

Illustration



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WOMAN ON HORSE
1910
Illustration of a woman in a yellow dress sitting on a horse. This is a classic illustration style from the early 20th century.



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WOMAN ON HORSE
1910
Illustration of a woman in a red dress sitting on a horse. This is a classic illustration style from the early 20th century.



WOMAN ON HORSE
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Illustration of a woman in a purple dress sitting on a horse. This is a classic illustration style from the early 20th century.

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Illustration

SPECIAL ISSUE NUMBER SIX / MAY/CPM 2003

Guest marriage of words by

Robert Peak

Article in: The House of Robert Peak

EDUCATIONAL PAGES SPECIAL

His first job: *Comic Design*

Ad for *Pardon Specimens*

Illustration: *New Front Design*

The Cover

Ad for *Book of the*

Art for 7-11

Ad for *International Equities*

Portrait of *John Leguizamo*

Cartoon: *Leprosy Prison*

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Geoffrey Hinton

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Dear Reader...

This special issue of *Illustration* is a celebration of the life and work of one of America's most talented and influential illustrators, Robert Peak.

Peak was perhaps the last of the truly "classic" illustrators. He was an illustration when the career was still considered to be a gentleman's profession—something that is almost hard to imagine now. With his virtuosic (yes, plural), bold lines, long hair, and complexion, he was every bit the dashing, larger-than-life figure that we imagine him to be. So emblematic of the zeitgeist of his success, Peak more than anything else just seemed to be an illustration. He poured all of his energy into his work, and his ability to create meticulous and iconic images never faltered.

As early in the career of this issue, no single painting can put up with Peak's career. Much like Al Parker before him, his work over the years was starting, original, and ever-changing. His personal vision and graphic style evolved to be commercial art world, and his art in many ways reflected the look of contemporary illustration. The "Peak Look" became the most imitated and emulated style of the day, and almost overnight, his work was seen everywhere: His campaigns for some of the largest advertisers in the country gave him unprecedented exposure, and his illustrations for the film industry turned him the talk of "Salmon at the Modern Movie House." His many awards and honors have cemented his reputation as one of the giants of the field, and his profound influence can be seen in the work of countless illustrators working today.

I am honored to have the opportunity to present this retrospective of work, and I must thank Thomas Peak for allowing me to share his collection and his accompanying article with you. Most of the images in this issue were drawn from Times magazine archives, and he went out of his way to dig up every meeting image he could see. You will not be disappointed!

The concept of this issue, a monograph in magazine format, was also I plan to repeat in collaboration with *Illustration* with the IC, Toronto, and Al Parker. I hope you like this idea, and I thank you for your comments.

Now, on to the story!

Daniel Zimmer, Publisher

PS: One of the best ways you can directly support this magazine is by subscribing. If you've been thinking about subscribing but haven't, please subscribe today! Issues are sent out in monthly boxes, so your copy will arrive in perfect condition. Back issues are still available for one of our page 75 for ordering information.

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The Life and Art of Robert Peak

by Thomas Peak

If you lived in America during the latter half of the 20th Century, Peak's magazine or newspaper, or book, is a sure bet. But you are already familiar with the work of my father, Bob Peak. From 1933 until his passing in 1982, dad established himself as one of the country's most prolific illustrators, writing his plot and sketch to work, creating images for major magazines, newspapers, movie posters, and a countless number of consumer print ads. As a child growing up in New York and Connecticut with my sister, Catherine, and two brothers, Robert and Marlene, it seemed like just a week went by that something



Robert Peak, 1946

containing my father's illustration did not come home on time. Whether it was a *Time*, *TV Guide*, or *Sports Illustrated* magazine cover; a *Case* Gold, *7-Up*, or *1958* Airlines print ad; or some other recognizable image from one of many major national publications, my father's art was seen everywhere by almost everyone.

In his 40 years that my father worked as a professional illustrator, he rose to the top of the field and received numerous awards and accolades. Among those honors were eight *Awards of Excellence* and four *Gold Medals* from the Society of Illustrators, with more than 100 other *Illustration in 1957* being named "Artist of the Year" by *The Detroit Guild of New York*. In 1960, winning the "Star Art Lifetime Achievement Award" from *The Hollywood Reporter* for his contributions to the film industry plus many other awards

and honors that had accumulated over the course of his career—a career that spanned nearly five decades.

But in the beginning, before all of the acclaim received in later years, Bob Peak was just a seven-year-old boy who fell in love with his first set of brushes and paints a boy who would grow into a man with a tremendous talent.

THE EARLY YEARS

Bob Peak's life began at 7:23 a.m. on June 30, 1907, born to Robert W. Peak Sr. and Helen Marie Peak in their home in Trinidad, Colorado. As a baby Bob was so beautiful that a couple soon offered

to take him for \$10,000. Naturally, my grandparents would have no part of it. After the birth of Bob's sister, Geraldine, one year later, and the subsequent stock market crash in October 1929, the Peaks were suddenly beset with the same financial struggles that affected millions of Americans at that time. When Bob's father found work difficult to come by in Trinidad, he picked up the family and moved them to Denver in hopes of finding better prospects. In the years that followed, Bob's mother gave birth to two more sons, Virginia and Ramsey, and a daughter, Bob.

In Denver, the duplex the family lived in had no bathroom, so the only bath was provided by a small wooden bathing room. For added warmth the children would all huddle together beneath a blanket. And a bathtub situated at the end, would gather by the side of his siblings' bed as well



Bob Bobb's mother, Helen Marie Bobb.

when his mother brought him a cardboard disk with a beginner's set of paint and brushes. The Christmas gift captivated the boy immediately, and he spent the months that followed taking an opportunity he could to draw and paint. By the time he turned eight, Bob was able to draw recognizable figures—an early indication of what he would eventually be capable of.

Just before Bob's ninth birthday, his mother fell ill with pneumonia and passed away at the age of 33. Helen Marie, a devout Catholic, asked that before her death she be baptized and confirmed, requesting the same for all of her children. Robert SA, one to her wishes and made sure that all of the children received their sacraments.

The premature death of Bob's mother left the family hard, and Bob Sr.—left with little more than his wife's sewing machine and the little clothes they had managed to save—moved the family to Wichita, Kansas. The hard times they experienced in Denver came with them to the Midwest, however, and life at their Aunt Anna's was devoid of any luxuries. To make matters worse for the children, Bob Sr.'s aunt was a strict disciplinarian that demanded they keep busy with regular chores. After Bob Sr. took a job selling hair care products for Gilman

writer nights and encourage them all to say an act of contrition. "This way," the boy said, "if we die during the night from the cold, we will all go to heaven."

Like many children that possess special talents, Bob was a serious and intense child who could be quite unpermeable. He enjoyed playing with other children but also found ways to occupy his mind when left alone.

A writing point in Bob's life occurred at the age of seven

Product Company, the children's articles are their labor during the day; it was only these circumstances that my dad learned the value of self-reliance.

When Bob was a teenager he worked long hours as a clerk at the local Kroger grocery store, staying a mild eleven on school nights and working additional hours over the weekend. Understandably, Bob began to fantasize about building a better life for himself in the future, rebuffing any suggestion from his co-workers that he remain in the grocery business. As a form of escape outside of work and school responsibilities, Bob would continue to draw pictures as he did in his childhood.

As a young man, however, he shifted his focus away from pictures of parents' homes to those of far away places he wished to visit (images such as a couple walking on a beach, a group of jazz musicians, or a restaurant in New York). In spite of his drab surroundings and a lack of encouragement from his father, Bob persisted in what was becoming a private obsession with art, even building his own makeshift easel in the basement of his aunt's house.

MILITARY SERVICE

Bob's high school career ended with early graduation at the age of 15 in 1942. Though he skipped two grades, he took all of the art courses available at Catholic High School in Wichita. His interest in drawing and painting peaked during this time, though he participated in school plays and worked every day after school.

Typical of his chance at success in an art career, Bob enrolled at the University of Wichita where he majored in geology. The choice of subject was not a good fit for dad, who quickly lost interest in his course work. It wasn't long

before he called in the Navy in May 1943 as a Seaman First Class—wanted to see the world—and was promptly shipped off for eight weeks of basic training in Great Lakes, Illinois. Upon completion of his training, Bob was shipped out to US Naval Training Base in San Francisco, California.

Though Bob never saw action in the Korean War, the Navy gave him an opportunity to showcase his art and take advantage of his pass. Permits my dad did at his shipmates were so popular with his subjects that they sent them back home to their families. It was at this point that Bob started to believe that he might someday have a legitimate shot at becoming a professional illustrator. The Navy also gave him time to hone his craft: though placed in charge of the ship's mess, there was always time leftover for dad to sit with a pad of paper and work on his drawings.



Bob Bobb in High School, Wichita, Kansas.

RETURNING HOME

Dad's time in the service ended with an honorable separation from the U.S. Navy on August 19, 1946. Filled with renewed optimism at the prospect of making headway in his art career, Bob returned home to find that his siblings were living in an even more desperate situation than they were when he left. Using his G.I. Bill and money he had managed to save while he was in the service, my father was able to put a down payment on a new home located at 3029 Parkway Street in Wichita. He also treated himself to a brand new Mercury convertible.

In 1947, dad resumed his studies at the University of Wichita—this time, as an art major. Having amassed a sizable portfolio of work by this time, Bob paid a visit to McCormick-Armstrong, a large printing firm in the midwest that hired him on part-time in the art department. The large staff at McCormick-Armstrong included people in the layout, illustration, and lettering departments. Bob was put to work in all three, receiving valuable encouragement from his superiors and co-workers. The versatility and support dad received from his time at McCormick-Armstrong gave him the self-confidence to pursue a career in commercial illustration, first giving him a firm foundation upon which to build.

ART CENTER SCHOOL

Though Bob made strides while attending the University of Wichita, the school was primarily a teachers' college and therefore did not have a rigorous curricula for training illustration. Of the classes that were offered, Bob availed himself of courses in anatomy, lettering, industrial rendering, perspective, and watercolor painting. All the while, dad continued to do his own illustrations. However, he knew that if he was going to go on to the next level, he would eventually have to go to New York to pursue his work—after all, it was one thing to be good by Wichita standards, but it was something else to get noticed in New York.

By the time he graduated from the University of Wichita in 1951, Bob sent his portfolio to the Art Center School in Los Angeles (now Art Center College of Design in Pasadena, California). He was accepted on a partial scholarship in October of that year. Fortunately, the time he had spent at the University of Wichita was not a complete waste—he had accumulated enough credits that the Art Center School allowed him to start at the half-way point of their two-year program. The next two years of his life were spent in the rigorous pursuit of his craft. Among his teachers were the famous illustrators John LaGamma and Reynolds Brown. LaGamma taught Bob with an old school rigor, emphasizing the importance of giving one hundred percent effort to all projects.



Bob Peak, his sisters, and brother, 1937. From left: Bob Peak, Cecile, Ingrid, Virginia, Rosemary, Robert, and William Peak.

