued from front page)

And when Disney's *Sleeping Beauty* didn't pull in the dollars the company wanted during the late fifties, a large number of animation employees were laid off.

DreamWorks Animation expanded after *Shrek*. A decade later *Rise of the Guardians* has under-performed, and staff is being shed. A week or so later, the *Wall Street Journal* reported:

DreamWorks Animation might cut a maximum of 500 jobs from its 2,000 member workforce following disappointing holiday results and delays to its film lineup, the *Wall Street Journal* reported on Thursday, citing a person familiar with the situation. ...

This is the question that's ricocheted through the last week. How many employees will DreamWorks Animation let go? (I've been asked by reporters here and there, and I have given them estimates, emphasizing that figures coming out of my mouth are based on talks with DWA employees and ... guesswork.

I don't know who the *WSJ* talked to, but everyone I've interacted with at the studio says layoffs will be in the 250-450 range. (The latest number given is 350.) I've also been told by production employees that PDI will have cuts similar to the DreamWorks Glendale campus.

Animation story crew members have told me that management isn't cutting storyboard artists. Others have said they think employees with term contracts will be kept on until the end of their deals. "At will" employees (those without contracts guaranteeing them lengths of employment) will be getting laid off at the end of their assignments.

Friday I talked to a supervisor who represented that management hasn't made final determinations how large cuts will be at the Glendale campus, the Redwood City studio, or India.

Me, I think management has a general idea about who goes and who stays. But maybe I'm too cynical for my own good.

— Steve Hulett



From the President

The good old days

I don't think you can plan your career. I certainly never planned mine. I always tried to do what I enjoyed, gravitated towards people I liked, tried new things because I knew I could probably go back to what I was doing before, spent money when I had it, never set anything aside for a rainy day, certainly never considered what I might want or need in the future.

Lately I've been finding white hairs on the top of my head, I don't climb trees as often as I used to and good times have become fond memories. Do I have to explain what "good times" means?

Over a few drinks with a couple of good friends recently, we all realized we had never planned for a career in animation. When we thought about it, we realized we never really knew what we were going to do for the next 40 years after high school. We all went to art school. Why? Because we wanted to be artists. Why? Because we liked art of some sort when we were kids. We were influenced by something in our youth that shoved us in the right direction. When old people asked me, "So, Bobby, what do you want to be?" I always answered, "A cartoonist."

My mother had a friend named Lynn who, in my mind's distant memory, looked very much like Bettie Page but sexier because I could smell her and talk to her. Lynn was very encouraging of the amateur comic books I drew when I was ten years old. The reward of being so close to her was motivation enough for me to do a new comic book every time I knew she was coming for a visit. She was a big fan of Walt Kelly's *Pogo*. Naturally I became a big *Pogo* fan, too.

I always loved comic books and comic strips, especially *Prince Valiant*, *Pogo*, *Batman*, *Superman*, *MAD*, *ECs* and *Donald Duck* (by what turned out to be a guy named Carl Barks.) Later I learned the names of my greatest influences: Harvey Kurtzman, Will Eisner, Jack Davis, Bill Elder, Alex Toth, Heinrich Kley, Haddon Sundblom, Norman Rockwell, Edgar Degas, Henri de Toulouse-Lautrec, Akira Kurosawa, Sergei Eisenstein, Buster Keaton, Laurel

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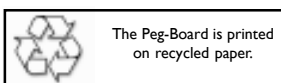
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IATSE LOCAL 839

FROM THE PRESIDENT

(continued from page 3)

and Hardy, Jackie Gleason and Sid Caesar.

I didn't particularly want to get into animation. At one point I wanted to be a magazine illustrator. But that was a dying vocation so I fell into film cartooning as a way to make some money until bigger and better things came along. Meanwhile, I began working with people I really liked and stayed in the animation business because of that.

Suddenly (well, not really, but it feels that way) I've noticed that I've been doing this temp work for over forty years and, just when I'm starting to realize I should have been setting something aside for old age and new endeavors, I've learned that it's already there for me. After all those years in the business I've built up a pretty good pension and an impressive roster of amazing friends (writers, artists, actors and mentors) and found out that I've accidentally had a great career that I never expected.

If you're just starting out, take a look around and make a note of who you see. Chances are they'll play a big part in your life and you may wind up knowing them for the next 40 years or so. Look at what you've been working on and think about what your contribution will have been when you look back. And remember it all when you look forward.

A career isn't something you build at the beginning - it's something you look back on at the end. Along the way you meet some great people, do some interesting work, have a few laughs, get to be a kid for 40 years and work in show biz.

Pay attention - this is going to be the good old days before you know it.

