

Pegboard

ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS
Los Angeles, California, July 2015

Vol. 44, Nº. 07

THE GUILD REACHES AGREEMENT WITH AMPTP FOR NEW 3-YEAR CONTRACT

The Animation Guild and the Alliance of Motion Picture and Television Producers (AMPTP) reached agreement on a new three-year collective bargaining agreement late on Wednesday, July 1, after three days of bargaining. The new pact will run from August 1st, 2015 to July 31st, 2018, and follows the contours of the 2015 IATSE Hollywood Basic Agreement. The deal includes:

- * 3% increases to contract wage minimums (compounded).
- * Unchanged Health Benefits (including no increases to premiums for dependents)
- * 10% increases in pension benefits for individuals retiring after August 1, 2015.
- * An addition to the New Media Side Letter that conforms to New Media deals negotiated by SAG-AFTRA, DGA, WGA, and the IATSE in earlier negotiations.
- * Higher health and pension contributions for freelance storyboard artists and timing directors

There were no rollbacks in wage minimums, and the agreement includes higher benefit contribution hours for storyboard artists working under “unit rates”, as well as improved benefit contribution hours for freelance timing directors. Contract talks started on Monday and continued until late Wednesday night. **STEVE HULETT**, chairman of the Guild’s negotiation committee noted:

“Contract talks are always somewhat contentious, but this year the attitudes on both sides were businesslike and cordial. IATSE Vice-President Michael Miller’s assistance and guidance on the last day was very helpful in aiding the Animation Guild reach a contract. There were a lot of proposals on the table, but we were still able to reach agreement in three days. I commend AMPTP President Carol Lombardini and her committee on their focus on the essentials and their willingness to work through differences.”

*(see **NEW CONTRACT AGREEMENT** on page 3)*

THE 2015 WAGE SURVEY IS OPEN!
SEE PAGE 4 FOR DETAILS

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THE PEG-BOARD is published monthly by The Animation Guild and Affiliated
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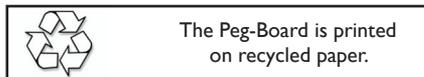
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IATSE LOCAL 839

NEW CONTRACT AGREEMENT

(continued from page 1)

The negotiation proposals were crafted in large part due to the participation of the members who took the time to submit their views through the surveys made available through the Guild's website. Special thanks are given to the members who took the time to participate in the multiple negotiation committee meetings where those proposals were honed to their final form.

The Negotiation Committee that took part in the three days of discussions should be further recognized for taking the time to present the views of the members directly to the AMPTP. Adding their voices and determination to the group made a big difference in the final shape of the agreement. Special recognition is given to Executive Board members **DAVID CHLYSTEK** and **PAULA SPENCE** for their participation and passionate input.



** From left: President Jack Thomas*, Steve Kaplan, Paula Spence*, Steve Hulett*, Jason Mayer*, David Chlystek*, Perry Zombolas, Spencer Knapp, Tim Szabo*

** Executive Board Member*

As soon as a Memorandum of Agreement is drafted, it will be sent to the members for ratification. The Guild is reviewing more contemporary options for the ratification process and will notify members of any changes as soon as possible.

THE 2015 ANIMATION GUILD WAGE SURVEY IS NOW OPEN!



This is one of the most important things your Union does. The Wage Survey gives the Union a snapshot of the state of the industry. But more importantly it helps you, the member, when you are seeking employment. The more you know about what others get paid for doing the same job you do, the easier it will be for you to negotiate your salary and raises.

By the time this edition goes to print, you will likely have received your copy of the 2015 Wage Survey questionnaire. If not, please call the office and request one be sent to you.

As always we are asking you to share wage information for the work you performed over the previous year. If you're currently unemployed, or not working in the industry, please give us information as of your most recent animation job.