In order to support himself while he attended school, Bob had a variety of jobs—serving coffee and cooking in the cafeteria, landscaping the campus grounds, and waiting tables at local restaurants. He lived with a fellow student in a small dorm on campus, and spent what little free time he had continuously drawing and painting. Unlike the University of Wichita, the Art Center School emphasized all of Bob's classes toward the study of illustration exclusively, enabling him to learn such topics as sketching for illustration, head drawing, life drawing, and advertising illustrations.

Rosanna would also enter my father's life during this time. He met a young woman—a fellow student at Art Center School—by the name of Lucille Todaro. After a brief courtship, the couple married in 1952. The girl came from a family that owned a growing ready mix concrete business located in Southern California. Bob's father-in-law, Samo (Sam) Todaro, was so fond of his son-in-law that he offered him a position of partial ownership in the family business. Bob, however, was insistent on following his chosen career path. In the short span of time after his graduation from Art Center School, my dad spent three solid months assembling a stellar portfolio of his work while my mother worked a full-time job to support them. We took the couch with him when they left for New York City in 1953.

Arrived with little more than self-confidence and ambition when he arrived in New York, Bob was able to land a job at the Alexander E. Chase Studios. Though he made very little



Bob Peak with his wife Lucille, 1952.



Old Blended Scotch Whisky advertisement, 1905



McGregor Luxurious Silk 'n' Cotton advertisement, 1907



Washburn & Kennerly advertisement, 1908

mentary. He was working for the company of a number of other fine illustrators. Other past Chase Studios clients included Deere & Deere, Milk Heide, Brown Fuchs, and Frank McCarty. At that time, most of the commercial illustrations being produced was done in the "Grosvenor Studio style" — a photo-realistic style of painting that relied heavily on photographic references and the laborious preparation an approach made famous by the competing Grosvenor Studio in New York. That seemed to break out of the narrow mold and produce more expressive work. He was often told, "There's no market for your fantastical stuff. You're going to have to pull it your horns."

Bob made an effort to conform to this standard, and was able to secure a few early assignments. Disenchanted with his work, however, he made the decision that he would have to be true to himself or he may as well give up and move back to California. Bob proceeded to hunt all of the illustrations he had made in that genre, and covered them that moment so he only do the kind of work that he wanted to be spending the rest of his weeks producing his art.

An art director and a salesman at Chase Studios took notice of Bob's paintings and appreciated what he was trying to do with his work. The salesman took a stack of Bob's sketches over to Mattia Serrano, a friend and an director at Old Blended Scotch. At that time, the company was looking for an illustrator to create images for their new ad campaign.



John the apostleman, 1955

After that initial meeting, Bob received an assignment to create some concept drawings for Old Hickory. The same assignment was also given to Elmer Fouche, the renowned tattoo illustrator whose work appeared in *Time* magazine in the 1930's and also created John F. Kennedy's jacket, Helmut Kohl's uniform, and Elizabeth Taylor's dress among his clients. Bob respected the range of Fouche's work, which also included portraits of celebrities including Frank Sinatra, Sophia Loren, Jack Nicholson, William and Kate DeMunnig, and Lynn Sturtevant.

In approaching the assignment, Bob created an unusual picture depicting men with bank notes and big cars, holding their hands up in front of their faces. It was a departure from the images of beautiful people often seen in commercial illustration, at that time. As it turned out, his unconventional style appealed to the people at Old Hickory, and he was chosen over Fouche for the final job. Using the boardroom campaign as a springboard, it was only a matter of months before Bob found his illustrations on the back covers of *Life* and *Life* magazine, and he went from making virtually nothing a week to making over \$40,000 a year. In quick succession, Bob Fouche had established himself as a name in the commercial art world.

The impact of his work with the Old Hickory campaign led him to other assignments from Pepsi-Cola, Chevrolet and Double Day.



Popcorn advertisement, 1955



Metropolitan Museum, 1955. Swizzle



John K. Shelford, 1994, gouache.



John K. Shelford, 1994, gouache.



John K. Shelford, 1994, gouache.

THE 1960s

Bob's career would truly ascend in the 1960s, bringing him assignments and acclaim across a wide spectrum. In that decade, he would work on high-profile campaigns for some of America's largest companies, including K&L, Reynolds, Ford Motor Company, 7-Up, Trans World Airlines, and Perrier. He would start painting covers for *Sports Illustrated* and *TV Guide*, eventually creating 30 separate covers for the country's television bible throughout the '60s. '60, and '66. In 1961, Bob would also be the first time begin to do advertising work for major motion pictures. Over the next two decades, his iconic posters for films such as *Apocalypse Now* and *Superman* would further cement his reputation as a legend in the field of commercial illustration.

As the assignments began to pour in, it became increasingly difficult for Bob to manage his own business affairs and still have enough time to do quality work. With his career taking into high gear, it made sense for him to hire an official representative. An associate of Bob's suggested that he meet with a friend of his by the name of Harvey Kato. When they met for the first time in 1966, Kato had already established himself as a representative of fashion illustrators and photographers, and was quickly on his way to becoming one of the most respected agents in New York for illustrators. Kato claim to eventually include such names as Alan D. Ober, Bernie Pops, and Wilson McEwen.

When Kato first went to visit Bob's Pad in 1968, the family was living in the top two floors of 36 Central Park South in New York City, just overlooking the park. The master bedrooms and Bob's studio were on the very top floor, with the children's rooms, kitchen, office and other quarters occupying the lower levels. When Kato saw the doorman, Bob answered and immediately introduced the guest to Lucille, saying, "This is my wife Lucille, she is the most important person in my life." After this pleasant introduction, Kato would go on to represent Bob's art for the next 30 years of his career.

By 1962, Bob and Lucille decided that they and their young family would be better suited away from the hectic lifestyle of New York, and moved to the picturesque vineyard of Greenacres, Connecticut. With her young child at that point, the couple felt that Greenacres offered the warmness and calm of being able to relax in peace. It, Bob drove out of his hectic, open-world into New York whenever he needed to meet with clients, since Harvey Kato had an established office in the city.

Bob set up his studio at the family house, separate from the living quarters to allow for ample privacy and solitude. Over time, he continued with his busy schedule, constantly working on sets in the Park and keep his work in demand. He went to great lengths to stay in touch with the ever-changing tastes of the public, reading whatever new book or magazine he could get his hands on, taking in a variety of musicals designed for his own young children at the top up to the elderly. The driving forces and continual reinvention was also



Harvey Kato's advertisement, c. 1960-66. Source and style.



Bob Peck in New York City at 36 Central Park South, c. 1960-66.



Bob Peck's children in New York, c. 1960-66. Left to right: Catherine Peck, Richard Peck, Thomas Peck.



Patru Surtenau schimbamul, c. 1962-68. Surtenau and alții



John Thomas Royal Coat: Surtenau se distinge din alții

BRITAN

Patru Surtenau schimbamul, c. 1962-68.

Patru Surtenau schimbamul, c. 1962-68. Surtenau and alții



George Orwell, 1946, *Animal Farm*.



John Lewis, 1964, *Animal Farm*.



John Lewis, 1964, *Animal Farm*.



Susanna Ronzon, 2010, *Umbra, yllgi, must bebi*.



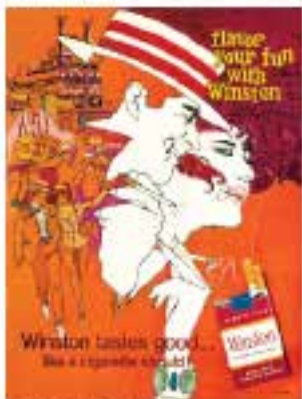
Winston Cigarettes advertisement, 1949



7 UP advertisement, 1949



7 UP advertisement, 1960



Winston Cigarettes advertisement, 1960



Bob Peak's first movie campaign for *Fast, Cheap, Dirty*, 1985. Courtesy.

inflected to the fact that the talent moved around times while in Greenwich, switching houses periodically while remaining in the same city.

Despite the separation of its studios from the family living quarters, the frantic energy of his first children still proved to be an asset of a classroom during Bob's working hours. With this in mind, he moved his entire studio up to nearby Westport, Connecticut, setting up a two-story workshop in a commercial building located on the Saugatuck River. The hall house three bedrooms for audio in Westport and his home in Greenwich offered an opportunity to attend acts out behind the view of his Ferrari and cruised through the beautiful scenic settings of the Marine Parkway. He particularly enjoyed the drive late at night, seeing back after putting in many long hours in front of his stand working on any number of assignments. A full hour's ride in a Ferrari can do more for relaxing one than an evening out at the bar," he said.

Bob Peak would gain his first exposure to live action industry in 1983, the same year he was awarded the "name of the Year Award" by the Actors Guild of New York. David Christman, an executive at the United Artists film studio, hired Bob to create a new look for a feature film version of the hit Broadway musical *How to Succeed in Business Without Really Trying*. Up next this year, he joined the ranks of an illustrious list of artists, and Michael had used illustrators such as Everett Ruess, Ken Swain,

and Joe Zeff to create the "key art" during the '60s and '70s for westerns, romances, and monster movies. The art created for this film was a radical departure from the established style of those other artists.

To create the movie poster for *How to Succeed*, Bob began the project by doing a series of black and white drawings, followed by color paintings of Natalie Wood, Richard Romanov, Rita Moreno, and George Chakiris. He incorporated these subjects into a variety of settings from the film, trying to combine them into a single painting. His first concept meeting had never happened before in the film industry, and it was that first point that Bob Peak would introduce the established philosophy toward movie advertising. Of the key art for *How to Succeed*, Bob said, "My job was to incorporate a movie to one picture, maybe provide a collage of elements that will entice people to come in." His influence over time are vivid scenes throughout for *Who with each show for The Kingdom of Heaven, The Horseman on the Cross, The Christmas Kid, A Little Blue, One After One, Anthony Quinn, Lord Jim, Goodbye, and My Love Lady.*

Two days later, June 1986, Bob would create one of his most memorable pieces depicting a young Audrey Hepburn looking in a mirror while standing next to the Harbour, scenes from the movie are mirrored around the two actors, with Hepburn in the mirror at the final point for the picture. Bob would later remark, "Audrey Hepburn's





Oskar Reischl for 'Soviet', 1947. Sovietia.



Oskar Reischl for 'Soviet', 1947. Sovietia.



Oskar Reischl for 'Soviet', 1947. Sovietia.