— *Bob Foster*

BOOKMARK THE TAG BLOG

animationguildblog.blogspot.com



From the Business Representative *Bleeding the creatives*

The theme of the Oscars (first, last, and always) is “celebrate the winners.” And the losers?

Ignore them.

I didn't watch the Oscars yesterday, but enough people were instantly outraged by the way the orchestra played off Bill Westenhofer, who won for *Life Of Pi*, a movie that was impossible to make without the active participation of a team of FX artists working at the absolute peak of their craft. It's particularly galling that the FX guy, speaking about a protest that was happening outside that directly addresses the financial realities that are starting to damage the FX community in a way they may not be able to fully recover from, was cut short at a ceremony where they actually had a computer-animated character give away an award on live television. Ted was so successful an effect last night that my mother called me after the awards to ask me how they fit the midget into the suit. ...

— Drew McWeeny, *Hitflix.com*

But really, it's no big whoop that Mr. Westenhofer got the bum's rush from the Academy. It's been this way since that fine institution's beginning. Nobody who counts, you see, wants to talk about unseemly things like destroyed jobs and careers on Hollywood's Holy Night. It's all about designer gowns, artfully applied makeup and the Little Gold Man.

When Hollywood felt threatened during the black list era, it destroyed the careers of the commies and lefties to keep the power elites happy. And all the unions, from the IATSE to the WGA to the Directors Guild, went along cheerfully. As did the Academy of Motion Picture Arts and Sciences. Because it's about the folks at the top getting (and keeping) theirs. If a few innocent, hard-working bystanders get trampled, that's a price corporate chieftans are thrilled and happy to pay.

And what was the Academy doing during the bottom of the Depression? In 1932 and 1933? It was cutting workers' salaries and defanging labor unions.

For a while there, the Academy tried to represent all the working stiffs in Hollywood as if it were a big, clubby, company union, but it was quickly obvious the Academy served other masters and the plan to keep everybody on a short leash under the Big Tent fell apart.

So the drowning out of bad news with the theme song from *Jaws*? Right in line with seventy years of Tinsel Town history.

— Steve Hulett

Our three pensions

Here's a quick guide to our three pensions available to our members:

What is it?

Defined Benefit Plan: A pension plan that will pay you a set monthly check after retirement.

Individual Account Plan (IAP): An account in which money is deposited, which builds up over time.

Animation Guild 401(k) Plan: An optional savings plan allowing members to make tax-deferred savings contributions.

Who puts money into it?

Defined Benefit Plan and IAP: The employer.

401(k) Plan: You (participation is voluntary).

How much money goes into it?

Defined Benefit Plan: \$1.2665 for every hour worked.

IAP: Six percent of the weekly minimum rate and a portion of residuals and supplemental markets; also unclaimed vacation and holiday pay.

401(k) Plan: At your choice, anywhere from two to forty percent of your weekly check. The annual cap for 2013 is \$17,500. Members over age fifty can contribute an additional \$5,500 per year.

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PENSIONS

(continued from page 7)

When will I be vested?

Defined Benefit Plan: After five years, working at least four hundred hours per year. Time spent at any union shop counts towards your vesting.

IAP: After one year, working at least four hundred hours.

401(k) Plan: Immediately.

What will I collect when I retire?

Defined Benefit Plan: The “defined benefit” is based on the total number of qualified years and hours you worked at union shops. The more years and hours you work, the higher your monthly check at the time you retire.

IAP: The IAP is paid as a single lump-sum payment or “rollover” at the time of retirement, plus interest.

401(k) Plan: Participants enjoy substantial tax savings for the years they are enrolled. Payments are paid at retirement similar to the IAP.

Who should I call for more information?

Defined Benefit Plan and IAP: (855) ASK-4MPI, extension 3.

401(k) Plan: (818) 845-7500 (the Guild office); ask for Marta Strohl-Rowand.



FOR SALE:WARNER BROTHERS ANIMATION DESK

with built in light boards and removable shelves. These classic desks are hard to come by and have been known to sell for \$1,000 apiece. This is a GREAT deal or should we say, STEAL! Buy it quickly as it won't last at \$200. Dimensions (approximate) 49 inches wide, 36 inches width, 48 inches high (including shelves). White wood. Lots of history....if only these desks could

talk. Thanks for your interest. One more thing....cash only please! Call at 310-317-8668

Spring quarter 2013 at Studio Arts

All-New Design Classes are now being offered at Studio Arts! Sign up now as seating is LIMITED! Spring 2013 Quarter features classes in **Environmental Design**, **Character Design**, **Concept Design 101**, as well as all-new classes in **Vectorworks 3D**, **Filemaker Pro** and the high-end texturing software product, **MARI**.

