

# Pegboard

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ANIMATION GUILD AND AFFILIATED ELECTRONIC AND GRAPHIC ARTS  
Los Angeles, California, February 2016

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Vol. 45, N° 2

## CALL FOR SHOP STEWARDS

The Animation Guild is looking to increase our Shop Steward numbers! We are aiming to have one per studio, and if we can, even more!

### *What is a Shop Steward?*

A Shop Steward is someone who you can go to within your own studio who can answer simple questions or refer the member to someone who does. They also have on hand pension and health plan information, and hand out 401k forms to those who are interested. We also highly encourage Shop Stewards to attend all General Membership Meetings, so they can always have the most up to date information.

### *Who are the Shop Stewards right now?*

Greg Colton (*Fox Animation*) \* Daniel Duncan (*Marvel*)

Daniel Elson (*Cartoon Network*)

Kassandra Heller (*Cartoon Network*) \* Chris Houghton (*Nickelodeon*)

Ray Leong (*Dreamworks TV*) \* Jason MacLeod (*Disney Feature*)

\*Anyone who is an Executive Board Member also acts as a shop steward.\*

### *Can anyone be a Shop Steward, even if they don't know much about the Union?*

Of course! If you have been wanting to learn more about the Union and find a way to be involved, being a Shop Steward is a great option. We will give you all the information you need and are constantly here to support you and answer any questions you can't.

If you are interested in becoming a Shop Steward, even if there already may be one at your studio, feel free to contact us and we will get you started! Join us and ask about the perks!

The more people we have out there to spread correct information, the better we can help everyone.

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 The Peg-Board is printed on recycled paper.



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## Contract Holidays in 2016

Good Friday (March 25)  
- *NOT Dreamworks and Nickelodeon*  
Memorial Day (May 30)  
Independence Day (July 4)  
Labor Day (September 5)  
Thanksgiving and the day after (November 24 and 25)  
Christmas (December 25)

Your employer may schedule other days off; contact your supervisor or human resources department for details.



## FREE TRAINING WITH EIDO

As you know, as a member of the guild you are eligible for many classes through the CSATTF Grant Programs. Eido has been facilitating the free classes that have recently been available to Guild members.

We hosted a Pilot Program this year that was very well received and the Guild has agreed to continue working with them for 2016. In the new year, we will offer twice as many courses, all held at LAAFA.

One of the unique things Eido offers is “Blended Classes.” This means that there are a minimum number of current active members needed for a class to run, and the rest of the seats are open to any members of any status who are interested. This allows for the training to reach anyone who needs it. Also, some classes are mixed with other local guilds (including the Art Directors Guild, Costume Designers Guild, Make-Up Artists and Hair Stylists Guild), which allows for our membership to mingle with the others of Los Angeles.

Eido is currently running a soldout ZBrush series at LAAFA for our members.

Watch your emails for new class announcements coming up!



## **ANOTHER PLAYER IN THE ANIMATED FEATURE DIVISION**

Cinesite makes its move:

Visual effects and animation studio Cinesite has launched its animated production division Cinesite Animation, and unveiled a slate of nine animated feature films that will go into production over the next five years in Montreal, with backing from the Quebec government. The first project will be “Klaus,” written and directed by Sergio Pablos, co-creator of “Despicable Me.”

Investissement Quebec, acting on behalf of the Quebec government, is advancing a loan of C\$2.4 million (\$1.72 million) to Cinesite Animation to help set up the production infrastructure in Montreal. An additional loan guarantee of C\$19.6 million (\$14.1 million) toward an overall budget of at least C\$90 million (\$64.6 million) is being advanced to the production company to help with financing each of the first three animated films.

Six more films are planned to follow, which will see the facility at full capacity with more than 500 new permanent jobs by 2020.

- <http://839iat.se/cinesite-feature-animation>

If the company is budgeting these pictures at \$65 million a piece, then they'll be spending some serious money because the province will be subsidizing the production costs, above and beyond loan guarantees.