Handwritten Postcard, Communist



27 July 1947

Dear Bob,

My letter about the film I told you
 you felt same - with more
 you appeared thinking you the
 thought and your program I told the
 about the film because I got the
 women. Thinking and and originally
 that was needed to have to get the
 really wonderful if anyone will want
 for you love you in all I think
 that the picture appear after in
 in general it would. The film has
 not be given it is impossible in
 your thinking. Please you always

Handwritten signature

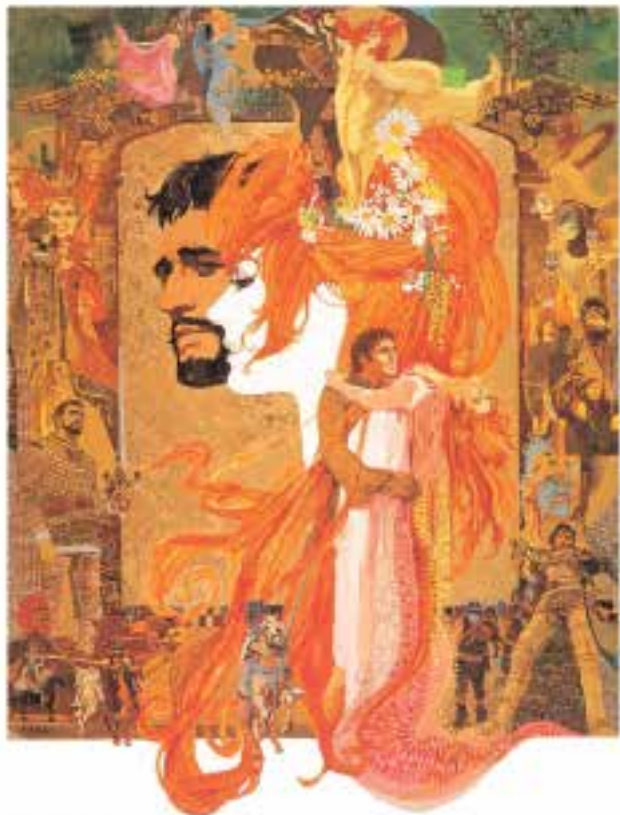
A letter to Bob Peck from unknown origin, the director of the film 'Soviet', 1947.

were were an 'A frame' for the actor." A few years later, Bob received a Gold Medal from the Society of Illustrators in 1947 for his widely recognized rendering of Winston Redgrave and Richard Thorne on Canada.

THE PASSING OF BOB SR.

Sadly, the following year—on February 18, 1948—would bring the death of Bob's father. A longtime sufferer from high-blood pressure, Bob Sr. also endured a complex brain from encephalitis. Over the years, and in spite of his busy schedule, this made many trips back to Michigan to visit with his family back home. At the time of his passing, however, this was impossible for Bob Sr. because he had been a home provider for his siblings when he was alive. This sacrifice was continued by the fact that his and his brother Jack had always helped out with their father's living expenses. He also retained the strong act of support Bob Sr. had for his own profession as an illustrator.

This all changed, though, after Bob came across a large scrapbook his father had kept, which contained memorable articles and clippings of his own work. Needless to say, it was interesting for Bob to finally know that his own father actually did admire what it was that he was doing for a living, especially after so many years of thinking that he was completely disrespected, missing to that was when Bob learned that his father would take money from his Social Security check every month and put any magazines he could find that contained his own's illustrations.



Figures of the Forest, 2001, G. K. Srinivasan





Juan Miroslawski, 1961, charcoal.



Juan Miroslawski, 1961, acrylic.

SPORTS ILLUSTRATED

Bob's relationship with *Sports Illustrated* also began in 1961 after making contact with Richard Gargel, the longtime art director for the magazine. The relationship had had with the magazine would prove fruitful over the years, providing him the opportunity to travel extensively while covering scenes of high profile—and sometimes raucous—sporting events. One of those memorable experiences came in 1964 when he was commissioned to go on safari with the lions of Iran as they hunted for their ancient prey. After leaving for the trip, Bob had to take immediate action in order to be properly trained for the seven-day journey.

Upon arriving in Iran, Bob soon learned that the safari trip was intended to be rather haphazard. However, after several discussions with the leaders of the hunting party, he convinced them to allow him the use of a saddle. They still had to act hard to keep up with the pace of the safari, and found himself falling behind and further behind. When out, the computer never looked back to see where he was or whether he was following along. After a successful hunt, Bob was urged to take part in the traditional ritual of cleaning and cleaning the head of the slain deer. Bob, wanting to offend the tribe, he took bits of the blood and they got sick behind a bush afterwards. When the group

left at the palace overnight, Bob found it hard to sleep due to the protesters crashing money he found all around him. When he asked one of the party members what the cause of the noise was, he was told that it was the sound of protesters taking their way through the palace walls. Upon returning to America, Bob came down with shingles and was hospitalized. Nevertheless, he appreciated the opportunity to go wherever *Sports Illustrated* could send him over the years.

In fact, neither of opportunities presented itself to Bob Fook in 1969 in Japan. Bob, 21. That year, the legendary Joe Namath and the New York Jets of the NFL squared off against the clearly favored Baltimore Colts in Game 22. In the week leading up to the game, "Bravo" Joe Namath issued his bold prediction that his team would triumph over the team with Johnny Unitas behind center. Did he have the opportunity to earn the lion's cubicle during the game, taking full advantage of his presence. With more than enough material to work with, he returned to his studio to work up a series of sketches, spending time embracing heart trying to lead in the right direction. Using grass he was unable to find, he drew out a series of finished illustrations too operating vibrant colors of red, yellow, blue, and green. The article on Japan (1969) appeared alongside did's illustrations in the magazine.





© 1974 MGM. Construction set for *The Godfather, Part II*. 1974. Todd Aoyagi



THE 1970s

The next decade would see Bob continue to do a wide range of work on set for some of the biggest hits of the time. With each successive project, it became more apparent that Bob was the “go to” guy when it came to creating dramatic movie art that could engage the public and capture their imagination.

During his craft to set such assignments, Bob would say, “There are many factors to take into consideration when creating movie art: the set design, the star quality, and contractual relationships, just to name a few.” Bob focused on the quality of each particular film when creating the art on set and how it related to the storyline. If the film was a period piece, the art would not necessarily reflect the look of that period, since it “would probably kill it.” For a movie that was set in the present, he would create a piece that portrayed that actor’s importance. And for a James Bond movie, he focused on the peripheral details that defined the work.

In 1975, Bob received the opportunity to work on the upcoming United Artists release *Goldfish*, directed by Norman Taormina and starring James Caan. As part of his research, Bob was sent to Germany for two and a half weeks to work on preliminary sketches before returning to his studio to complete the illustrations. He spent every day on the set working on his sketches, and at night, he would inspect the local German restaurants, occasionally meeting up with friends and cast members to unwind from the tight shooting schedule.

When Bob was once asked how he went about doing promotional work for *Goldfish*, he said, “I try not to work too hard whenever possible. I get a script and usually see a screening. I may spend a week around the set, talking with the director and actors to get a feel for the movie.” Harvey Kalin would then draw up a budget and hire team for Bob to complete the sketches in his studio. During this phase, it always started off as a series of preliminary black and white sketches. “The idea for these sketches would come to me in a few days—either right away or by working them out. The way to find a solution was start working. There are ideas leads to another,” he said.

When Bob returned to his studio after touring the *Goldfish* set in Germany, he completed a series of ten watercolor paintings depicting various scenes from the film. These paintings were later reproduced in a limited-edition portfolio, and awarded an Artist of Merit from the Society







Color sketch for *The Missouri Breaks*, 1976. Entire scene and entire film.



Color sketch for *The Missouri Breaks*, 1976. Entire scene and entire film.

of *Blazing Saddles*, for the finished key art, which also received an Award of Merit. Bob painted a 34" x 47" piece, a graphic entitled "Futur Shock."

David Aronson once again saw work Bob's way in 1976 for the upcoming film *The Missouri Breaks* starring Jack Nicholson and the incomparable Marlon Brando. The experience of working on *Missouri Breaks* would make an impression on him in many ways. The first was his trip to Montana. "I went to Montana and loved it. I loved getting away from New York, and in a sense, it was a way to write the history of my own," he was quoted as saying. The second reason was because of his opportunity to work with Brando, an experience he would credit in 1979 as the art of *Apocalypse Now*.

Brando's trademark reputation of being "difficult" during filming did not escape Bob during work on *Missouri Breaks*. The star was having problems remembering his lines (a classic Brando trait), so the crew would hang up cue cards out of the camera frame for him to read from. This worked for a while, but one day, in the middle of a scene, Brando stopped everything to tell Bob that his drawing was ruining his concentration and had to stop. Bob dove into his sketching for the remainder of the shoot and ended up going back home with very little to work with. Nevertheless, Bob drew up an innumerable number of crayon and charcoal sketches on treated and recycled paper. From these, Bob did a final 52" x 47" artwork and posed painting in Georgia versus depicting the heads of Brando and Nicholson.



The sheet poster for *The Missouri Breaks*, 1976.

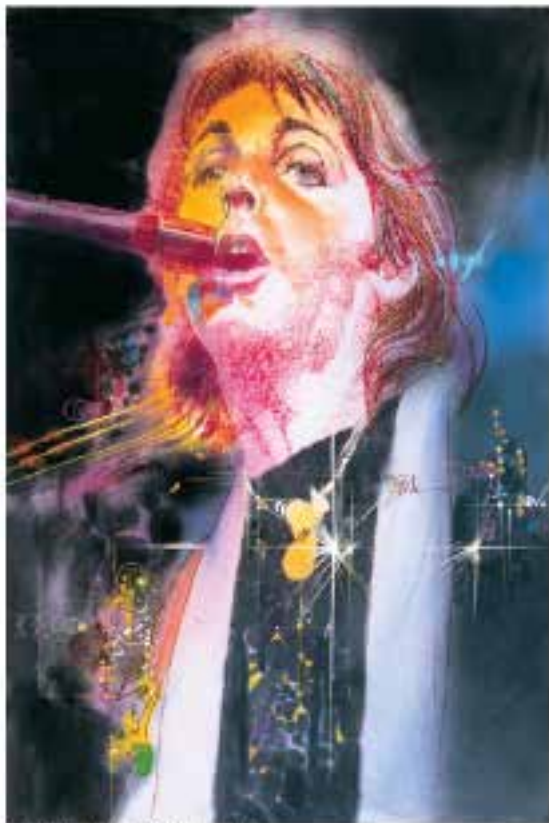


Image set for film magazine cover, EMI, Milwaukee and Paris.



Dec. January 21, 1970



Dec. August 21, 1971



Dec. January 21, 1972



Dec. June 21, 1975

TIME MAGAZINE

In addition to his literary work, Bob would also begin a fruitful relationship with *Time* magazine in the 1970s, creating some of the magazine's most memorable cover illustrations — 49 total. Bob's last job for *Time* was a cover assignment done in Christmas Day, 1985, of the country-rock group "The Band," but the illustration, he recalled, was a series of pencil and pasted side sketches, eventually turning two of them into finished illustrations. Litical Akard, an director at *Time*, had the luxury of being able to choose from two different pieces for the cover. The picture was eventually used on the cover of the January 21, 1978 issue. From that point on, Bob always made two finished illustrations for every cover he made for *Time*.