You also have the option of filling out the questionnaires online by following the appropriate link from this page:

<http://animationguild.org/wage-survey-2015/>

Online submissions require you to enter your full name and last 4 digits of your SSN. This will only be used to ensure that all respondents are members and that there are no duplicates. Your name will not be attached to or associated with your answers in the final survey report.

If you're not comfortable submitting your information online, please wait to receive the paper questionnaire, fill it out and return it. Please do not fill out both the online and paper surveys.

The reason we conduct this survey should be obvious. First and most importantly, our employers already have this information, which makes it important for us to have it as well. Members applying for jobs or renegotiating their deals need the survey as a guideline to what to ask for. The Guild office frequently cites our surveys in everything from training grant applications, visa consultations, contract negotiations and it has been

used in numerous publications.

The more members that participate, the more reliable the data becomes. Participation has become easy with the introduction of the online forms, which were a greater portion of the survey submissions last year by a large number. We saw a 31% return from all the surveys we sent out last year. We want 2015 to continue the trend of increasing the participation percentage. Filling out and submitting the information takes minutes, but the importance of the survey lasts for years. Please, fill out and return the questionnaire in whichever form suits you as soon as you can.

The results will be published in The Pegboard, through the TAG e-mail list and on the TAG Blog. Remember, this is information that the producers already know. By participating in this survey, you allow yourself and your fellow Guild members to negotiate on a more equal footing.

ARE YOU ON THE EMAIL LIST?

The Animation Guild Email List is reserved for members only and the quickest way to get the latest news and offerings we distribute. Members can now customize which emails are received in order to reduce or expand the amount of messages you get. Don't miss the latest job postings, Gallery 839 announcements or union news! Sign up at:

<https://animationguild.org/about-the-guild/email-list/>



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<http://animationguildblog.blogspot.com/>





NEGOTIATIONS AND WISH LISTS

I've been participating in Animation Guild and IA Basic Agreement negotiations for awhile now, and this is the way these things usually go (and the way this one went):

Step 1 -- Business Representative attends the IA Basic Agreement talks, which take place prior to negotiations between the Animation Guild and various cartoon companies (Disney, DreamWorks Animation, Warner Bros. Animation, Disney Television Animation, Cartoon Network, etc.)

The International negotiates terms, conditions and wages for the 24 production locals in the bargaining unit. Kindly note: The Animation Guild is no longer a part of this unit; we were kicked out of it due to a ten week long strike we initiated a few years ago. The Alliance was apparently annoyed at this rambunctious behavior, and informed us "You're OFF the island!!" or words to that effect.

(This was in 1982, and we haven't been back in the unit since. although the IA made an effort to get us back in during the 1993 basic agreement negotiations.)

Nevertheless, the Animation Guild always attends these larger negotiations because the IA hammers out the pension and health benefit package, and the Guild needs to be there because that health and pension piece is never negotiated by us, but the International Alliance of Theatrical and Stage Employees. (What they get under the Basic, TAG gets in its local deal.)

The Basic Agreement talks generally last a week. There are talks in the big room, there are long involved sidebars -- less formal negotiations -- where each side floats ideas and test proposals.

Step 2 -- Animation Guild Contract Prep -- This contract cycle, TAG begins planning and holding member meetings over six months in advance of the talks. We conduct multiple surveys of the membership. Every craft under our contract holds meetings where goals are prioritized and different strategies explored. In early Spring, the guild's negotiation committee begins hammering out proposals to submit to the companies. We have pretty big ambitions: increases in a variety of contract classifications, more contribution hours for freelance employees, an updated New Media

sideletter, and no rollbacks in pay rates or working conditions.

Step 3 -- The Animation Guild's Contract Talks -- The Guild starts talking to the AMPTP companies on June 29th, and wraps negotiations up on July 1st. At the end of three days of talks (the last day running until 11 p.m., an improvement on the 2 in the morning wrap-up from three years ago), we don't achieve some of our proposals but do succeed with others. What TAG ends up with:

We have NO rollbacks.

We get substantial gains in contribution hours for freelance board artists and timing directors.