The question, of course, is can Mr. Pablos deliver a commercial picture in the same manner he helped birth the “Despicable Me” series and its spinoffs, which have made mountains of money for Comcast/Universal.

One thing is pretty clear: some large effects houses see animated features as a growth area, and are happy to jump into the sector with both feet.

- Steve Hulett

(header image <http://839iat.se/1o19LK7>)

FREE and open to active, inactive 839 members and AAI Students\*



Final Draft

# ANIMATION GUILD COMPUTER LAB

<https://www.facebook.com/groups/12742552164/>



# CS6



Toon Boom Harmony V 10.3  
Toon Boom Storyboard Pro V. 4

# TOON BOOM



# Cintiq



**MONDAYS 3-8 PM TUESDAYS 3-6 PM**  
**WEDNESDAYS 3-8 PM THURSDAYS 3-6 PM**  
**SATURDAYS 1-5 PM**

Email [lab@animationguild.org](mailto:lab@animationguild.org) for questions and reservations.

\*Animation Guild members will get first priority.

Contact the Animation Guild office for details.

(You will receive a reply from [roskotron@hotmail.com](mailto:roskotron@hotmail.com))

or call:

**818-985-7267**



the  
animation  
guild

IATSE LOCAL 839



## OF UNPAID OVERTIME AND OTHER CONTRACT INFRACTIONS

As I've earlier written, uncompensated overtime and tight schedules have been issues for Animation Guild members forever. I used to listen to my predecessor Bud Hester complain about them in executive board meetings. When I became biz rep, I encountered these things out in the studios myself.

There was the Warner Bros. production manager who asked layout artists to "help out" after regular hours for free. (This was back in the Bronze Age - 1990). There were Disney TVA board artists who rebelled at cramped schedules a few year later, had a meeting at Guild headquarters and then argued among themselves over what schedule was "good enough". They never did decide.

There was the over-ambitious production manager at DreamWorks who had a crew of traditional animators working extra hours for free. (Remember pencils? Remember paper? This was way back.) Somebody tipped me off, I made a late-night visit to the overworked staff and reported my findings to a company attorney. To DWA's credit, it made all the late-night employees whole ... and metaphorically paddled the production manager's backside.

Then, more recently, there was the small sub-contracting studio that had board artists working on weekends and pretended not to know about it. Several artists complained to me, we held a meeting at a nearby diner, after which I swooped in on a bright Saturday morning, took names, and got the practice halted.

And several years ago, while walking around one of our fine conglomerate-owned animation studios, a surly board artist dragged me into his office and growled: "You know, the guy on the LEFT side of me is taking home work at night, the guy on the RIGHT side of me is taking work home at night, and neither is billing the studio! They're making me look bad! Because I won't do free work!"

I briefly considered offering to break those naughty artists' drawing hands, then thought better of it. Instead I offered to talk to both story boarders, but the guy said no, believing it to be hopeless.

Which leads me to my point. It's never hopeless to point people to their

better selves (“forty means forty”); never pointless to make companies follow the collective bargaining agreement that they’ve negotiated and signed. Studio Human Resource departments like saying to employees (when it works for them): “You don’t like the on-call provision? Well, this is what YOUR union negotiated!” or “You’re not happy being a daily employee? It’s what your guild agreed to!”

But funny thing. When the same studio is on the far side of double time and time and a half, they don’t use the “what your union agreed to” argument so much. Often they pretend the overtime provisions aren’t there. The schedule is the schedule, and that’s it. We’ll look the other way while you stay late or take the work home, and if you hit your delivery dates, maybe we’ll retain you for the next cycle of shows.

When I bring up, in meetings and studio hallways, that members should follow the provisions of the contract, an artist will invariably say to me: “Easy for you to take that position, but we’re worried about getting fired. Or let go at the end of the season. The production people keep telling us “The board’s due on Wednesday and there’s no money in the budget for overtime.”” When I respond that this is a non sequitur, that the show’s budget isn’t the artistic staff’s problem, the usual response is “Yeah, but we’re scared of being laid off.”

