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Doctor Who Timeview: Frank Bellamy : the Doctor Who Illustrations, Frank Bellamy, Who Dares Publishing, 1985, 0948487038, 9780948487033, 55 pages. Offers a brief profile of the British illustrator, Frank Bellamy, and gathers a selection of his drawings for the Doctor Who series.

Century 21: Classic Comic Strips from the Worlds of Gerry Anderson ..., Volume 1 Classic Comic Strips from the Worlds of Gerry Anderson: Adventure in the 21st Century, Gerry Anderson, Chris Bentley, Apr 1, 2009, , 160 pages. From its launch 1965, TV Century 21 (later known simply as TV 21) was the smash-hit British comic of the 1960s. Its in-house tie-in with the science-fiction puppet series

Thunderbirds Top Secret Annual 2001 , Sam Denham, 2000, Thunderbirds. (Television programme), 60 pages. .

Doctor Who and the Day of the Daleks , Terrance Dicks, 2012, Fiction, 171 pages. Originally published: Universal-Tandem, 1974..

The adventures of K9 and other mechanical creatures , Terrance Dicks, 1979, Performing Arts, 96 pages. Tells the story of K9, the robot dog that accompanied Doctor Who on many of his adventures, and offers puzzles, mazes, and pictures of other robots..

The Fed The Inside Story of how the World's Most Powerful Financial Institution Drives the Market, Martin Mayer, 2001, Biography & Autobiography, 350 pages. A timely, inside look at America's Federal Reserve System reveals how the Fed has reinvented itself in response to changes in the new economy, explaining how it works, how it

Official guide book of the New York World's Fair, 1939 , Frank Monaghan, 1939, History, 256 pages.
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Classic Dan Dare: Trip to Trouble , Frank Bellamy, Frank Hampson, Nov 30, 2010, , 96 pages. It's chocks away once again as Dan Dare, Pilot of the Future, returns! First published in classic British comic Eagle, this is perhaps the most seminal adventure of one of

500 Great Comicbook Action Heroes , Mike Conroy, 2002, Comic books, strips, etc, 376 pages. '500 Great Comicbook Action Heroes' is both a great pocket reference tool for aficionados - and a superb introduction to a host of fascinating information for newcomers to the

Dalek Empire The Scripts, Nicholas Briggs, Oct 30, 2004, , 332 pages. All eight scripts from Big Finish's acclaimed Dalek Empire and Dalek War audio dramas are included in this collection. The scripts include cut scenes and alternative dialogue

Dan Dare , Frank Hampson, 1987, Science fiction comic books, strips, etc, . .

Gerry Anderson's Thunderbirds Classic Comic Strips, Graham Bleatham, Sam Denham, Aug 1,

2002, , 160 pages. This fantastic collection of the best Thunderbirds comic strip stories from the 1960s has been created using rare surviving copies of the original comics, all in mint condition

Revenge of the Judoon , Terrance Dicks, 2008, Best friends, 102 pages. The TARDIS brings the Doctor and Martha to Balmoral in 1902. Here they meet Captain Harry Carruthers - friend of the new king, Edward VII. Together they head for the castle to

"Timeview" is an aptly named little book indeed. It showcases Frank Bellamy's fine "Doctor Who" illustrations, truly superior examples of graphic art that added a visual flair to the Radio Times magazine in Britain in the early to mid-1970's. This span of time covers the hey-day of the Jon Pertwee era along with the classic Hinchcliffean early Tom Baker years considered by some fans to be a high point in the show's history, and Bellamy's renderings of these storylines will transport anyone who peruses them back to those times with all the efficiency of a Tardis. And, speaking from the other side of the Pond, it will also transport American fans spatially as well as temporally--somehow much of the excitement and freshness of "Doctor Who" as originally broadcast right home in England, the anticipation of the latest adventure never yet seen but coming up soon on Saturday evening, is conveyed in these pages--not as re-runs of a cult classic on PBS but as the newest, coolest thing on BBC.

But besides all that, this is great stuff artistically speaking, graphic design and illustration at its most professional and aesthetically compelling. Bellamy's sense of composition alone is simply outstanding--even static scenes bristle with latent energy, and dynamic scenes practically jump off the page. And I was simply gobsmacked at how with a few well-placed lines and dots he can totally and convincingly capture the very unique physiognomies of Baker (especially) and Pertwee, which for artists is no easy feat. In just one little picture about the size of a postage stamp he can render all the subtlety of Roger Delgado's Master or all the ecological seriousness of "The Green Death", while in a full page comic book version of "Colony in Space" he can imaginatively and yet authentically flesh out for real what the show's limited budget could only suggest imperfectly--here a rather ordinary stone quarry a few miles out of London magically becomes an expansive rocky landscape almost like something out of Maxfield Parrish.