We achieve 3%/3%/3% increases (compounded) in wage minimums for every classification in the contract.

We match the IA Basic's Sideletter for New Media, and gain a 10% increase in pension benefits for members who retire after August 1, 2015.

In short, this is the **BEST** new Animation Guild collective bargaining agreement in at least a dozen years, and it wouldn't have happened the way it did without the input and participation of a wide swath of Animation Guild members, and the active support of the International, in particular IATSE Vice President Mike Miller.

The Last Step -- In a few days, TAG will be sending out voting information on the new contract. I urge everyone who receives the info to read the documents, contact us if you have questions not answered, and then vote **YES** on this new agreement.

- Steve Hulett

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Save Your Paystubs!!

Your paycheck stubs can serve as proof of employment for CSATTF when getting approved for reimbursement as well as provide records of your 401k deposits.

Keep your paystubs in a safe place for as long as you can!



THREE THOUGHTS ON THE LAST CONTRACT NEGOTIATIONS

1. Storyboard Artists Have a Sellers' Market

As we negotiated for higher rates for pension and health contributions for freelance storyboard artists we heard time and time again how hard it was for studios to find available storyboard artists. Remember that the next time you need to work extra hours to stay on schedule. **ASK FOR OVERTIME.** They are literally desperate to find artists. They can't afford to lose you. If ever there was a time to break the unending cycle of unpaid overtime and tightening schedules it is now. Stand together and ask for overtime when you need it.

Also, keep in mind how tight the labor markets is when you are negotiating your next rate or raise. And here is something to consider for freelance storyboard artists working for unit rates - just like you don't have to settle for the minimum dollar rates in the contract and can negotiate for higher salary, you can also negotiate for higher pension and hours rates. No matter what they say, they can pay you higher hours. But you, or your agents have to ask for it.

(Wondering how much to ask for? Remember to fill out the Wage Survey. The more responses we get the more accurate the information will be.)

2. The Studios are shocked that we want to actually take our holidays off.

When we tried to mandate in the contract that holidays are either allowed for in the schedule or automatically paid at double time (because not adding days to the schedule to compensate for holidays implicitly required unpaid overtime to not fall behind) the studios were shocked that people would rather have time off than get paid double time. They at least agreed to send a bulletin to all their productions asking them to try to give their crews the holidays off and reminding them that they should paid double time if they needed them to work on holidays. So, If you are on a production that doesn't give you extra time in the schedule to compensate for holidays, all members should ask for authorized overtime during that week to stay on schedule. Maybe they will get the point and start scheduling correctly.

3. New Media is the next big battle.

My personal biggest disappointment in the negotiations was not getting a significant change in the New Media provisions. We ended up accepting the same New Media language every other entertainment union had previously agreed to, that sets minimum rates for series made for SVOD, (subscription video on demand) only if they cross certain budget thresholds. Below those thresholds there are no minimums. Because those budget levels are based on live action programming, they are so high that no animated new media show will ever reach them. The practical effect is that (as in our last contract) there are no minimum rates for new media in the new contract for original programming.

We accepted this New Media language for three reasons. First, the demand for talent is so high right now that very few, if any of our writers or artists are working in New Media in Union shops for less than our regular minimum. Second, it was my belief that short of a strike, we were not going to get better rates. Third, the new New Media provisions now give us the right to audit production budgets to make sure that they are complying with the threshold requirements. So in three years, when the next contract is being negotiated, we will know exactly what their budgets are and we will be able to set our own thresholds accordingly.

- Jack Thomas

HAVE YOU CREATED YOUR MEMBER PROFILE?

Member Profiles are open to all members regardless of your current membership status. You can add examples of your artwork, list the job categories that pertain to your skills and add links to your email addresses, social media profiles, websites, blogs and demo reels. Finally, you can indicate if you're available for work or freelance, or if not, indicate a day that you will be. These profiles are searchable by potential employers and therefore could help you find work!