So let’s cut to the chase. Over the past year, studios have complained they can’t find qualified board artists; members have said in meetings that even slower storyboarders are being retained because it’s tough to find people. I know departments that refuse to work uncompensated hours and everyone continues to work. Hell, I know individuals that won’t falsify a timecard and they remain gainfully employed.

And those examples of “whistle-blowing” I gave up above? The people who reported contract violations to the guild? Every one of them continued to work. Every. Single. One.

But fear springs eternal, and old habits die hard. If you want to behave like it’s 1886 and there’s no contract in place and you’ll be cashiered at the end of the next shift if you don’t Knuckle Under, nobody can stop you. But please know that there are alternatives to violating the contract and state law. You can call the Guild (818-845-7500) and explore other options, up to and including filing a grievance. There’s no charge, and you’ll probably gain some new knowledge ... and maybe some extra self-respect.

- Steve Hulett



## LESSONS FROM AN OLD FRIEND

On Saturday February 20th, the Animation Guild hosted the annual Afternoon of Remembrance in our upstairs meeting hall. It's a unique opportunity for any of you to come by and help memorialize the lives and the careers of the members we have lost in the past year.

One of the people we lost in 2015 was Gordon Kent.

Gordon was a writer, producer, artist and director. He got into the business in 1976 and during his career he worked on such shows as, Bob's Burgers, Brickleberry, Ultimate Spider-Man, Phineas and Ferb, Gravity Falls, The Avengers, Fangface, Plastic Man, Saturday Supercade, Life With Louie, 101 Dalmatians, Hercules, Buzz Lightyear, Courage the Cowardly Dog, Family Guy, Teen Wolf, Bonkers, The Berenstain Bears, Adventure Time, and Thundarr the Barbarian.

In short, Gordon had a hell of a run. He was a very busy guy whose talents were always in demand by the studios. Despite this, Gordon also found time to be active in the union. He served multiple times as a member of our Executive Board. He helped negotiate contracts. He attended meetings and rallies and never was shy about voicing his opinions to his fellow members or to his employers.

Those of you who are just starting out in the business could learn a thing or two from Gordon's example. Don't think of each job as a unique event. Think of it as one part of your longer career. Don't be afraid to stand up for your rights in the workplace. And don't hesitate to be involved with your union. Gordon Kent's 39 year career is proof that standing up for yourself and your fellow workers doesn't hurt your career, it actually enhances it.

*-Jack Thomas*

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The logo for 'fxphd' is displayed on a yellow rectangular background. The letters 'fx' are in white, and 'phd' is in a bold, dark red font.

# BOOKMARK THE JOB EMAIL ARCHIVE!

Accidentally delete that email with the latest job posting? Did you hear about a posting and not get a copy in your Inbox? Now there's a way you can review the latest job posts that have been sent out:

<https://animationguild.org/about-the-guild/jobs-post-archive/>

Thanks to the latest features in MailChimp, the bulk email program we use, this archive will feature the latest job emails we've posted to the membership for both union and non-union work.

# 40 MEANS 40

Sometimes we can blame the studios for not adjusting schedules when there are holidays. Other times, the only ones we can blame are ourselves for working those hours without being paid. No matter what, if it takes longer than your work week to complete a deadline, the studio needs to give you paid overtime. There is no middle ground. This is a terrible trend that propels itself forward, unless we stand together and stop it.

The only way we can stop the downward production spiral is to have a united voice and refuse to do the work unless we are compensated for it. Remember, if you are ever being forced to work UNPAID overtime, call us. This is what your union is for. We are here to protect you and your rights.

## IN MEMORIAM

Writer DANIEL GERSON with credits on multiple Disney and Pixar features, has passed. Daniel Gerson, a screenwriter on Monsters, Inc. and prequel Monsters University, died Saturday. His family announced Gerson died at his home in Los Angeles after battling brain cancer. He was 49. Mr. Gerson is survived by his wife of 20 years, Beau Stacom; his children Claire and Asher; his parents Mary-Joan and Charles; and his sister Jessica and her children Daisy and Henry. Our condolences.



