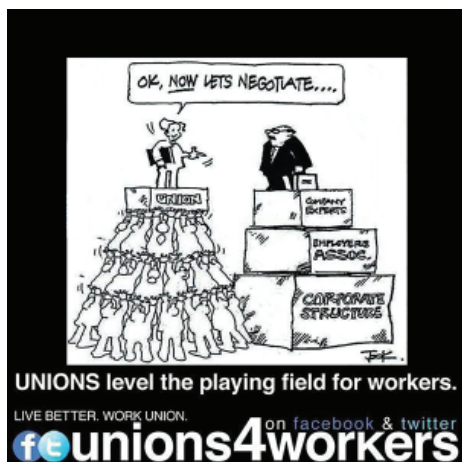


Pegboard

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

Vol. 44, Nº. 03

IATSE - AMPTP NEGOTIATIONS SET FOR APRIL



The IATSE will begin bargaining the tenants of the Hollywood Basic Agreement with the Alliance of Motion Picture and Television Producers (AMPTP) in early April. Two weeks are scheduled for all of the proceedings, but more time could be needed. The Hollywood Basic Agreement is the cornerstone of most of the live-action agreements that exist today, and includes the Motion Picture Industry Pension and Health Plan (MPI).

The first week of negotiations will consist of the group of locals comprising the Hollywood Bargaining

Unit each taking their turn negotiating their proposals with the producers. The second week will see the IATSE negotiate the tenants of MPI, as well as the remainder of the Hollywood Basic Agreement articles.

Following the Basic negotiations, The Animation Guild will bargain our collective agreement with the AMPTP. We anticipate being scheduled approximately three days to negotiate our collective agreement. The Negotiation Committee has met a number of times to formulate proposals that will be used in our discussions. The Guild will soon be sending out a survey that asks members to rate the importance of the proposals that have been discussed, as well as provide others for review and submission.

Should you have any suggestions for the committee, feel free to send them to Negotiation Committee Chairmain **STEVE HULETT** (shulett@animationguild.org) or Guild President **JACK THOMAS** (askjack@animationguild.org) for consideration and review. They will bring them to the committee after reviewing with you.

TAG 401(k) TAX INFORMATION INCLUDED!

SEE PAGE 8 FOR DETAILS

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IATSE LOCAL 839



DISCOUNT TO FXPHD FOR ANIMATION GUILD MEMBERS

All Animation Guild members can now enjoy a 50% discount on training at fxphd – the premiere online training center for vfx, production and post-production tools and techniques. Guild members can purchase per-term, or can commit to the remaining three terms in 2015. This program is open to all members regardless of their membership status with the Guild.

fxphd is an online professional training program. Students learn from practicing vfx and editorial professionals who create courses that are not a collection of random tips or tutorials, but rather focused on teaching industry-specific methods using the latest software. Most classes offer course-specific assets, shots prepared specifically for the course and online forums to discuss questions and concerns with the professors.

While not a requirement, having access to the software being taught increases the learning potential for each course. fxphd courses include VPN access to licences for the following software packages: HIERO, Arnold Renderer, Houdini FX 14, KATANA, RealFlow 2014, MOD0 801, SpeedTree Studio v6, Mudbox, NUKE 8, Maya, Golaem Crowd, Cinema 4D R14, Renderman ProServer 19.0 and RMS 19 for Maya, MARI, V-Ray 3.0, 3D Equalizer, and Ocula and Rolling Shutter (from The Foundry). VPN access to students is extended 45 days past the end of the term.

Find answers to most questions on the fxphd FAQ page:

<https://www.fxphd.com/faqs/>

To sign up using the Animation Guild discount, you must first contact Steve Kaplan at skaplan@animationguild.org and indicate your interest. You will be provided further instructions on payment and how to access the fxphd site using the Guild account.