Of additional interest to many of you will be Studio Arts' new series of classes in **Cinema 4D** ... as well as their newly tooled 2-Day workshops in the **Mac OS**. If you are on hiatus you won't want to miss Studio Arts' week-long classes in **Concept Design**, **SketchUp Pro** and **Google Layout** as well as their excellent lineup of weekly classes **After Effects 101**, **Vectorworks 101**, **NUKE**, **Illustrator**, **After Effects 375 Rotoscoping**, **Painting with Photoshop** and **Textures**, just to name a few.

As you may already know, as a member of this local, CSATTF and other grant opportunities are available to you to defray the costs of these classes ... working or not! For more detailed information on grants, go to animationguild.org/grant-classes. For information on schedules and curricula, go to studioarts.com.

UPCOMING WEEKLY CLASSES:

Vectorworks 3D

NEW CLASS!

Sundays, 4/21/13 to 6/30/13

This class will teach the 3D modeling features of Vectorworks 2013 — the entertainment industry's top drafting program for the Macintosh!

Photoshop 1

Sundays, 4/21/13 to 6/30/13

Come learn Adobe Photoshop, the quintessential tool used in the film, television, and game industry for use in everything from pre-production and visualization to post!

Illustrator 1

Sundays, 4/21/13 to 6/30/13

Adobe Illustrator is a vector-based illustration tool widely used in film and television for design and visualization purposes.

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STUDIO ARTS CLASSES

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Photoshop 2

Sundays, 4/21/13 to 6/30/13

Learn more advanced applications for Adobe Illustrator, especially as they apply to uses with Adobe Photoshop. This intermediate class goes in depth with Adobe Photoshop for those working in film and video production.

Vectorworks 101

Sundays, 4/21/13 to 6/30/13

Vectorworks is an easy-to-use, fully featured CAD program capable of precision 2D drafting and complete 3D modeling.

Avid Media Composer 1

Monday evenings, 4/22/13 to 7/1/13

This course is an introduction to Avid Media Composer, the entertainment industry's most widely used non-linear editing tool.

MARI 101

NEW CLASS!

Monday evenings, 4/22/13 to 7/1/13

MARI is a production-proven 3D digital paint tool that lets artists paint directly onto 3D models, view work in context and spend much less time copying files back and forth between applications.

Painting with Photoshop

Monday evenings, 4/22/13 to 7/1/13

This intermediate class is targeted for those aspiring to understand and work with Photoshop more within the studio production process of Art Direction, Background Painting and Background Color Keying as used in motion picture or television production.

Concept Design 101

Tuesday evenings, 4/23/13 to 6/25/13

This class will teach the state of the art methods of concept design... Illustrators and artists will augment their digital art skills with today's leading processes and procedures!

NUKE 101

Tuesday evenings, 4/23/13 to 6/25/13

This class will cover the user interface, tools and workflow features of Nuke, the industry's premier compositing and visual effects tool.

After Effects 101

Wednesday evenings, 4/24/13 to 6/26/13

Adobe After Effects is the industry's most widely used motion graphics, compositing and titles program used for stunning graphics and effects.

Character Design (with Jordu Schell)

NEW CLASS!

Wednesday evenings, 4/24/13 to 6/26/13

Film, television, games and other visual productions need compelling character design concept illustrations to see how characters and other elements of a story are going to look before the actual production begins. Jordu Schell (*Avatar*) is an award-winning character designer, sculptor and artist.

Toon Boom 1 - Harmony

Thursday evenings, 4/25/13 to 6/27/13

Update your traditional 2D animation skills to the industry standard in digital 2D animation software, Toon Boom Harmony!

Environmental Design

NEW CLASS!

Thursday evenings, 4/25/13 to 6/27/13

Environmental Design is the art of creating spaces and worlds from imagination. This class will focus on creating these worlds from simple interior office sets to majestic castles in a fantasy landscape and you will learn the tools and theories in creating any environment of your choosing.

Flash 101

Friday evenings, 4/26/13 to 6/28/13

Flash animation is now taking the broadcast industry by storm with its innovative technology that keeps the costs of producing high-quality shows at a minimum.

Digital Storyboarding

Friday evenings, 4/26/13 to 6/28/13

Digital storyboarding is quickly becoming the accepted (and expected) way for storyboard artists to create, deliver files and to store their boards for use on productions ranging from feature films to TV animation.

ZBrush 101

Saturdays, 4/20/13 to 6/29/13

Pixologic's ZBrush is a revolutionary organic modeling and texturing tool that is currently taking the CG industry by storm... Fantastic tool!