# This Month in History

by Tom Sito

Feb. 1, 1887- California land developer Harvey Wilcox took out a county deed for a new ranch he called 'Hollywoodland' after the name of an estate his wife admired back in Connecticut. It gave its name to a new town-Hollywood.

Feb 1, 1915-The Fox Film Company formed (Later Twentieth Century Fox).

Feb 2, 1922-Twenty one year old Walt Disney started Newman's Laff-O-Grams in Kansas City.

Feb 2, 2006- The Cartoon Riots. A Danish newspaper printed a political cartoon of the Prophet Mohammed with his turban shaped like a bomb. This cartoon offended the Muslim world so much that rioting broke out in Lebanon, Iraq, Egypt, Saudi Arabia, Jakarta and European capitals. Grenades were thrown at Danish embassies and Danish nationals had to flee. Cartoonist Peter Westergaard dodged a Somali man who attacked him with an axe, and even today needs a bodyguard.

Feb 3, 1945- Walt Disney's "The Three Caballeros" premiered.

Feb 3, 1986- After three months of negotiations, Steve Jobs bought the George Lucas Film Graphics Division, under their new name Pixar Inc.

Feb 3, 1989- Swiss firm L'Oreal/Nestle bought animation studio Filmation from Westinghouse and shut it down laying off 229 artists the day before a new federal regulation requiring a company give its employees 60 day notice before closing went into effect.

Feb 5, 1919- Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D.W. Griffith form the United Artists Studio.

Feb. 5, 1937- Charlie Chaplin's film "Modern Times" premiered. Chaplin was inspired to lampoon modern technological madness when he was invited to view the auto assembly production lines in Detroit and saw men moving like machines.

Feb 5, 1953- Walt Disney's "Peter Pan" premiered.

Feb 7, 1964- THE BRITISH ROCK INVASION BEGAN. Thousands of screaming fans welcome THE BEATLES to New York for their first U.S. Tour. The crowds of teenagers were so excited they mobbed a Rolls Royce in front of the Warwick

Hotel where the Beatles were staying, just because they figured a Rolls Royce would be something they drove in. They had actually arrived in a taxicab.

Feb 8, 1914- THE FIRST TRUE CHARACTER ANIMATION- Windsor McCay's "Gertie the Dinosaur" premiered as part of a vaudeville act. Up to then most U.S. animations were attempts to bring popular newspaper comic characters to life, but Gertie was a new character never before seen. Some critics had wondered if animated characters weren't some kind of man in a special suit, so McCay drew a dinosaur, a character that couldn't possibly be impersonated by a living thing. The brilliant draftsmanship and timing of this film would inspire the generation of Animation artists of the Golden Age of the 1930's-40s.

Feb 8, 2001- Walt Disney's California Adventure theme park opened.

Feb 9, 1914- "Mabel's Strange Predicament" The Max Sennett Keystone short where Charlie Chaplin first donned his baggy pants, little mustache and derby to create The Tramp, one of the most beloved characters in cinema history.

Feb 10, 1940- MGM's "Puss gets the Boot" released. It was the first Tom and Jerry cartoon, and the first collaboration of the team of Bill Hanna and Joe Barbera.

Feb 13, 1886- Artist Thomas Eakins resigned his professorship at the Philadelphia Academy of Art in disgust when he was attacked for having male nudes in his art class with women as students.

Feb 13, 1937- Hal Foster's comic hero Prince Valiant first appeared.

Feb 14, 1967- The Birth of Lara Croft, of the Tomb Raider franchise.

Feb 14, 1931- Tod Browning's film of the play Dracula, starring Hungarian actor's union organizer and recreational morphine addict Bela Lugosi, premiered.

Feb 15, 1947- During the anti-Communist witchhunts, the FBI revoked the visa of famed documentary filmmaker and founder of the National Film Board of Canada John Grierson because they thought his politics were too lefty.

Feb 15, 1950- Walt Disney's "Cinderella" opened in general theater release.