ROBUST TV ANIMATION

Television cartoons are doing well these days. The last week, I walked through Cartoon Network, Nickelodeon, and Disney TV Animation; newer shows are staffing up and older shows are coming back (Duck Tales, Fairly Odd Parents, Spongebob ... you get the idea.) Cartoon Network continues to enjoy big numbers.

Through the third week of February, Cartoon Network was the #1 network on all of television in total day delivery among all targeted boys. Total day delivery grew year over year among kids 2-11 by +6%, kids 6-11 by +13% and kids 9-14 by +3%. Prime was also up by +4% among kids 6-11 and +5% among kids 9-14.

Cartoon Network was the #1 destination vs. all TV with all key kids and boys on Thursday Night, with delivery growing between +78% and +97% across all targeted demos.

Saturday morning saw year-to-year gains across all key kids & boys, ranging from +20% to +52%.

Adult Swim took top honors as basic cable's #1 network in Live + 7 delivery of adults 18-34 and adults 18-49 for the week. And Cartoon Network ranked as television's #1 network in total day and early prime among all targeted boys.

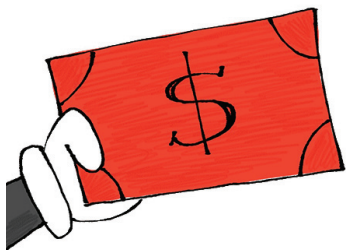
<http://839iat.se/cartoon-network-numbers>

Supervisors have reported to me that it's hard to find quality, experienced artists in the current labor market. And just about every experienced animation writer has assignments. Every large TV cartoon studio has a full production slate, and even smaller sub-contracting facilities are busy.

Feature animation has it's ups and downs, but its small screen cousin is going strong.

- Steve Hulett

WHAT IS HONORABLE WITHDRAWAL?



While working at a union studio, members pay dues and fees to the Guild in order to remain in “Good Standing” with the Guild. The dues and fees fund our ability to support and maintain the contract. When a member leaves a union studio, they have the option of withdrawing their active status from the union and halting any dues payments. This is referred to as “Honorably Withdrawing” their membership.

Members can elect Honorable Withdrawal if they meet the following criteria:

- * The member must currently be in good standing with the local (meaning all outstanding balances to the Guild have been paid)
- * The member makes the Honorable Withdrawal request in writing to Lyn Mantta no later than the 10th day of the current quarter. Lyn will accept letters and emails for Honorable Withdrawal requests (lyn@animationguild.org)

Once placed on Honorable Withdrawal, members can remain until such time as they accept work at a union studio again. Returning to active status from Honorable Withdrawal carries a reinstatement fee. Should a member be on Honorable Withdrawal less than a year, the fee will equal the back dues that would have been paid had they remained Active. Should a member be on Honorable Withdrawal more than a year, the fee will equal the IATSE quarterly per-capita fees for the period of withdrawal capped at a maximum of eight quarters, plus a twenty-five dollar processing fee. The reinstatement fee assessed will never equal more than the amount a member would have paid if the member had remained Active with the union.

If you qualify for Honorable Withdrawal, send your request to Lyn Mantta no later than April 10th to avoid paying the second quarter 2015 dues.



NIGHTMARE TIME

Let's share a Nightmare. In this dark dream, you are not a talented, creative artist. Instead you are an accountant. You work at the very same studio, in a very similar cube but probably with fewer action figures.

Your boss comes into your cube, compliments the color coding on your last spreadsheet, and assigns you to do the budgeting for that hot new animated show they just picked up, "Uncle Bunny and Zombie Pig." He tells you to base it on the budget you did last season for "Tree Princess Zablimba" but he wants you to cut it down by ten percent.

As your boss walks away, a tiny part of you wants to scream at him. "Ten percent! Are you insane? How can we maintain quality?" But you don't because, well, you're an accountant and you live for this kind of thing. So you put in some long hours – sometimes staying as late as 6PM. And finally you figure it out. If you cut back the storyboard schedule from four weeks to three weeks, you can save that ten percent.