"When working on *Time* covers, Bob always used photographs of his subjects, and some copied the pictures exactly. "I change things... I make my own shadows. In instance," he said. Almost a year after his portrait of "The Band," Bob received the assignment to paint a cover illustration of Mother Teresa in the December 22, 1979 issue. This painting, along with those he made of James Nahe and Martin Luther, are now part of The Smithsonian Institution's permanent collection.

Bob later said of the Mother Teresa project: "This was the best experience I've ever had with a portrait. I related enough to the character of the wonderful woman and it was almost a religious act to paint it. I did two sessions and couldn't make a wrong stroke. It was painted in a carpenter's workshop, which was really gross, but everything I had does even less pleasant for right. It almost looked a lot as if the actress, but when I saw it the next morning, the light was streaming in from the window right across from the painting. I got a full eye open, called up my wife and told her about it. It's the only time I've had an experience like that, but I'm convinced that I wasn't the only one who guided the brush on this picture... it had to be the influence of the distinct of that extraordinary life." Bob's work here earned him an honor, because the marvelous portrait of Mother Teresa later received an Award of Merit from the Society of Illustrators.



Painted for *Time* magazine cover, 1979. Wikimedia.

Other illustrations Bob did for *Time* throughout the '70s included such notable names as Richard Nixon, Sam and Lucille Peers, House Leader Thomas "Dip" D'Amico, Bob Mitchell, and Henry Kissinger.



1947 movie cover for *Las Vegas* (1947).

TWA

In 1954 Charles Beitz Associates commissioned my father to do a series of murals for the backs of the TWA movie screens. Charles Beitz, a screened 20th-Century designer of British and American commercial aviation interiors, was retained by TWA between 1930 and 1935 as an architect on the refurbishment of their airline fleet. This project included all of their DC-3, DC-4, Constellation, Boeing 727, 737, 747, Lockheed L-1011, and a new airplane for their 727.

The four mural decorations Beitz was assigned to paint would depict the continents of Asia, Africa, Europe, and North America. They would be reproduced in silk screen, each measuring 31' x 83'. Upon completion, the murals would be placed in front of each section throughout the aircraft. Because of the unique silk screen reproduction, Beitz knew he had to treat each mural with flat colors and large decorative shapes. The murals would have to be printed in a special "limited color" series of 30 x 36" 8-figures, previously photographed by the artist TWA's Ambassador to Egypt Abou-el-Kheir on article entitled "art Gallery in the Sky" on pages of *Red Book*.

The murals, now with rare reviews from Charles Beitz Associates and TWA, which had had to do a series of movie covers for the airline. Each movie cover was done in a separate one of the major world cities. It is intended to

produce artwork for other TWA publications like the *Gateway* airline guide with their wrap-around cover design. This artwork was more sophisticated and subtle than the murals, but kept with the decorative design scheme and look that Beitz had produced from the original four murals. Over a period of two years, and designed 60 pieces for TWA. These works gave him a tremendous amount of exposure, and enabled him to receive broader media exposure through such publications as *Week End* magazine and *Chicago Tribune Arts*.



1947 *Chicago Tribune* magazine cover, 1953.

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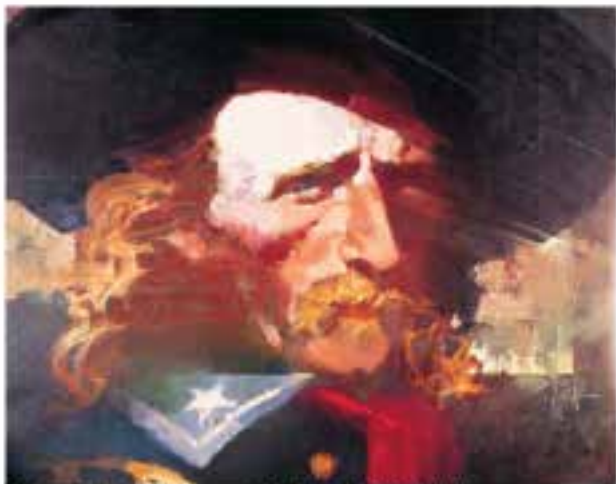


Figure of an cowboy entitled "Yankee" (1916). This painting was an Award of Merit from the Society of Illustrators in 1917.

THE OLD WEST

Bob Peak's love of the old west was nurtured early in his Colorado childhood. His grandfather Kate Belle Goldson was enraptured with Buffalo Bill—because she knew him personally. Bob would later say, "We used to have picnics by Buffalo Bill's grave on Lookout Mountain. I remember my grandfather standing with her in front of his grave. I remember the story of when she met Bill Cook in Hays City, Kansas... and I remember her saying that Buffalo Bill was the greatest man she ever knew."

When she died in Denver, Colorado at the age of 94, her will instructed that her body be cremated and the ashes spread over the grave of William Frederick Cook.

Over the years, Bob would install the names and likeness of this legendary figure. He also read numerous books on the subject of the early American West and wrote of its great and unknown characters such as Wild Bill Hickok, Jesse James, Billy the Kid, General George Custer, "Doc" Holliday, and the Karpis Brothers.

It is reported in the Old West was awarded by the assignment to paint a series on the "Marlboro Man" for the Philip-

Morris Company in the mid-1970s. Bob would do a series of watercolor paintings and charcoal drawings over a period of six years for both Marlboro and Marlboro Lights Cigarettes. The Marlboro campaign was both artistically and financially rewarding, though it comes off concerning.

Bob would also receive an assignment from Marlboro Paper Mill Company to advertise their Kansas Marlboro Cover Paper by doing two different perspectives of his beloved old, "Buffalo Bill" Cowboy genre scenes.

It was during his "North West" that Bob would embark on a mission of creating a series of oil, watercolor, pencil, and charcoal gallery paintings depicting scenes and characters from the early American West. These large gallery paintings would have names like "The Hunting Party," "The Last Great Scout," "Indian Bravery," "General Custer," and "Buffalo Bill Cook."

THE ILLUSTRATORS WORKSHOP

In the summer of 1974, Bob would participate in a unique program called the "Illustrators Workshop." The one-month-long workshop was designed to offer an interest in having





Walter D'Onofrio, *Two Cowboys on Horseback*, 2014. Oil on canvas, 18 x 24 inches.



Digital art by Edna entitled "The Working Party," 1988.

experience as an introduction into the field of professional illustration. Six of America's greatest contemporary illustrators designed the course—Bennie Fuchs, Mark English, Bob Hirschel, Fred Owsen, and Rich Smith, himself—and were collectively able to persuade Michael J. Smith's, a fellow colleague with extensive advertising and management experience, to serve as managing director. Max E. Guber acted as the group's honorary president.

By the 1970s the dynamics of the commercial art world of the '40s, '50s, and '60s had changed drastically. In earlier years, the apprenticeship stage had served as an important site of the development of many of the country's most outstanding artists. Up-and-coming illustrators during the '50s were able to hone their skills by working in the bullpen of any number of large ad studios with direct contact with many of their bosses. By contrast, by '70s saw many young newcomers lost on their own, lacking the direction or connections to truly support themselves in their profession. Places like the Cooper Studio, Chalmers Studio, and others ceased to exist, and the entire commercial art field underwent significant changes. The Illustrators Working Group sought to provide an effective way for the budding commercial artist to make the transition from student journey to practicing professional in the modern era.

"It's a fascinating, bewildering period to take the traditional fine school or working studio into this tough, tough marketplace,"



Digital art by a Matthew Cooper illustration, 1971.
Recreated on paper.



Original art by a Western Equities investment, 1971. Reprinted on page



Original art by a Western Equities investment, 1971. Reprinted on page

2. Illustration

Bob summarized, "First, you've got an excellent technical study to help you, to explain everything to you, and to help you get going.

"I really could have had that when I came to New York," Bob said. "Imagine having Robert Brucet, James Briggs, Al Parker, and Edward Van Alenard to talk to and critique my drawings. Wouldn't that have been something?"

The program consisted of two segments: a seminar portion and a workshop portion. The seminar was designed as a working series of lectures by various practitioners from leading major names: graphic designers, art directors, editors, and illustrators. They included such guest speakers as Art Peck, art director at *National Geographic*; Eugene Light, an editor at *Warner Books*; and Harvey Kahn. The workshop portion was devoted to working on actual assignments, providing students with a chance to work under the able professional credit eyes. The students would be given daily individual attention from the students of the faculty, whether it be in the classroom or lecture hall.

Incidentally, groups of faculty were given the unique opportunity to actually visit the studios and homes of the instructors. Six of the seven students had set their studios in or adjacent to their living quarters. (Bob was the only one whose studio wasn't set up in his residence.) Instead, he occupied a two-floor space in *Whisper*, Connecticut. Without question, the most noticeable positive gain students an invaluable glimpse into the artist's personal environment, with hopes of gaining an added appreciation of how reflective it was of the work they were producing.



Original mounted in paper without "Buffalo Bill" 1890.





Photomontage sketch for *Apocalypse Now*, 1975. Graphite and watercolor



Photomontage sketch for *Apocalypse Now*, 1975. Graphite

APCALYPSE NOW

In 1976, Bob would once again team with United Artists, this time involving the assignment to help create the key art for the big screen adaptation of Francis Ford Coppola's *Apocalypse Now*, starring Martin Sheen, Marlon Brando, and Robert Duvall. The film was inspired by Joseph Conrad's novel *Heart of Darkness*, adapted to fit the contemporary setting of the Vietnam War. As expected, there was a tremendous amount of hype surrounding the film, with a great deal of money—time and effort—dedicated to its production. Brando alone was being paid one million dollars a week for the effort.

Before beginning work, Bob had the chance to meet with Coppola to get a feel for the picture and to better define what it was that the director was looking for. The intention was that Coppola would do some sketches of the film, and to that effect Bob created five final promotional paintings. To get to that point, the artist spent considerable time working up a series of 18" x 24" black and white studies. These studies evaluated the overall layout and helped Bob firm up his final ideas for the finished paintings.

"This is an emotional visual film, and required an image with a specific feeling," Bob Paul said of *Apocalypse Now*. A theme that he returned to throughout his art for the film was based on his opinion that "Brando has a magnetic heat." That's why, on completion of



Art for *Apocalypse Now*, 1975. 20" x 40", watercolor and graphite





Cotton (preliminary sketch) for *Apocalypse Now*, 1979. Fabric.

In the preliminary sketches, Bob decided that Francis's boat would be the centerpiece of his composition. The smaller boats of Thant and Moore would surround Francis's, with the burning raft now separating them. On one of the other boats instead of passengers, Bob would see Francis's boat with an image of the boat beached down the river. Coppola, however, insisted that the bridge be included as well, so another painting was done with the bridge below Francis's boat and the boat beached down the river.

Finally, after everything was complete and Bob had produced the final five paintings, Coppola and DeWitt's attention on the set finally reached a breaking point. At Coppola's instruction, Bob was forced to remove Robert DeWitt's image from all of the paintings.