Go to <http://animationguild.org/member-application/>, fill out the form and submit it for review. Once your membership has been confirmed, you will be able to log back in and add all of your pertinent information and even opt-in to be included in the highlighted profiles on the homepage of our site!

In memoriam

Animator **IRA BLAINE GIBSON** died on July 5. He was 97 years old. A genuine Disney legend, he worked his entire career for a division of Disney.

Blaine began work as an animator, first as an assistant on movies like *Lady and the Tramp* and *Cinderella* and later as a full-fledged character animator on *Sleeping Beauty*, *101 Dalmatians* and Walt's *Wonderful World of Color* television series. But after Walt saw one of Blaine's sculpture exhibits, he moved Blaine from animation to Walt Disney Imagineering. It was there that Gibson really made his mark: he created the sculpture for the Abraham Lincoln figure that appeared, memorably, at the 1964-65 World's Fair in New York. He also created the cavemen for the Ford's Magic Skywalk attraction at the same World's Fair; the dinosaurs later appearing as part of the Disneyland Railroad.

Blaine also created characters for *Pirates of the Caribbean*, the Haunted Mansion, it's a small world, and the Enchanted Tiki Room at Disneyland. He created every president at the Hall of Presents at Walt Disney World, up until George W. Bush in 2001. And even though he officially retired in 1983, Gibson continued to contribute to the company he was so closely associated with: he did figures for *The Great Movie Ride* at Disney's Hollywood Studios and, maybe most importantly, created the Partners statue (of Walt and Mickey Mouse holding hands) and the Sharing the Magic statue (with Roy O. Disney and Minnie Mouse).



Background Artist **JONATHON GOLEY** died October of 2014. He was 86 years old. He worked at Bakshi Productions, Rich Entertainment, Ruby-Spears, and Hannah-Barbera.



Animator **JAMES BRUMMETT** died on June 23, 2015. He was 84 years old. He worked at Walt Disney Productions, Filmation, Hannah-Barbera, DePatie-Freleng, and Murakami-Wolf.



Storyboard and Layout Artist **DANILO TAVERNA** died on February 1, 2015. He worked at Marvel, TomT Animation and Rough Draft.



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NEW SUMMER CLASSES

<p>Environment Design 2</p> <p>This class is an extension of the Environment Design 1 class. The goal here is to go more into the intricacies of environment painting and design specifically for the video game and feature film genres. A longer term project will include design tasks as exteriors, interiors, establishing shots and design call outs.</p> <p>Charles Lee - Blizzard Ent.</p>		<p>Environment Sketching for Production</p> <p>Environment Sketching for Production focuses on creating visual themes for use in a production pipeline. Students will learn to create quick thumbnails, and develop a final piece that is suited for production needs. Students receive lighting, style, composition, and visual cues.</p> <p>Patrick Raines - FireForge Games</p>		<p>Intro to Character & Creature Design</p> <p>This master class covers fundamental ideas behind character and creature design through the creation of unique thumbnails and rough sketches. It also covers basics such as unique thumbnailing, creating clean, solid layout, construction and anatomy, costuming posing, and basic lighting techniques.</p> <p>Eric Ryan - Sony Animation</p>	
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NEW INSTRUCTORS