So you send out the new budget and you wait to see what happens. A year later the show is on the air. It's good. Or so you're told. You don't really watch cartoons. You do watch the budget numbers and since there aren't any overages and the shows all delivered on time, you conclude that your shorter schedule worked.

Over in the next cube you see your boss asking the new guy to budget "Megavengers Action Powerbot Team Six." And look whose budget he wants it based on - yours! You are pretty proud. Everyone is going to be using your new shorter schedule soon. You have no idea that it caused a lot of artists to work fifty and sixty hour weeks to keep up. How could you? None of them asked for overtime. If they had, you'd have seen it. And if it had been significant enough you might even have considered going back to the longer, less expensive schedule.

Sometime later that week, as you reward yourself with that extra dessert at Cheesecake Factory, a thought will occur to you: what about a two-week storyboard schedule?

Stop the nightmare. Working unpaid overtime gives the studios false feedback on how much can reasonably be done in a standard work week. When the amount of work you are given can't be completed by your deadline without overtime, ask to be paid for it or ask for your deadline to be extended.

40 means 40.

- Jack Thomas

In memoriam

Animator, and Layout Artist **TAKASHI MASUNAGA** died on January 21. He worked at Format Productions, Filmation, Hanna Barbera Productions, and De Patie Freleng Enterprises.



Animator **KELVIN LEE** died on November 30, 2014. He worked at Warner Bros, Columbia Pictures and Sony Pictures Animation.



Painter **LOIS C. FREEMAN** died on November 22, 2014. She worked at Hanna-Barbera Productions.



Animator **FRANK (IGNACIO) GONZALES** died on November 17, 2014. He was 92 years old. He worked at Hanna-Barbera Productions, Orsatti Productions, Bakshi Productions, Filmation and Associates, Ruby-Spears and Walt Disney Productions.



Writer **RAY PARKER** died on November 8, 2014. He was 92. He worked at Hanna-Barbera Productions.

TAG 401(k) PLAN - TAX SEASON REMINDER

The Animation Guild 401k Plan moved last year

The Animation Guild 401k Plan moved last August 1st 2014, from one investment provider (MassMutual) to another (Vanguard.)

If you took money out of your Animation Guild 401k Plan account in 2014, you should have received a tax document from MassMutual or from Vanguard depending on what time of year you took the distribution.

To view your account, download tax documents, quarterly statements or make changes to your investment selection you will need to register with Vanguard and set-up a PIN.

- **Online:** To sign up for online account access, visit <http://839iat.se/vanguard-registration> and follow the prompts. The Guild plan number is **094523**. Once registered, you can access your account at <http://vanguard.com/retirementplans>.
- **By phone.** Call Vanguard Participant Services at **800-523-1188**. Associates are available Monday through Friday at 1 p.m., Pacific time. The Guild plan number is **094523**.

If you have other personal investments through Vanguard call for special instructions to link the accounts.

When the 401k was moved from MassMutual all accounts were invested in default funds unless you made some other investment election at the time. The default funds are Vanguard Target Retirement Funds with the target year closest to the year in which you will reach age 65.

If you wish to receive hard copy statements by US mail you will need to log in at Vanguard and change your Mailing Preferences under the “My Profile” tab. If you have a question or need help, call the Animation Guild at 818-845-7500.

To get started at Vanguard use this link:

<http://839iat.se/vanguard-registration>



CGMA Online Academy brings the very best online art training for the best price to our industry professional students. Our instructors include some of the most renowned artists in the film, game and computer animation industry, bringing you quality education and training you would not find elsewhere. Our great price and quality of classes is what makes us extremely valuable assets to professionals looking to sharpen their skills, learn something new and stay in the loop in an ever-changing industry. Our next registration date will be on April 3rd, 2015 for the Spring term!

