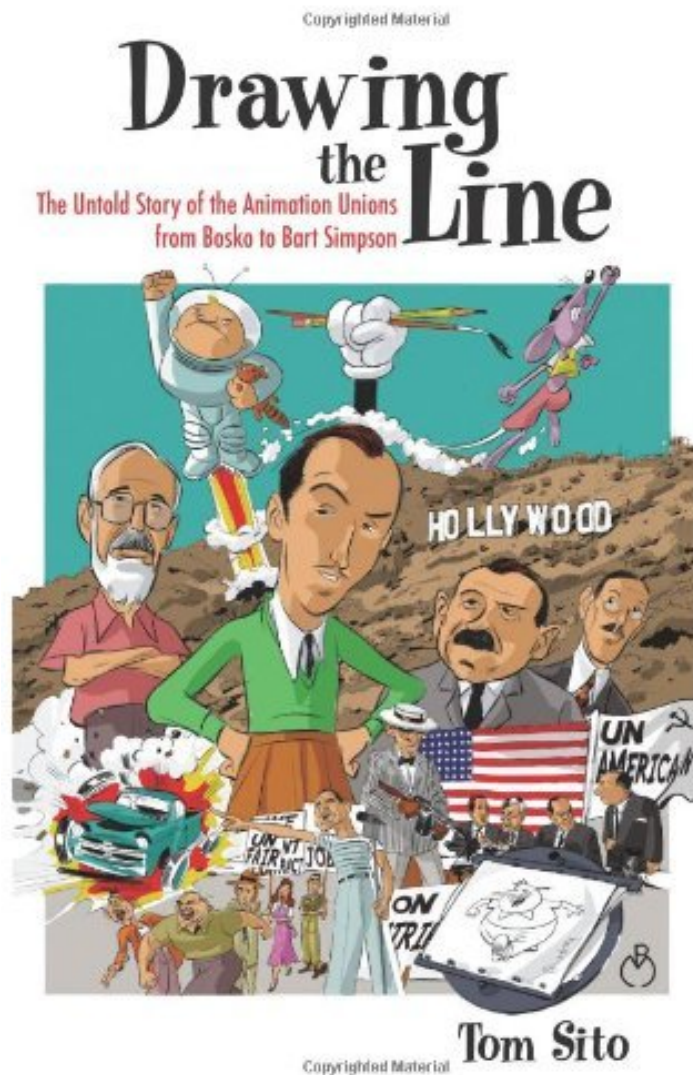


[Download] Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson

# Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson

Tom Sito

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**Tom Sito : Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson:

0 of 0 people found the following review helpful. Great History on the Animation Industry By Brittany Accardi When Tom Sito began his career in animation, unions had already been established. In the intro, he admits that he initially took their presence for granted. He then gives an EXTENSIVE history of the development of unions relating to the animation industry in a very detailed and well-referenced account with photos and quotes from animators who

experienced these historical events firsthand. At the end of this colorful and objective journey, he invites the reader to reflect on the future of animation - are we better off with unions? Without them? How will new technology influence the employee-employer relationship? For anyone interested in the history of animation or anyone looking to enter the animation industry, this book is an important historical account; a must-read. 0 of 0 people found the following review helpful. An excellent book. By Punk Doctor This is more than just a history of animation unions, it covers the history of animation itself. The stories are well researched and benefit from the author's personal insights. It was a joy to read. I bought it only to read the chapter on the 1941 strike at Disney, but the chapter was so good I read the entire thing! 2 of 2 people found the following review helpful. Fills a Historic Gap By bob68 As a Disney enthusiast, I have found one of the most delicate and hard-to-research periods in Disney history was the 1941 studio strike. Tom Sito fills this gap by providing a comprehensive narration. But more important to others, he provides a complete history of labor developments in the animation profession. I had no idea there had been so much turmoil! His account is very up-to-date, too, covering the most recent developments, like computer animation. This is a key reference tool for anyone seriously interested in the business of animation.

Some of the most beloved characters in film and television inhabit two-dimensional worlds that spring from the fertile imaginations of talented animators. The movements, characterizations, and settings in the best animated films are as vivid as any live action film, and sometimes seem more alive than life itself. In this case, Hollywood's marketing slogans are fitting; animated stories are frequently magical, leaving memories of happy endings in young and old alike. However, the fantasy lands animators create bear little resemblance to the conditions under which these artists work. Anonymous animators routinely toiled in dark, cramped working environments for long hours and low pay, especially at the emergence of the art form early in the twentieth century. In *Drawing the Line*, veteran animator Tom Sito chronicles the efforts of generations of working men and women artists who have struggled to create a stable standard of living that is as secure as the worlds their characters inhabit. The former president of America's largest animation union, Sito offers a unique insider's account of animators' struggles with legendary studio kingpins such as Jack Warner and Walt Disney, and their more recent battles with Michael Eisner and other Hollywood players. Based on numerous archival documents, personal interviews, and his own experiences, Sito's history of animation unions is both carefully analytical and deeply personal. *Drawing the Line* stands as a vital corrective to this field of Hollywood history and is an important look at the animation industry's past, present, and future. Like most elements of the modern commercial media system, animation is rapidly being changed by the forces of globalization and technological innovation. Yet even as pixels replace pencils and bytes replace paints, the working relationship between employer and employee essentially remains the same. In *Drawing the Line*, Sito challenges the next wave of animators to heed the lessons of their predecessors by organizing and acting collectively to fight against the enormous pressures of the marketplace for their class interests -- and for the betterment of their art form.