<p>Kristy Kay The Art of Color and Light</p> <p>Kristy Kay is an Los Angeles based painter/designer, currently working as a Visual Development artist at Sony Pictures Animation. Her other studio credits include Lala House, Nickelodeon, and Mando Pictures.</p>		<p>Eric Ryan Intro to Character & Creature Design</p> <p>Eric Ryan is a concept artist with over 10 years experience in both the film and video game industries. Using solid art technique and a strong knowledge of creature anatomy, Eric creates images that are at the same time fantastic and believable.</p>		<p>Patrick Raines Environment Sketching for Production</p> <p>Patrick is an Illustrator, 2D Layout and Visual Development Artist who has worked for clients such as Disney, Timouse, Obsidian and more! He currently works at FireForge Games as a Concept Artist on an upcoming online game.</p>	
<p>Dana Guerrieri Digital Painting</p> <p>Dana has been working as a professional freelance illustrator and designer for over 5 years. She now works at Gata Interactive as an avatar and character illustrator.</p>		<p>Jeremy Fenske Digital Painting</p> <p>Jeremy has been working at ZeniMax Online as a Senior Concept Artist for 6 years. He has also received training at Columbus College of Art and Design with a B.F.A. He is currently working on Elder Scrolls Online.</p>		<p>Chris Ayers Fundamentals of Character Design</p> <p>As a character designer and concept artist, Chris has participated on projects such as Men in Black II, Fantasia Four, Star Trek: Alien vs Predator, as well as a few yet-to-be-released titles from Disney and DreamWorks Animation.</p>	
<p>Guy Bar'ely Storyboarding for Animation</p> <p>Since the first got hired by Dreamworks, Guy has been a major contributor to their films with work credits including Turbo (2009), Me and My Shadow (still in production), The Penguins of Madagascar (2014) and currently Kung Fu Panda 3 (Shated for 2015).</p>		<p>Charles Lee Environment Design 2</p> <p>Charles is currently working at Blizzard Entertainment as cinematic concept artist. His credit includes World of Warcraft, Starcraft 2, Diablo 3, Hearthstone, Heroes of Storm, God of War, Medal of Honor, Lost planet 3, goltichman film and many more.</p>		<p>Poe Tan Intro to Perspective</p> <p>Poe Tan has worked for Walt Disney Animation Studios, Warner Brothers Animation, Cartoon Network, Nickelodeon, Fox Animation, Sony and many others. He has done designs for its shows Ben10, Rugrats the Movie, Johnny Bravo, He Man Masters of the Universe and many more.</p>	

Foundation/Design Program Classes:

Perspective ■ Dynamic Sketching 1 & 2 ■ Analytical Figure Drawing ■ Fundamentals of Design ■ Digital Painting ■ Environment Sketching ■ Animal Drawing ■ Fundamentals of Character Design ■ The Art of Color and Light ■ Portfolio Development

Character Design Program Classes:

Head Drawing & Construction ■ Character Design for Animation ■ Costume Design ■ Intro to Character and Creature Design ■ Storyboarding for Animation ■ Character Design for Production ■ Character Illustration for Film ■ Art Direction for Character Designers

Environment Design Program Classes:

Fundamentals for Architecture Design ■ Fundamentals for Creative Environment Design ■ Environment Sketching for Production ■ Environment Design 1 & 2 ■ Visual Development for Animation ■ Matte Painting

CGMA Classes are eligible for CSATTF reimbursement!

See a full class list and register at:

<http://2d.cgmasteracademy.com/>



This Month in History

by Tom Sito

July 1, 1941 - Animation director Tex Avery walks out of the Looney Tunes Studio when Jack Warner ordered cuts in his Bugs Bunny cartoon, *A Wild Hare*. Boss Leon Schlesinger puts him on a four-week suspension without pay, but Avery had already lined up a new gig at MGM.

July 2, 1946 - **The Peace Treaty of Beverly Hills** - SAG president Ronald Reagan brokers a labor settlement between the two rival Hollywood Unions: IATSE and the Conference of Studio Unions (CSU), temporarily ending a violent Hollywood strike. During this time, Reagan went to work every day with a .32 caliber Smith & Wesson revolver under his coat.

July 2, 1982 - Don Bluth's *The Secret of Nimh* premieres.

July 2, 1986 - Walt Disney's *The Great Mouse Detective* premieres.

July 3, 2002- *Powerpuff Girls the Movie* premieres.