NEW SPRING CLASSES

<p>Costume Design</p> <p>Students will discover methods of how to "dress" the figure to best suit the needs of their personalities and the story. Through the use of detailed costume and props, you will be able to give story to your character and bring them to life. This will focus on the beginning sketch phases to fully rendered costume designs.</p> <p>Clayton Stillwell - ReelFX Animation</p>	<p>Animal Drawing</p> <p>Animal drawing emphasizes on developing an understanding of the anatomy of wildlife and domestic animals. Students will learn to construct quadruped skeletons as well as rendering fur and realistic skin. Learning to draw animals is a vital step in creating populated landscapes as well as building a foundation that strengthens believability when developing creature designs.</p> <p>Shannon Beaumont - Freelance</p>	<p>Fundamentals of Character Design</p> <p>Fundamentals of Character Design focuses on the general elements and principles used by professional artists in order to create successful animated character design. Students will learn necessary terms and explore strategies when approaching a composition.</p> <p>Wouter Tulp - Evolver</p>
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NEW INSTRUCTORS

<p>Roger Oda Intro to Perspective</p> <p>Roger works in Los Angeles as a designer in Television Animation. He has worked for "Touhou Fox" Fox Television Animation, Bento Box Entertainment, and Starbuck Industries, designing backgrounds and layouts on shows such as Motorcity, Metalocalypse, The Cleveland Show and Rick and Morty.</p>	<p>Justin Pichetrungsri Fundamentals of Design</p> <p>Having worked in various entertainment mediums, he's designed for Sony Computer Entertainment, Propaganda Games, Disney Interactive, Walt Disney Imagineering R&D, Indy Racing League, and Mettel. He's one of the authors in "Alien Race: Visual Development of an Original Interactive Adventure".</p>	<p>Jake Panian The Art of Color and Light</p> <p>Jake Panian is a Visual Development artist who works in animation, film, advertising, and games. Some of the studios he has worked for include Blizzard, Blue Sky, and Passion Pictures. For some of his work on Epic, Jake was nominated for a VES award in the category of "Outstanding Created Environment in an Animated Movie".</p>
<p>Eugene Huang Dynamic Sketching 1</p> <p>Currently a freelance designer who enjoys drawing all things. By day, he draws storyboard and designs characters for TV, games, and animation industries. By night, he is either working on his personal projects or creating designs for the Valve Store. He graduated from Art Center College of Design.</p>	<p>Gilles Belbeil Environment Design 1</p> <p>Gilles has been a Senior Concept Artist at Ubisoft Montreal since 2007. He has spent most of his time working on the Assassin's Creed games since 2008. Gilles also has work published in books such as "Digital Art Masters" (vol. 7, 8, 9) and is a co-author of the book "Art Fundamentals" (3D Total).</p>	<p>Jonas de Ro Fundamentals of Architecture Design</p> <p>He has worked for the industry's leading companies including Warner Brothers, MPC, Legendary pictures and Wizards of the Coast as a concept artist and illustrator. He was also hired by the Wachowski siblings to create visuals for their recent works. He is currently working for Wizards of the Coast.</p>
<p>Guy Barilely Storyboarding for Animation</p> <p>Since he first got hired by Dreamworks, Guy has been a major contributor to their films with work credits including Turbo, Mr. and Mrs. Smith, The Penguins of Madagascar and currently Kung Fu Panda 3.</p>	<p>Wouter Tulp Fundamentals of Character Design</p> <p>Wouter has created character design for feature animation starting on a German feature in 2012 working with the late Hans Bepmann. Since then Wouter has worked on many film projects among which a feature by Paul McCartney. He is now doing character designs for Evolver.</p>	<p>Geoffrey Enault Digital Painting</p> <p>Geoffrey is a concept artist for Sony (Gran Turismo Games), creating environments, weapons, props and Characters. Some of his other clients include MPC, Opande Studios and more! He also taught digital painting and design for New 3Dge Paris.</p>

Foundation/Design Program Classes:

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

Character Design Program Classes:

Analytical Figure Drawing: Heads/Hands/Feet Composition ■ 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 ■ Character Creation with Zbrush ■ Entertainment Production and Portfolio Prep

Environment Design Program Classes:

Fundamentals for Architecture Design ■ Fundamentals for Creative Environment Design ■ Environment Sketching for Production ■ Vehicle & Mech Design ■ Intro to 3D Environment Design ■ Environment Design 1 & 2 ■ Visual Development for Animation ■ Advanced Entertainment Design ■ Matte Painting ■ Entertainment Production and Portfolio Prep

CGMA is approved for CSATTF reimbursement!