All of the final images were painted in watercolor and gouache on stretched watercolor paper, and measured 36" x 44". Bob tried to keep the watercolor paintings transparent as long as he could so that he could see patches of colors to create faces and further things-on. "It seemed to work like magic," he said. Bob then finished all the paintings with a coat of acrylic matte medium to separate layers of paint in order to develop glazes. In spite of the difficulties of working with a palette like that, Bob would later tell his agent that it "was the most exciting thing that ever worked on."



Cotton (preliminary sketch) for *Apocalypse Now*, 2015. Canvas and gouache.

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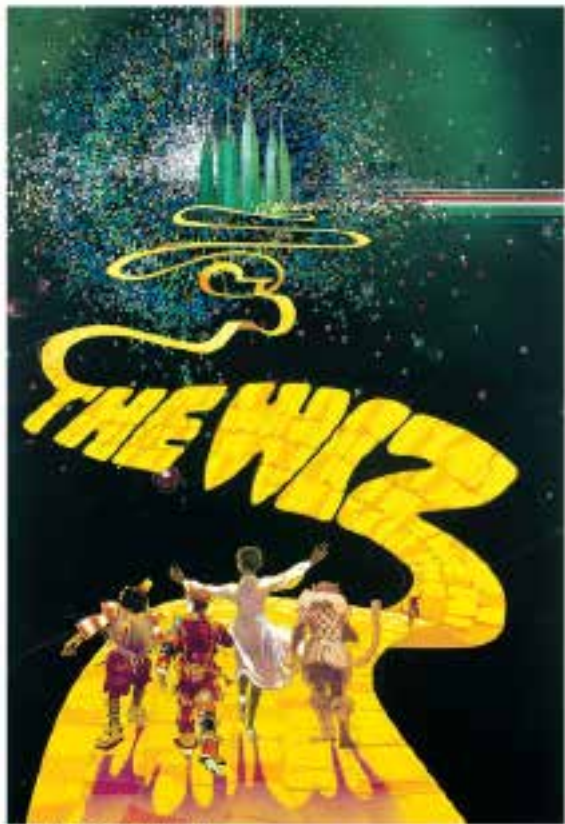
Flight of the Queen of Sheba, The Ark, 1718. Painted and gilded.



THE

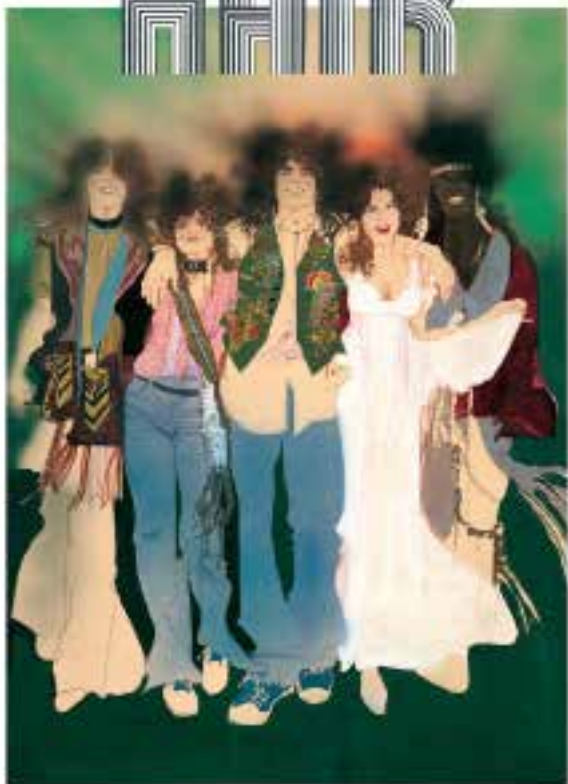
WIZ





Original art for the film, 1939, 37" x 47", gouache

HAIR



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GALLERY PAINTINGS

In 1978, Bob was approached by Jack O'Grady to do a one-man show of his work at Jack O'Grady Gallery at 104 North Dearborn Avenue in Chicago. Harold Jack O'Grady—former professional photographer and gallery owner—had followed Bob's art and career for some time. They had established a working relationship in 1973 when Bob collaborated with renowned illustrator Wolfshyng members Bernie Fuchs and Mark English as part of the "Counter Culture Show" at the O'Grady Gallery in April of that year. The show proved to be a huge success, with all of Bob's paintings selling out quickly.

As a commercial illustrator, Bob had always said, "You are hired to solve someone else's problem and to please your client. That's it. That's what I always wanted to be, even as a little kid, and I am well suited for it. When I get a problem, I analyze it for what it is, and what I should do to solve the problem." With his fine art paintings, Bob would work to solve his own problem and please himself. He would say, "Once you get a taste of painting, what was your problem? That's great."

Over the years, despite his heavy work schedule, Bob had always found the time each year to do a certain number of fine art paintings for himself. The opportunity to do a one-man show was something he had been working towards for some time. He would later say "I did it because I had to do it." The show, entitled "People, Places & Things: The Art of Robert Bob," had its opening on April 10, 1978. The

show consisted of some 20 paintings, sketches, and Bob's first lithograph. Bob's fine art paintings would include "Coffin with Cat," a watercolor portrait measuring 10" x 24" of a young girl sitting cross-legged on the ground with her cat. He revealed her as basically a dead girl, holding summer flowers and trees with delicate splashes of yellow and purple colors to enhance the dulcified setting. He named the painting after my wife, who sat for him.

Like all painters and illustrators, Bob called the works of many renowned artists. The list of artists that had inspired included such painters as Robert Henri, John Singer Sargent, J.M.W. Beardsley, and Norman Rockwell. One of O'Grady Gallery shows Bob would do a number of portraits of these famous artists.

One of the works was a pencil sketch measuring 10" x 40" of Robert Henri standing, tall figure, body positioned almost sideways to the viewer, with one hand in his pocket and the other hand hanging down his side pocket. The sketch shows Bob's strong use of line, and detailed in the facial areas of Henri's nose and head with portions of the arms, shoulders, and legs rendered with pencil—creating life or not detail. Bob would do a second painting of Henri using the same pose only this time the pose was done with oil on paper. He added a pencil plant and pencil with behind him to create a sense of depth and visual space. He left the right side of the painting blank with only the lines colored the paper showing.

Bob was an ardent admirer of the work of J.M.W. Beardsley.

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14877 Palms in the Desert: Drawing Techniques of Images and Illustrations by
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Figure 11: An anonymous French artist, 'Portrait of Victor Hugo', 1838, 80" x 57".



Study of an iconic photograph titled "Portrait of John Singer Sargent" 1908, 40" x 30"

The Austrian family that he would be tragically in 1916 at the age of 28. Throughout his life, Scharf was portrayed as a troubled artist who made maximum use of his major themes (and was himself imprisoned for obscenity in 1911). Scharf was obsessed with his own appearance and made a large number of self-portraits. Bob would paint a working version titled "Portrait of John Scharf," measuring 20" x 30" showing the artist, hands in his pockets, standing himself in a full length mirror. We see only a glimpse of his face in the background image, and it is in the mirror that Bob reveals the true character of his subject. To the artist's left, stacked against the wall, are a few of his finished paintings.

Bob would also complete two portraits of John Singer Sargent for the ITGandy Gallery. Show 19 was the most difficult one for Bob's his art work and was the one that he most admired and talked about. You remember as a college student, my father giving me a large John Singer Sargent based on a Christmas gift. He was so enamored with this artist and his beautiful work he was hoping to pass along some of this techniques to me. I eventually read the book

and studied the images, and later came to appreciate the artist's art.

The two pieces Bob completed on August 19 were the artist seated on a couch dressed in what appears to be a three piece suit, holding a lit cigarette pose with his right hand on his hip. His other hand is holding a lit cigarette, hand pointed upwards. One piece was done with charcoal on paper measuring 30" x 40", my personal favorite. This, like perhaps Sargent's Barbizon classic, is working with the charcoal in a full body pose. "It's a curious kind of thing, my dad would say. The second painting, on oil on paper, measured 40" x 30". Only now, Bob had included a row of flowers in the background under which Sargent's left hand holding the cigarette. With most of Sargent's body in shadow we only see into portions of his face with his left hand holding up the cigarette. A candle flame positioned behind the couch throws off rays of golden light. All of these elements lead to the crowd of the painting.

A show of Bob's his two paintings would not be complete without images of the Old West. For the O'Grady Show, Bob would paint portraits of these colorful figures



Robert Rauschenberg, "Robert Rauschenberg with Connected Masses," 1985, 49" x 81".

from the one, "Ultimate Man," "Last of the Great Series," and "Belle's Bill." "Ultimate Man" was a partial painting measuring 30" x 30". This is one of my favorite Modern paintings ever done by my father. "Last of the Great Series" was a complete measuring 29" x 30", was inspired by the dating creativity icon who would provide a signpost to some not as clear for possible danger. Bob's Bill's portrait of "Belle's Bill" was another masterpiece painting measuring 22" x 30". The legendary figure would be sketched and painted by Bob several times over the years. This painting would show us the influence in his work of yet another painter, Nicolas Feyta, the Russian artist who came into prominence in the early 1980s. Bob's Bill would land in New York in 1920, later moving to the 40th percentile of Times, New Mexico in 1927 to help with the invention that he had developed while living in New York. In time, he became part of five great Sociologists art movement. It is these images of the Pueblo Indians and the classical drawings that heavily influenced much of Bob's even classical paintings.

The IF Gallery in Los Angeles proved to be quite a success and spurred Bob on to create more fine art pieces. In the 1950s, he began turning his attention to painting pictures of elegant women and couples in various settings. Gradually working his way into the art world, Bob turned around to his own home and used, producing paintings within our we had seen from him in the past. He gave these paintings names like "A Fine Romance," "Wanted Dinner," "Star

Art," "Dinner and Tramples," "Springtime Romance," "Robert Hood's with Unidentified Woman," and "Rhapsody." He would not create his paintings with these models, though. Figures like "Modest," "Black Thursday," "Blue Yucca," and "The Other Side" would also be done, giving us a taste to his original talent. Bob would also produce a rare landscape painting titled "After Sunset," an exquisite oil painting different in style than any he had done before. Though some in another class paintings represented a lifetime of learning and experience, his feelings expressed the joy, serenity, and wonder of life.

Though Bob would continue with his classical work into the 1950s and '60s, his art painting would become more important and prevalent with each passing year.

A MOVE TO ARIZONA

In the summer of 1977, after many years residing on the east coast in New York and then Connecticut, Bob had once again yearned for the wide open spaces, blue skies, and milder winters. He decided to move out west to Scottsdale, Arizona with Lucille and set up a new residence. At the time, our mother was not too thrilled with the prospect of leaving home. However, when they had established home and where they had learned to live, they had learned to live through the years the past in, however and began packing up all their belongings and arranging everything for the move. As an added twist, they both had to close down Bob's studio right

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Robert Rauschenberg in water entitled "Told with You" (1978, 40" x 30")



"Dance and Struggle," 1981, 40" x 30" oil on canvas.

to illustration.

all the Saginaw River in Windsor, Connecticut which was a task in itself, considering all the years he had worked there. They also had to concern themselves with all his abstract materials and flux of situations that needed to be translated out to Arizona.