July 5, 1934 - **The San Francisco General Strike** - 100,000 San Franciscans refuse to go to work in a spontaneous demonstration to protest Governor Frank Merriam's use of the National Guard to shoot striking longshoremen on the Embarcadero. The third largest city in the U.S. was completely paralyzed. Gov Merriam declared martial law but the tanks in the street were helpless. On the 5th day San Franciscans all went back to work.

July 5, 1935 - The Wagner Act passes congress, decreeing all American workers have the right to collective bargaining and to form unions.

July 8, 1982 - Disney's *TRON* premieres.

July 9, 1980 - Disney's *The Fox & the Hound*, Frank and Ollie's last movie, debuts. Other artists who worked on it include Glen Keane, Tim Burton, Brad Bird and John Musker.

July 9, 1993 - Industrial Light & Magic completes its transition to digital technology by shutting down its Anderson Optical Printer. The Optical Printer system, and it's use of hold-out mattes, had been the way VFX had been done since 1909. The Digital Revolution changes everything.

July 11, 1991 - Disney announces it would enter into a deal with a Bay Area digital offshoot of Lucasfilm, calling itself PIXAR.

July 13, 1925 - Walt Disney and Lillian Bounds marry. Lillian was one of the first female animation ink & paint artists.

July 13, 1930 - David Sarnoff, head of the NBC radio network, says in the NY Times "The new invention of Television would be a theater in every home". Critics say it would require one room of the house be darkened, and they doubt people would sit still that long.

July 13, 1984 - The film *The Last Starfighter* with Robert Preston opens. The first movie where all the spaceships and effects were done with CGI instead of miniatures and bottom lite VFX.

July 17, 1955 - Disneyland opens.

July 24, 1985 - Disney's *The Black Cauldron* premieres.

July 25, 1943 - The Birth of L.A. Smog! A newspaper headline from this date mentions a 'gas-attack' of exhaust and haze that reduced visibility to three short blocks.

July 25, 1984 - The Lucasfilm Graphics Group (later Pixar) releases *The Adventures of Andre and Wally B.*

July 25, 1951 - CBS conducts the first broadcast of color television. NBC made color tv popular in the mid 1960's.

July 27, 1940 - *A Wild Hare*, considered to be the first Bugs Bunny cartoon, debuts.

July 27, 2007 - *The Simpsons Movie* premieres.

July 30, 1932 - Walt Disney's *Flowers and Trees*, the first Technicolor Cartoon, premieres. Disney had worked out a deal with Technicolor creator Herbert Kalmus to use his technique exclusively for two years to show larger Hollywood studios its quality.

July 31, 1995 - The Walt Disney Company buys the ABC Network, the Discovery Channel and ESPN.

July Birthdays: Abe Levitow, George Sanders (the voice of Shere Khan), Louis B. Mayer, Ken Harris, James Bodrero, Joe Shuster, Tom Kenny, Dave Fleischer, Bill Hanna, Terry-Thomas, Rembrandt, Max Fleischer, Degas, Jim Davis, Harrison Ellenshaw, Robin Williams, Gary Trudeau, Alan Menken, Maxfield Parrish, David Swift, Maya Rudolph, Laurence Fishburne, J.K. Rowling

Gallery 839 August 2015 Show Designs and Doodles by Marc Perry



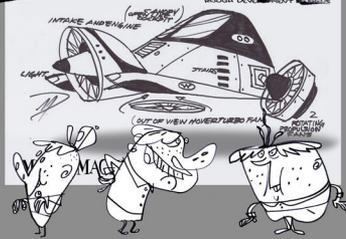
Marc Perry Designs and Doodles



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Opening Reception August 7, 2015
<http://animationguild.org/gallery839/>

GENERAL MEMBERSHIP MEETING



**TUESDAY,
JULY 28, 2015**

**PIZZA &
REFRESHMENTS:
6:30 PM**

MEETING, 7 PM

**1105 N. HOLLYWOOD
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Between Chandler and Magnolia

<http://839iat.se/tag-office>

AGENDA:

❖ **2015 CONTRACT NEGOTIATION
REVIEW**

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