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



This Month in History

by Tom Sito

March 1, 1930 - Walt Disney's top animator Ub Iwerks, the animator/designer of Mickey Mouse, quits Walt's studio to set up his own place.

March 1, 1936 - Max Fleischer's Betty Boop cartoon *Snow White* premieres. Cab Calloway singing the "St. James Infirmary Blues" was a highlight.

March 2, 1933 - Movie *King Kong* premieres at the new Radio City Music Hall. Animation by Willis O'Brien and his assistant Ray Harryhausen, and pre-production art inspired by Charles R. Knight.

March 9, 1935 - The Looney Tunes cartoon *I haven't Got a Hat* premieres. This cartoon gave birth to the first permanent Warner Bros. Cartoon star - Porky Pig.

March 12, 1945 - THE WAR OF HOLLYWOOD BEGAN -Throughout the 1930's and 40's several national unions battle studios and each other to represent Hollywood film workers. The Teamsters, the FWPC, the Brotherhood of Electricians among them. By 1945 only two remain, the IATSE (International Alliance of Theatrical Stage Employees) and the CSU (Conference of Studio Unions). The CSU, a much more militant group, was headed by the charismatic Herb Sorrell who helped win the Disney strike for the cartoonists in 1941. Sorrell called several citywide strikes that paralyzed Hollywood between 1945 and 1947. President Richard Walsh of IATSE fought them and riots in front of the studios was commonplace.

March 13, 1928 - Walt Disney boards a train from New York to LA after losing in negotiations the rights to his character Oswald the Lucky Rabbit. With him are his wife Lillian and Ub Iwerks. During this long cross-country train ride they conceive of the character Mickey Mouse.

March 15, 1933 - Young animator Chuck Jones first hired at Leon Schlesinger's Looney Tunes cartoon studio.

March 15, 1950 - Walt Disney's *Cinderella* opens. It's Disney's first animated fairy tale hit in ten years.

March 15, 2002 - Blue Sky's first *Ice Age* premieres.

March 20, 1943 - MGM's *Dumb Hounded* the first Droopy cartoon premieres.

March 21, 1951 - The House Un-American Activities Committee (HUAC), under Judge J. Parnell Thomas, moves from Washington DC and sets up in Hollywood to continue rooting out Communist subversion in the movies. They begin in the Hollywood Roosevelt Hotel, and later move to the federal building downtown.

Out of 15,000 people who made a living in the movies and television, only 295 were ever proven or confessed communists. It was an open secret that for \$5,000 delivered to the right committee member your dossier would be moved to the bottom of the pile. The hearings stop in 1956. The blacklist was broken in 1960 and Judge J. Parnell Thomas went to jail for embezzlement.

March 23, 1957 - Art Clokey's *The Gumby Show* premieres.

March 24, 1943 - The first Japanese anime feature *Momotaro's Sea Eagles* by Mitsuo Seyo opens.

March 25, 1989 - *Who Framed Roger Rabbit* earns four Oscars at the Academy Awards. Sound Effects, Visual Effects, Film Editing and a special one for Richard Williams for the animation.

March 27, 1952 - U.P.A.'s cartoon *Rooty-Toot-Toot* premieres. Music score by jazzman Phil Monroe, the first African American to receive a screen credit for scoring a movie.

March 29, 1989 - Pixar's short *Tin Toy* became the first CG animation to ever win an Oscar.