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STUDIO ARTS CLASSES

(continued from page 11)

ZBrush 201

Saturdays, 4/20/13 to 6/29/13

Make your creature designs come alive! Create highly impressive 3D creatures using Pixologic's ZBrush in this intermediate-level, digital sculpting and painting class.

Maya 101

Saturdays, 4/20/13 to 6/29/13

Maya 101 introduces new, beginning or basic users of CG to the world of Autodesk Maya. Each lesson is conducted to acquaint the student with the interface, controls, drawing tools, modeling, animation and graphic toolsets of the latest version of the software.

Cinema 4D 101

Saturdays, 4/20/13 to 6/29/13

This is the first class in the CINEMA 4D series that will introduce you to the world of 3D modeling and basic animation.

After Effects 375 - Rotoscoping

Saturdays, 4/20/13 to 6/29/13

In this class, students will learn the tricks and secrets in creating fast and accurate rotos in After Effects.

Textures

NEW CLASS!

Saturdays, 4/20/13 to 6/29/13

This class teaches how to use textures and materials for for animation and VFX. Students will learn to create photo-realistic and stylized textures using proper workflows in Maya and Photoshop with an introduction to 3D painting software like Mudbox or ZBrush.

WEEK-LONG, INTENSIVE CLASSES:

Filemaker Pro 101

NEW CLASS!

4/8/13 to 4/12/13

Filemaker Pro is a database program which allows you to design and customize your own method to store and track information. Easy-to-learn!

After Effects 101

4/22/13 to 4/26/13

Adobe Illustrator is a vector-based illustration tool widely used in film and television for design and visualization purposes.

Concept Design 101

4/29/13 to 5/3/13

This class will teach the state of the art methods of concept design... Illustrators and artists will augment their digital art skills with today's leading processes and procedures!

Illustrator 1

5/6/13 to 5/10/13

Adobe Illustrator is a vector-based illustration tool widely used in film and television for design and visualization purposes.

Photoshop 1

5/13/13 to 5/17/13

Come learn Adobe Photoshop, the quintessential tool used in the film, television, and game industry for use in everything from pre-production and visualization to post!

Maya 101

5/13/13 to 5/17/13

This class introduces new, beginning or basic users to the world of Autodesk Maya... the industry's leading 3D animation program!

Power Photoshop

5/20/13 to 5/24/13

Come learn Adobe Photoshop, the quintessential tool used in the film, television, and game industry for use in everything from pre-production and visualization to post!

SketchUp Pro 101

5/20/13 to 5/24/13

This class introduces the user to the basics of using Sketchup Pro 101, the most demanded (and need-to-know) Art Dept. tool in the industry.

SketchUp Pro 201

6/3/13 to 6/7/13

This class builds on the skills covered in Sketchup Pro 101 and explores the uses of Sketchup as a design tool for a variety of film productions.

Google Layout

6/10/13 to 6/14/13

This class builds on the skills covered in Sketchup Pro 101 and/or 201 and explores the uses of Sketchup as a layout tool for a variety of film productions.

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STUDIO ARTS CLASSES

(continued from page 13)

TWO-DAY INTENSIVE WORKSHOPS:

Mac OS - Overview

6/3/13 to 6/4/13

Mac OS X is the most technologically advanced operating system Apple has ever released, but don't let that scare you... Learn how to make it work for you!

Mac OS - Workflows

6/5/13 to 6/6/13

While there's a lot of powerful stuff going on under the hood, the Mac OS makes it easy for you to work, play and get entertainment on your Mac. Learn how to get the most out of your Macintosh through efficient workflows!

For more detailed information on all classes at Studio Arts, go to their website at studioarts.com

In memoriam

Effects animator and technical director **NICHOLAS HOPPE** passed away on March 4. Since 1993 he worked for Disney, Digital Domain, House of Moves, Square LA\ and DreamWorks.

He was a great man, irreplaceable friend and loving husband, father, brother and son, great architect, writer, animator and cowboy! He let out on his last breath: "I love you" and went to sleep with a smile on his face. Oh, it was my Titanic and was so hard to let him go! He loved his work, loved DreamWorks Animation Studio! He asked everybody to have a wonderful, fun and healthy life!

Thank you from the bottom of my heart for your support during this difficult time for us! Best wishes. Peace, love.

— Kseniya Hoppe

GENERAL MEMBERSHIP MEETING



**TUESDAY,
MARCH 26**

**PIZZA &
REFRESHMENTS,
6:30 PM
MEETING, 7 PM**

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AGENDA:

Nomination and election of IATSE convention delegates

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