Feb 15, 1984- Touchstone Pictures created so the Walt Disney Company

*(see THIS MONTH IN ANIMATION HISTORY on page 12)*

## **THIS MONTH IN ANIMATION HISTORY**

*(continued from page 11)*

could do more adult PG movies. Their first film was “Splash”, starring a tastefully topless Darryl Hannah.

Feb 16, 1987-“Family Dog” episode on Steven Spielberg’s Amazing Stories TV show. The first direction by Brad Bird.

Feb 17, 1912- THE NEW YORK ARMORY SHOW-Mabel Dodge and Gertrude Stein introduce Post expressionist modern art to the U.S. public. The first U.S. showings of Picasso, Matisse, Duchamp and the Italian futurists. The show was denounced as a “chamber of horrors” and Matisse was burned in effigy in Chicago. Marcel Duchamp’s “Nude Descending a Staircase” was described by an art critic as “an explosion in a shingle factory”. Duchamp was highly gratified, I believe.

Feb 18, 1950- First Mr. Magoo cartoon “Ragtime Bear” premiered.

Feb 18, 1953- First 3-D stereoscopic movie, “B’wana Devil” starring Robert Stack.

Feb 19, 1960- Bill Keane’s “Family Circus” cartoon strip debuts. Bill Keane is the father of animator Glen Keane and the young son Billy in the strip is modeled on him.

Feb 20, 1925- Willis O’Brien’s silent movie “The Lost World” premiered. The stop motion animation of dinosaurs and exploding volcanoes issued in a new era of special effects films.

Feb 22, 2009- Slumdog Millionaire won best picture and best cinematography at the 81st Academy Awards. The first movie shot completely digital, with no film used, to be so honored.

Feb 23, 1935- Walt Disney’s Mickey & Donald cartoon “The Band Concert”. This was the first color Mickey Mouse cartoon.

Feb 23, 1942- In the dead of night a Japanese submarine surfaced off the California coast and fired it’s cannon at lights it thought was a city. In reality it’s an oil refinery near Goleta just north of Santa Barbera. The brief bombardment caused \$150 dollars in damage. The sub breaks radio silence to report to Tokyo that “ Enemy coast sighted. Los Angeles is in Flames.”



# WELCOME TO THE UNION

I work at Nickelodeon, and we are a studio that continually hires artists fresh out of college, those without previous TAG experience or any union knowledge.

All the time, I would see resentment grow when a new member received their first communication from the Guild, in the form of a solitary giant Initiation Fee Bill. Yes we all have to pay this, but without any form of explanation, this fee is a bit hard to swallow. There is a lot of “What the hell? Do I have to pay this?!”.

As a recently appointed Executive Board Member, one of my major goals was to see better treatment of our brand new members. Find a way to bridge the gap and get them interested in what they have just joined.

Over the past few months, I have been drafting a Welcome Pamphlet that will be sent out with the Initiation fee. It is a brief 8 page overlook of our Union. It includes a rundown of who we are, why we are needed, and what you get as a part of TAG.

My hopes are that this Welcome Pamphlet can curb some of the unhappiness and dismissal the new generation is feeling and I hope that more members will feel like they want to be involved.

Hopefully we will see these sent out soon, and maybe our numbers at the General Membership Meetings will rise.

*-Laura Hohman*

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## **Suggest Articles for The Pegboard!**

Do you have something you'd like to see in our publication? Send your ideas or requests to [pegboard@animationguild.org](mailto:pegboard@animationguild.org), or ask Steve Hulett the next time you see him at the studio.



# GENERAL MEMBERSHIP MEETING



**TUESDAY,  
MARCH 29, 2016**

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

**MEETING, 7 PM**

**1105 N. HOLLYWOOD  
WAY, BURBANK**

Between Chandler and Magnolia  
<http://839iat.se/tag-office>

**COME AND LEARN MORE ABOUT TAG!  
VOICE YOUR OPINIONS AND CONCERNS**

*Membership Meeting Giveaway: Apple iPad Mini\* !!  
Come for the information, stay for the iPad!*

\*Active and newly inducted members only. Members on withdrawal, on suspension or Financial Core are not eligible to win.

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