March 31, 1930 - Reacting to charges that the movies had become too racy, Hollywood producers accept the MOTION PICTURE CODE. Regulated by Will Hays, former Republican Party chairman, the code wouldn't really start to have strength until 1935-36 when pressure groups like the Catholic League of Decency went after Mae West and the Tarzan pictures. The Hays Code forbade open sex and obscenity by mandating twin beds only in a bedroom, nightclothes buttoned to the neck, if a couple were seated together on a bed they must have at least one foot touching the floor, kisses lasting no longer than 3 seconds, with lips closed. The Code was replaced by the MPAA ratings system in 1968.

March Birthdays: Ward Kimball, Lucille Bliss, Ken Duncan, Ted Geisel (Dr. Seuss), Ronald Searle, John Lounsbery, David Silverman, Ben Washam, Ken Anderson, Richard Williams, Chris Wedge, Milt Kahl, Ub Iwerks, Joe Barbera, Carl Barks, Jack Kinney, Francisco Goya, Vincent van Gogh, Marc Davis, Jules Engel, Ed Catmull

GET TO KNOW YOUR EXECUTIVE BOARD

Jason Meyer

Where are you working and what is your job title?

DreamWorks Animation
Lead Effects Artist
Kung Fu Panda 3

What brought you to the industry?

I devoured animation growing up, from Saturday morning Looney Toons, to after-school guilty pleasures like He-man and Transformers. Even in highschool I would watch the latest animated features and I began watching anime in college. I was pretty involved with art growing up but I really didn't know how animation was done or that you could even make a job out of it. I went to undergrad for teaching art K-12 and ended up with a painting degree. Job prospects were slim for painters, so I decided to look into video games, went to graduate school for animation and landed in live action vfx upon graduation. Abusive work practices and long hours in vfx lead me to look into DreamWorks, where I've been happily making stuff explode and burn for over a decade.

Where would you like to end up in the industry?

I think we all do this because there is some drive of creativity in us. And I think we all secretly desire to be able to exert more creative control, have more ownership over what we do. The catch-22 is the more influence you begin to wield, the more you manage and the the less hands-on in the actual physical creation you become. So whether it's climbing the studio hierarchy or branching off into my own endeavors remains to be seen, right now I'm pretty happy with the balance I've struck.

In total number of years, how long have you served on the Executive Board?

Just started, so 1/12 of a year.

Being on the Executive Body of a labor organization carries responsibilities and duties. What inspired you to be a part of TAG's executive team?

I was raised in a relatively blue collar union town in the Midwest. I saw the strength of the factory unions and witnessed their decline through stories of friends and family. I understand the strength of a union is in its members involvement and didn't feel like I was a part of ours. I also wanted to provide the board with a perspective that may be specific to feature and/or 3d artists, some who bounce back and forth from non-union vfx to animation. Basically I try to bring up what my coworkers and friends talk about, many who are like I was, not very involved in the union.

What would you like to accomplish in your term as an Executive Board member?

I would like to see union participation increase. I would like to simplify the educational materials, provide easy to read tips/tricks on how to get the most out of your benefits with real world examples. My philosophy is not adversarial with the studios, I'm not out to burn down the house, but I would like to protect what I have. I like where I work. A healthy union promotes a healthy employee, which is a productive employee, animation production is thriving and there is no reason our union shouldn't be too.



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the animation guild
IATSE LOCAL 839

Gallery 839 April 2015 Show



Peggy Tonkonogy

"L.A. Beauties"



Raymond Harris

"Ventura Uglies"

Works by Peggy Tonkonogy and Ray Harris

Opens Saturday, April 11

3:00pm to 6:00 pm

GENERAL MEMBERSHIP MEETING

**TUESDAY,
MARCH 31, 2015**



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

**1105 N. HOLLYWOOD
WAY, BURBANK**

Between Chandler and Magnolia

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

**AGENDA:
2015 CONTRACT NEGOTIATIONS**

**The Animation Guild Local 839 IATSE
1105 N. Hollywood Way
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