Our parents had taken several trips out to Scottsdale ahead of time to look for a place to set up their residence and studios. They chose a home still under construction in what was, at that time, considered North Scottsdale, located in a gated community with swimming pool, tennis courts, and clubhouse for its residents. After settling there home in Chocoma, Bob and his wife moved temporarily to The Greenwich Country Club while their new home in Scottsdale was being completed. Earlier that year, our mother had not been feeling well. She was diagnosed with cancer and had surgery. We had all believed she was on her way to a full recovery, but would later find out differently. Once in Arizona, Bob set up a temporary studio attached to the main house. The working space was smaller than he was accustomed to, but made do for now. He would later move his studio to a commercial space near the Scottsdale airport.

Bob Peck's reputation established over the many years afforded him the luxury of being who he wanted. He did tell me though, he thought that more or less men made his agent Harvey Kohn somewhat nervous, as if he would not say what you wanted. The work kept coming in, though and that's reputation for producing great and innovative work remained.

It was in late 1979 that our mother's battle with cancer would take a turn for the worst. She would pass away on December 23rd, 1979 in Los Angeles at the UCLA medical clinic. Our father, brother, my sister Catherine, and brothers Robert and Matthew and all the family were present.



Megan in a garden without Tasha's house' 1999, 40" x 30"

Our father was devastated by the loss of our mother. Over the next few years, he would experience a difficult time adjusting to life without his soul mate. We all did our best to console him during this tragic period, as the wife was grieving with our own loss. It was pain and loss that my father shared with me and my brother, as he took all the job assignments, slowly, as his grief for his personal, but very legal, approaching his work week. Our father would eventually return to a busy work schedule, but the absence of our mother would leave a void in his heart, never to be replaced again.

Gradually, Bob would sell his house in Scarborough, Arizona and move farther north, not Scarsdale Road to the community of Coquiton. In Coquiton, overlooking the valley, he would set up a much larger residence that included a swimming pool and guest house. He would also share his studio by the beautiful airport and move everything back to his home, where he set up his studio on the guest house with wood of his. His and reference materials finding a home in one of the spacious three floor garage area.



The Great Bridge' 1999, 30" x 30" canvas. Photo was Bob Pina's last. The artist's work.





Bob Peck with Edward Howell, Bill Chamberlain, and Tony Offord

These individuals would be more than just outstanding athletes, each would represent their chosen sport by exemplifying qualities of compassion, selflessness, and a willingness to improve the lives of others. Bob chose Frank (Ed) and Chris Sweet Lloyd, Joe DeHagges, Jack Nicklaus, Ed, and Will Chamberlain as his subjects. Each of these five athletes would then work with Bob Peck to select their qualities to be represented, as expressed in their own words.

Instead of creating his images from the actual world of sports, Bob chose to speculate for each athlete's special qualities as embodied in the world of nature. For Frank (Ed), Bob painted a scene of trees whose trunks have changed with the

seasons (shown). Reflected through the trunks are small scenes of children at play. The current symbolizes the football season, and the children the joy of sports and competition. "The greatest thing about sports is the memory of having been there" — Frank (Ed)

For his painting reflecting the spirit, compassion, and commitment to excellence in shown by Chris Sweet Lloyd, Bob painted a wintry scene of white birch trees surrounded by an icy snow-filled pond. In the foreground are beautiful reflex flowers mirroring in water in the water still. This painting symbolizes the athlete himself full of self-determination, pursuing even in the face of adversity. "Sometimes I think I give up, but I just bring that inner winning" — Chris Sweet Lloyd

A solitary sunset illuminated by the redness of a sunset, also, representing. This is the image that resulted in respect for DeHagges, a man who through his individual effort and team leadership would bring out the best qualities in not just himself but in those who touched and were touched by him. These are qualities that truly express the winning and spirit of the Special Olympics. "All of us need someone in life... even if they are only someone you mention." — Joe DeHagges

For his painting of Jack Nicklaus and his continual compassion toward helping others, Bob chose a late afternoon scene of children at play with a ball as a good field of grass with rays of late afternoon sunlight filtering



General edition illustration for the Special Olympics. The greatest thing about sports is the memory of having been there" — Frank (Ed)

through the stream over. Long shadows of the children stream across the field as day begins to give way to night. Our moment of rest for them less at night, their children would continue to play in the secret. To lose a game is part of a child's positive joy of childhood. They have no sense of some of the greater joys of life." —Jack Nicolson.

Bob's next subject would be the legendary soccer player Pelé. Against a magnificent sky of blue, a herd of horses led by their leader takes refuge against the approaching winds. The qualities of strength and leadership set his the scene of moment is shown in the painting against the same quality that Pelé has shown throughout his own life. "Space is built and life itself. For we come together, share fellowship, and discover how alike we are." —Pelé.

To portray Mike Chamberlain—a giant even among athletes—that would paint an image of enormous child towering over the aging women far below as they crinkled miserably into massive tears. Unconscious by their weakness, these towering things stand motionless, much like the unshakable strength, determination, and persistence of Chamberlain himself. "The true spirit of sport is not how tall you stand nor how high you reach. It is how much you give of what you have to give." —Mike Chamberlain.

Upon completion of the six paintings, the next step was to take these images and reproduce them into a limited edition series of original lithographs titled "Spirit of Sport." This work reached Bob's final effort in the production of

his art lithographs. He would personally pay meticulous attention to every detail throughout the process from the original paintings to the limited production of the lithographs themselves.

Working with the skilled lithographic craftsmen of the renowned Albee Lithogs, Bob would give endless hours of his talent to ensure that every image, line, and tone of his original paintings would be reproduced in perfection. He personally selected the finest hand-made lithographic paper and hand-casted ink. He then prepared each color plate for the stones by hand and had final approval of each proof that came off the hand-cast press. The edition was limited to 500 sets of lithographs. Once the work was completed and approved by Bob Peck, the original plates were then destroyed.

In 1984, Bob would attend a special one-manual presentation of his original Special Olympic paintings, attended by many famous athletes, the selected athletes, and other sports and business dignitaries. These Special Olympic paintings were awarded to a national and enthusiastic audience. It would, indeed, herald a rebirth of the paintings themselves. It led to his personal talks with Emilio Kmadochy himself, the athlete, and several of the athletes. Even the late Howard Gould got in on one of the talks taking with Bob and the other sports personalities. This would be an inspiration and an exciting and vital world number and career.

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Illustration by Peter Aronson, administrative design for the 1984 America Olympic.



Illustration by Peter Aronson, administrative design for the 1984 America Olympic.



Illustration by Peter Aronson, administrative design for the 1984 America Olympic.

EXOTIC STAMPS

"There's a limit to all raising and issuing. Second: Water and water will be rejected. Third: The services provided will be as accurately depicted as possible. Fourth: They will be well designed. Fifth: They will be colorful."

These were the words spoken by the 17-member Olympic Advisory Committee charged with the task of bringing both address, message, interest and attraction to all 28 stamps—plus four pieces of postal stationery—in honor of the 1984 Los Angeles Summer Games and the Sarajevo Winter Games. The Advisory Committee, however, did not make the final decision on which stamps or stationery they only served as consultant in the process. The final decision on which stamps were printed was in the hands of the Postmaster General. Serving as one of the Advisory Committee members was James S. Hildner, famed American painter, sculptor, and hard rock singer.

The Advisory Committee began by conducting an extensive process of reviewing stamps produced for prior Olympic Games from 1908 through 1968. What they found was that 564 stamps had been issued showing specific events like wrestling and others featuring, with number 111 honoring the games themselves without showing any specific events since 1948 the number of stamps issued had approached a thousand. Also examining all the prior Olympic stamps, the committee came to the conclusion that over the years, some exceptionally good stamps had been produced—and some poor ones as well. The Olympic Stamp review panel made the contactor with accurate information on what to look for and what to avoid.

The 1984 Summer and Winter Olympic teams would be the largest single commission ever given to one individual in designing postal stamps. The Stamp Advisory Committee conducted an extensive search to find the right artist who could display artistic authenticity, diversity, movement, drama, excellent drawing and great color. Bob took his chance for the assignment for his previous reputation of producing brilliant, colorful and exciting images.

At the outset of the postal assignment, Bob had traveled to fellow Hall of Fame Sculptor Steven Dobson, who had served as design consultant of the Games stamp Advisory Committee from 1965 to 1981. Over the years, Steve had created 40 stamps himself and commissioned over 300 by all his artists. Steve told my father, "You'll have to think small when you're doing a stamp." Bob didn't get confused, but how small that would be.

The Postal Service had already made their decision on what Olympic events would be portrayed on the 28 stamps. A firm rule of the Postal Service states that no living person shall appear on an American stamp, and that the dead person may appear, except former Presidents, until ten years have passed since that person's death. Because of this, such a few American Olympic heroes—like Joe DiMaggio and Jim Thorpe—have qualified.

Bob began his assignment by doing an extensive amount of research. He began to dig through books, articles, the



The advertisement features a central illustration of a football player in a red jersey with the number 35, wearing a red and gold helmet, in a dynamic pose. Above the player, the name "Bill Vannart" is written in a stylized, colorful, bubbly font. Below the player, the text "Visit my website: www.billvannart.com 314-231-2322" is displayed in white and red. The background of the illustration is a dark blue sky with a cityscape and a body of water reflecting the lights.



Yukiko Kawano, in *Shirley-Louise Ryan, 1984*. © 1994, Minnesota.

an architect, and they're the Olympics, Bob would say. "You don't just put things in. You have to know what you can and should have in."

Once Bob felt he had compiled enough material to work from, he was ready to start on his first primary sketches. At this point Bob met with Bradley Thompson, a prominent graphic designer who would serve as the art director on the project. Thompson was also in charge of arranging the financing on all the stamps. Bob felt he had to leave white space for the type. He felt it would be no good trying to run letters over a color. Bob would also have to keep within the Postal Service guidelines by producing his postage small—7.2" x 4.2". This was because large illustrations usually have too much fine detail to reduce to stamp size effectively.

Bob was used to working on a large format, sometimes 30" x 40" or even larger. He began sketching small in establish some type of rhythm: five with his hand. After much time and practice, he felt he had a suitable style and began with his initial sketches on each sport represented. The Postal Service has selected an almost even balance of male to female athletes. Did you know you "I was careful to keep the positions carefully gender... no numbers, and no indications of national team?"

Bob chose bands of color to help unify the stamp design. The still went on they were from sport to sport. At first he had trouble with being circumspect without totally repeating

the same design from one stamp to the next. Fortunately, some of the objects depicted in several of the stamps such as barbells, a bicycle, and a baseball helped with that stamp's design. Bob also found some difficulty when it came to stamps portraying team sports like soccer and water polo. It was difficult to fit everything in.

With a sense of direction completed, Bob left his studio in Scottsdale, Arizona and headed to Washington, D.C. to Postal Service Headquarters. There in Washington, reports from the Stamp Division looked over all the preliminary sketches and made their selections of those pieces that would be turned into actual stamps. Then there was a meeting with the Bureau of Engraving and Printing to arrange the printing press and make any suggestions to improve printing quality on any of the pieces. Next, the U.S. Olympic Committee was asked to provide a group of spectators from college, team, coaches, and Olympic competitors who could check the accuracy of Bob's art's illustrations. Their changes were made to a list of the sketches and they were approved. Bob would return to his studio in Scottsdale and complete the finished illustrations.

Bob would transfer his approved illustration to T-Aches watercolor paper and start on the final. Some problems developed, though. In particular, the printing cylinders press turned up some difficulties with the colors. Bob had a tendency to gray-out the final values. In the press, too much

and more as opposed to produce various book covers. Bob advanced the scale of the release. Finally, the finished illustrations were ready to go to press. He would have only 70 days. I was about halfway involved with my final illustrations. Frankly, the job was the easiest thing I have ever done, but it would have more creativity than anything that I'd ever done. It has given me a sense of satisfaction.

Bob Peak's beauty from Olympic stamps and four postal stationery Olympic stamps would be printed in the millions and circulated worldwide. They would be treasured by thousands of stamp collectors and used by countless letter's postmen.

GOLDEN MOMENTS

The triumphal achievement of the U.S. Postal stamp administration would lead to an even larger project for Bob Peak. Once again, the U.S. Postal Service commissioned him to produce a series of thirty-one wondrous paintings. These representative paintings were to appear on the Olympic theme stamps in the stamps. The U.S. Postal Service would then produce these thirty-one wondrous paintings into a book in 1984 titled *Golden Moments*. Each Olympic wondrous painting was chosen on a two-page spread with that year's corresponding stamp displayed, scroll size, on the upper left-hand side of the page. The book was dedicated to the late Jim Thorpe, a major figure American athlete who won both the decathlon and pentathlon events at the 1912

Olympic Games. In 1980, an *Illustrated Postcard* named Thorpe as the "Greatest Male Athlete of the First Half of the Twentieth Century."

The Golden Moments book included a foreword by James Michener. The spot coverage was written by Bob Hoofang, New England sports editor for the Associated Press and sports editor of the *Boston Herald*. The stamp design narrative was done by David Lewis Brown, Philadelphia University's director and former general manager of the Philadelphia Education Division of the U.S. Postal Service.

The Olympic wondrous paintings proved to be an assignment of tremendous proportions, with a goal position of 1983 delivery only by completing this unprecedented commission. The process called for depicting several celebrated athletes and teams who had participated in the Olympic throughout the years. The decision on which athletes would be painted was in the hands of the U.S. Postal Service. Using Bob knew which athletes and teams he would showcase in *Golden Moments*, he began an exhaustive amount of research to learn as much as he could about each of these extraordinary individuals. Bob made it a point to learn just how each athlete came into prominence, studying photographs of their forms and facial expressions. He also paid particular attention to what the athletes wore. It was vital that he get the information correct on all of his wondrous paintings.

Being a sports enthusiast himself, my father subjected us

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"Galloo Beyond: Equitation—Anne Whittey (from *Health of January*) 1984. Oil on canvas.

wasn't from only some of his research into a lot of the athletes and their sports. I was somewhat familiar with boxing, weight lifting, swimming, and track and field. I did research for him on U.S. boxer Sugar Ray Leonard; the great Soviet weightlifter Yurii Vlasov; U.S. and Soviet swimmer Debbie Meyer; and track and field star Edwin Moses. If Dennis and Jean Oursler, I consulted information for did to work from showing these athletes performing during competition. I made notes as to their stance and leg and torso movements. Some of these notes included information on Sugar Ray Leonard and how he positioned his hands, legs, and torso right before delivering a punch. Also included was a description of Al Coner and how he distributed his body weight and positioned his limbs just prior to releasing the discus. On the Olympic sports I was not familiar with—such as boxing, judo, hockey, and speed skating—I did visual research and gather his own information to work from.

Once he felt that there was enough reference material to work from, Bob would produce a series of sketches until he felt satisfied that he had captured the right movement, strength, and energy he was looking for. By then Bob had the sketches and wanted them into a series of watercolor compositions completed, he was ready for the next step of producing his final watercolor paintings.

The finished paintings, Bob would normally be watercolorists and adding strong lines and more detail to each piece.

He also added more movement to each athlete, giving each painting increased strength and vitality. He would later say: "When colors [with lines of strength and energy... I found to capture the feeling of the competition along with the struggle." He also said, "Olympic sports—perhaps unlike any other athletic endeavor—bring out images of grace, beauty, and energy."

In all, Bob would complete thirty-two watercolor paintings. Several of these paintings had significance beyond the images themselves. The painting that is probably the most recognizable of all the Olympic sports is the one depicting the U.S. Men's Hockey Team's remarkable defeat of the mighty Soviet Team en route to a gold medal at the Lake Placid Winter Games in 1980. Bob captured this indelible moment using powerful yellow colors and a dynamic image of the young Americans raising their arms in victory.

Another noteworthy Olympic moment was done in the ice skating couple figure skaters and Christopher Dean. For more than nine years they had been amazing audiences worldwide with their unique performances. In 1984 at the Nagano Winter Olympics, while staying in the mood of Bob's *Japan*, they would stress over their most recent loss with a performance of a lifetime. The skaters a perfect 6.0 score from all nine Olympic judges for artistic style, and another 6.0's and an 8.0's for technical merit. This would also serve the British national title for gold medal.

Bob's painting would do the beauty of the pair skating some stretched out, they their sides so they appeared to glide effortlessly across the ice. The illustrations would include such skating stunts that "Reville and Iken" would have used Dots a ribbon tape-shedding feat for painting with a beautiful, moving image of their performance. Dot was moved by the sight of appreciation.

The painting that recognized the low-berthed Olympic event of boxing started on a page of Hero Erik Hopp of Hungary, the most acclaimed boxer to ever in history. So great was his reputation in his sport that in 1902 he was elected an honorary member of the International Training Foundation. She would be the only woman ever selected for such an honor. Bob's potential image of the "Brave and pure" between boxing combinations give a sense of power and grace looking as one. It appears almost as if a battle, only the latter would inevitably produce but one ultimate victor. The Society of Illustrators would later award Bob with a Gold Medal for his Olympic image.

Several additional illustrations would include such notable Olympians as Russian gymnast Nikita Andronov, Romanian gymnast Nida Constant, and U.S. speed skater Eric Heiden. These would be just some of the many athletes recognized by their supreme efforts and determination by the U.S. Postal Service and the Olympic Committee.

All five or six original Olympic, winter sports painting would eventually find a permanent home at The Bradford

Corporation in Dallas, Texas, where they are on display throughout the entire building. Upon completion of the work, Bradford, as the sponsor of their commitment to help support the success of the art Olympians, produced a limited edition series of prints from the paintings, each 28" x 22" print was placed in a protective art folder which included a biography on the artist and information on the subject of the painting. With only a limited number available, the prints were offered by instant mail-order to a select number of individuals and companies.

As part of their efforts, Southern funded the construction of the 7 Rivers Velodrome...and in the city of all U.S. Olympic Cycling road events. They would continue their benevolent support of amateur athletes by funding a several velodromes at the Olympic Training Center in Colorado Springs, Colorado.

THE INDIANAPOLIS 500

In 1908, Bob took would revisit the spirit of automobile racing with a commission by the Miller Brewing Company to create a commemorative painting for the 1908 Indianapolis 500 Race.

Bob first became fascinated with automobile racing back in 1906 while on location for the MGM Film Grand Prix, directed by John Frankenstein, starring James Humber, the Vitex Stars, Yvo Nierland, and Auguste Sébast. Grand Prix became famous for its split screen imagery that added to the



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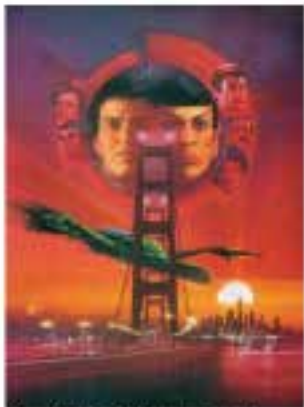
STAR TREK
THE MOTION PICTURE



Original key art for Star Trek II—The Wrath of Khan, 1982. Source: [IMDb](#).



Original key art for Star Trek III—The Search for Spock, 1964. Source: [IMDb](#).



Original key art for Star Trek IV—The Voyage Home, 1986. Source: [IMDb](#).



Original key art for Star Trek V—The Final Frontier, 1988. Source: [IMDb](#).





Figure 10.4 of *Art Direction*, 1992, 12" x 18", acrylic and pencil.

- Adapted by artist Douglas LaBea, 1991, 10" x 12" gouache and pencil. This piece was awarded a Gold Medal from the Society of Illustrators.



Excalibur—based upon the novel by Howard Pyle by Sir Thomas Malory—would present a much richer, ruder vision of the story of King Arthur. Its light qualities in particular were much more realistic than any of the earlier film about King Arthur and his legends.

The film firm, Orion Pictures, considered a campaign consisting of not one, but five finished illustrations used to capture the audience's interest. This was enough to work together the different facets of the picture. He worked enthusiastically to come up with ideas that would both appeal the themes in the movie. He then took these sketches and developed color concepts which, ultimately, would become the key illustrations representing the film. Using graphic and painting art, he was successful, and painted a series of five finished illustrations, painting variations on several of the pieces. One illustration shows the passion and romance of Sir Lancelot and Lady Guinevere in a lover's embrace. A second painting gives the unforgettable image of the sword Excalibur, rising with a light emanating from the sea. Two knights, cloaked in battle armor, in a group of two, are seen fighting for control of one kingdom. The last, an all-powerful image of the great wizard Merlin would see Bob a Gold Medal from the Society of Illustrators, and the first finished key art presents an image of all the preceding illustrations in a single striking painting.



Right key art for Excalibur, 1981, 20" x 30", pencils and paint.

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PROMOTING WITH PERL



Original art by Peoples from Phoenix, 1993. December and untitled.





Two-faced poster for *The Comfort of Strangers*, 1990

A LIFETIME OF ACHIEVEMENT

On June 26, 1992, some thirty years after Bob had first arrived on the Hollywood scene with his innovative and electrifying work on *Van Sled Right*, he was honored as the recipient of the "Key Art Lifetime Achievement Award" presented by *The Hollywood Reporter* for his enormous contributions to the film industry.

Tom Cruise—legendary one of such movies as *Top Gun*, *Jerry Maguire*, *Van Sled Right*, and *The Top Gun*—hosted the standing-room-only crowd of over 100 invited guests. Cut without warning of the great movie, poster, and book designer, and recognized as the industry "key art" had played on the film industry over the years. Afterward, he sat back out of the evening's main program, including some of the movie industry's most prominent creatives.

John DeLano, film and television art and member of the silent of *Rodriguez*, suggested the honor of presenting the award to my father. Bob was only the second individual in the 21-year history of the awards ceremony to be chosen by the industry panel for such an honor. Only the late Paul Lee, who had worked with each great designer at *Walt Disney*, *Merlin*, *Scorsese*, and *Otto Preminger* was recognized with such an award for his work in art.

After the introduction, the audience was treated to a presentation of Bob's *Van Sled Right* with a star in 1961.



February issue for *The Comfort of Strangers*, 2016

and ending with *The Comfort of Strangers*. It was in the following year, 1997, that Bob would work on his final movie, *Exposure*. Appropriately enough, both *The Comfort of Strangers* and *Exposure*—the last two films Bob worked on—were both done for Time Warner, with whom Bob had worked on so many memorable campaigns over the years. The artwork for the film *Exposure*, as my Hugh Grant look-alike, and Mandy Patinkin, was left unsubmitted, having gone on further than a series of black and white study sketches.

As this novel at the moment that might be except the Lifetime achievement award, he was overwhelmed with gratitude. He could not help but look back on all the years of creative projects, long hours, and incredible sacrifices he made to help him to realize his dream of becoming a respected professional illustrator. The evening proved to be a moving tribute to a man who over the years earned the title of "Father of the American Movie Poster." The evening held special significance for myself and my siblings as all four of us were in the crowd that night, along with Bob's longtime friend and agent Harvey Kato and wife Isabelle. Later, we would all have dinner together, each much of the weekend being in each other's company. Truly, it would not be the last time we talked and all four of the children would be reunited together.

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BYGONE

Just a little over a month after my father received his Lifetime Achievement award, he passed away on August 1, 1992, at Bonaventure Memorial South Hospital in Arden, at the result of a brain-lesion that had rotted in a fall. He had had, France, and those who knew him were shocked and devastated by the news. His agent, Harry Kahn, sat a place in the obituary section of The New York Times, talking about the man, the artist, his work, and his life. A photograph of Bob Fink with a reproduction of his masterpieces *Canada* accompanied the article. This was a thoughtful gesture by Harry Kahn and greatly appreciated by myself and my brothers and sister. The *Nation* and *Reporter* as well as *Pressure* magazine would also run stories about my father and his career.

The story of Bob Fink, his work, his life, and his legacy will live on in the remarkable body of work he leaves behind. His art has had an indelible impression on popular culture and the field of illustration. Many food memories are also left behind with his children, family, friends, and colleagues. He was all fortunate to have grown up in this world with amazing father who taught us, by example, the meaning of integrity, professionalism, and love, with nothing work ethic, you can succeed in this competitive world. We were able to see the beauty of life and all of its wonders through his eyes as an artist. To sleep and behind the gray of a curtain, at the way a terrible open spider web glances from the moonlight right after an early spring shower. These are the beautiful scenes my father loved to see all. *



Illustration Study by Anthonys (191)

Editorial Note: I would like to publicly thank Anthony's father and the artist for his time and valuable assistance with information used in this article. I thank you most also, guest to *Illustration* magazine and *20th Century* for their acceptance. I appreciate you to thank/love, lots of attention and encouragement if you're helping me this to do. No political part of it, but I have published and changed it sometime, to give me the authority to write about my father's life/work. This issue is a special anniversary for a book publisher and publisher (including I can take continued success with *Illustration* magazine). Thank you for your help that shows our **dedicated** work.

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Remembering Bob Peak

by Harvey Kahn

A Speech Given to The Society of Illustrators in January, 1993

First of all, I want to thank those lovely scholars, the Board of Directors of the Society, and Tony Brown, for the opportunity to talk about our friend, Bob Peak.

When I thought about if I would speak to you about Bob, my first reaction was a negative one. How do you say something about someone whose work is bigger than life? Having represented Bob Peak for more than 35 years, I have come to the following conclusions:

When an artist's work is so widely recognized, admired, and revered, we sometimes lose sight of the originality and vigor of his talent. Looking at Bob Peak's diverse portfolio for the last 30 years, we can understand his thinking and realize his Bob's work when he first came on the scene in the late '50s and early '60s.

Although Bob was involved in many areas, he was of constant interest in his career work. One first project together back in 1961 was "Hot Side Story." A historic of strong images followed—many were landmarks in Bob's career, such as "My Fair Lady," "Catskill," "The Missouri Breaks," and "Walter Hill." A highlight was "Apocalypse Now," which Bob said was the most exciting thing he had ever worked on.

Bob's artistic vision represented a bridge between the use of Thomas Heck and Cole Whitman, with its emphasis on technique, to more direct ways of making pictures, greater use of line, and a more startling, bold picture. Bob was always more interested in the idea of the work.

His thinking transcending technique, despite the technical ability, for Bob it was all in the mind. In fact, when people asked, curious to know how he had achieved a certain luminosity in a picture, his response was a constant: Bob Peak was not always a mental guy, but he was larger than life.

In those head times, it may be difficult to believe that the profession of illustration was once a glorious pursuit. Bob was one of the "Vintage Guys"—with his flaming white hair, sunglasses and Bob's Boyz, a story book marriage to his lovely wife Judith, and his on location assignments, and every word in the book, including the "Key Art Lifetime Achievement Award" in 1981 from The Hollywood Reporter. Nonetheless, Bob always said, "I'll want to do what he is that artist." Despite his ever bulging eyes, I feel Bob was content to please, which made him the consummate commercial artist. Having a representative like Bob Peak's puts a lot of pressure on him—but it was the pressure that got his advertising group. His ordinary ideas as a great project and

usually got them done in a short and complete. At times, it seemed that he did too many. That advertisement would get going and he would go on and on, and I'd have to ask him to come and down. There are other ads waiting!

I'll leave you with a story that actually occurred during Bob's last job. The New York people after looking around with some other graphic possibilities, came back to Bob at the last minute for a special project. I'd been working around the clock when they called me to say they'd be sending someone down to check up on Bob's progress. I told them they shouldn't do that, but they didn't listen. Now when Bob was deeply into a job, on a tight deadline he would find a sign when I'd phone. He'd know it was me, but he wouldn't talk, he wasn't a loner. The past year from that moment spent that day in the Adams street without ever speaking to Bob—who man as I had seen and, certainly, right down to the end, Bob insisted on his own creative expression, to not give up anything to the client's intervention.

It was never dull representing Bob! ■



Bob Peak, 1988.

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EXHIBITIONS & EVENTS

The Art of the Elegant Line: Pens and Ink Drawings from the Kelly Collection of American Illustration

Nov 18 through Apr 4, 2002

Artists: Mimi Cozart, Howard Chaykin

Visitors have two unique ways to view the art and the artists: all art may be displayed in a large-scale, 40-foot-long Gallery or in a smaller gallery. The Art of the Elegant Line: Pens and Ink Drawings from the Kelly Collection of American Illustration will be on display until April 4.

The Duggan Gallery is located in Penn State's beautiful 100-21 Clark Center. Open on both full- and part-time Gallery hours are 10:00 a.m. to 5:00 p.m., Monday through Friday and weekends by appointment. Hours can be made by calling (800) 332-3000.

The exhibition features 44 of the Kelly Collection's fine pens and ink drawings. Most were published or illustrated in books, magazines and advertisements between 1900 and 1950. Classic Penn State and many other artists are represented in this collection, including Joseph Frank, who is best known for his three-foot portrait, James Montgomery Flagg, creator of Uncle Sam, Howard Pyle, the father of American illustration, John Stebbins, who was famous for his drawings of Beppie and Joe Collins and H.C. Smith, the father of the great UPack family of posters.

The Kelly Collection of American Illustration is a rare honor. Visitors to our exhibition are invited to view and share Kelly's photographs and private collections.

Monsters, Mickey and Mousery: The Drawings of Maurice Sendak

March 19th - July 18th, 2002

By: Sendak's New Museum

In addition to exhibitions, the Sendak New Museum and The Children's Museum and Library will jointly celebrate the 50th anniversary of Maurice Sendak's landmark book *Where the Wild Things Are* (1963). The book will exhibit early and the original drawings and materials featuring the book's characteristically dreamlike characters from *Wild Things*. The Sendak New Museum exhibition will give visitors 30 drawings created for two other highly acclaimed Sendak books, *My Squirrel* (1970) and *Chicka Chicka 1, 2, 3!* (1974), in addition to other art by Sendak. Book illustrations created by Sendak that have long been omitted in the book's canon. As the 50th anniversary of *Where the Wild Things Are* draws near, *Chicka Chicka 1, 2, 3!* (1974) and *My Squirrel* (1970). For more information, call 1-800-368-2700.

The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain

Nov 18 through 18, 2002

By: National Children's Museum of Denver

More than five generations of children have enjoyed the adventures of the Berenstain Bears and experienced about 30 in the process. Now for the first time, a special museum

exhibition showcases the work of the other BERENSTAIN BEARS and Jan Berenstain.

The exhibition explores the couple's evolution as artists and focuses on the development of their signature Berenstain Bears family. The exhibit will include examples of some of the Berenstain's earliest children's books and magazine illustrations, as well as several interactive displays for children. For more information, call 1-800-333-3330.

Wahlberg's Gift: Selections from the Mark Wahlberg Foundation Collection

Nov through Jan 19, 2003

Library of Congress, James S. Hinkle Theatre (Jefferson Building)

A special exhibition featuring films, original drawings, included two movies donated by the late Washington, New customer Wahlberg (1968-2002) and the Mark Wahlberg Foundation. Monday - Saturday 10:00 a.m. to 5:00 p.m.

For more information, call 1-202-707-5112.

Edward Garry: 1905-2000

Nov through Jan 18, 2003

Edward Garry House Museum

The exhibition looks across three showrooms in Edward Garry's life, from his early years of study in his native to an education and finally to his many as a teacher and teacher-pioneer across Virginia, America, photographic, and film-education. Exhibits include the rare collection of works that have provided insight into his life and provide a glimpse into the extraordinary individual. For more information, call 1-800-662-2700.

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In The Next Issue...



Young Artist



Young Artist and Art



Young Artist and Art

Special Events to this issue is a member of the upcoming book!

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Book of the Year by Linda Schickel

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THE USA 805
A painting of a woman in a red dress and a man in a blue suit. The woman is looking towards the man, and they appear to be in a close, intimate setting.



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A painting of a woman in a dark dress. The woman is looking towards the viewer, and the background is dark and moody.



THE USA 805
A painting of a group of people in a landscape. The scene is somewhat abstract and atmospheric, with figures that are not clearly defined.

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Author of 50 Original 1950s Illustrations American Pin-Up, published by Newell Books Publishing, Clinton, NY, ISBN 978-0-971-000-00-0

Author of Pin-Up: The Cultural Wars Collector, published worldwide by Collector's Press, Portland, Oregon, January, 2017, ISBN 978-0-971-000-00-0

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