In addition, the book is graced with the reminiscences of Bellamy's son, who kindly shares with the reader his late father's ideas and ideals about his craft, his artistic methods and working habits, his personality, his gentle modesty and sincere professionalism, and his tastes and interests. It's truly a nice privilege to get to know the artist even as you're enjoying his work in this manner. For Doctor Who fans then this book will of course be a joy to behold, but anyone who likes great illustrative art will doubtlessly find it a rare little treasure as well. And for any aspiring illustrators out there, well, this is how it's done, folks.

So writes David Bellamy of his father, Frank Bellamy, one of Britain's greatest dramatic illustrators who revolutionised the picture strip with his dynamic style and brilliant draughtsmanship. David shares his personal observations of his father at work and recalls the man behind the pen that produced nearly three decades of outstanding illustration.

Have a question about how Timeview relates to the rest of the DWU? See a problem here that's also happening on other pages of the wiki? Join us at our forum to have a good, ol' natter with the rest of our community. But if you want to talk about the editing of just this article, please click here and start talkin'.

I have been working on a Frank Bellamy checklist of all his work - published and unpublished - since 1976! I am also a great fan of Raymond Sheppard. These blogs are where I share thoughts, notify readers of any additions, corrections to listings and share materials collected and information about these two brilliant artists

The original reproduction in the Radio Times is not worth reproducing - for those who don't know - the Radio Times in 1972 when this appeared was published mostly on pulp paper and therefore

linework didn't come out too clearly. However here is a scan of the listing for Doctor Who for the relevant day:

Why do I feel puzzled? The 'RADIO TIMES' and signature look a bit wobbly. Below is a photo I saved from ebay when the last original piece of these Doctor Who cameos came up for sale by a renowned Doctor Who collector based in Luton. I'm sorry the detail is not very clear, but one can see the 'Radio Times' lettering added by Bellamy and it appears somewhat at odds with the one above.

"I love your blog, as I love Bellamy's art. The things that drew my attention to a possible fake, were the squares that make up the net vest, the two in the top row, far left bleed together, which in the Timeview reproduction they don't. Also, the lines making up the eye look very wobbly to me in comparison to the Timeview pic. I'm wary these could be printing artefacts as RT didn't use best quality paper, but they set alarm bells ringing.

Book Description: Bournemouth, Dorset: Who Dares Publishing, 1985, Bournemouth, Dorset, 1985. Soft Cover. Book Condition: Fine. Bellamy, Frank (illustrator). First Edition. 4to - over 9¾" - 12" tall. Soft Cover. Fine. First Edition. 4to - over 9¾" - 12" tall. 1st Ed., 1st Printing so stated, large PB, F, 55 pp. The complete Dr. Who illustrations of Frank Bellamy. Commentary by David Bellamy. Contents include: The Daemons, The Curse of Peladon, Colony in Space, The Sea Devils, The Mutants, The Three Doctors, The Carnival of Monsters, Frontier in Space, The Planet of Evil, and nine more sections. Both b&w and color illustrations. Bookseller Inventory # 12641

Book Description: Who Dares Publishing, 1985. Soft Cover. Book Condition: Very Good. No Jacket. Frank Bellamy (illustrator). Book has 56 pages (8 x 10-1/2 inches) in a tight binding that is close to like new. The definitive collection of the Doctor Who illustrations completed for the Radio Times Magazine during the 1970s. Bookseller Inventory # 007247

Book Description: Who Dares, 1985. Hard Cover. Book Condition: Very Good Plus. Frank Bellamy (illustrator). First Edition. "With best wishes and many thanks" & " ---WHO DARES--- 85". From Andrew Skilleter (Doctor Who artist) to Wallace Gerrat who is mentioned on the copyright page under "Special Thanks". Clean & tight. No inscription. Bright pages. Square corners. THE RED THIRD OF THE UNDAMAGED SPINE IS FADED -- SEE SCAN. Sent FIRST CLASS NEXT WORKING DAY OR SOONER securely boxed in cardboard. Ref:C503. SIGNED Presentation Copy. Bookseller Inventory # 018802

Frank's first work in the Seventies for the Radio Times was not his first work for the BBC; he had been commissioned in early 1960 to produce two drawings of aliens that were used in a 'Focus' programme for 10 guineas. He won the 1971 Academy of Comic Book Arts Awards (for material published in 1971; awarded in 1972) for "Best Foreign Artist". Due to a technicality it was his Radio Times work on Star Trek that was judged rather than any of his past comics work as he was, at the time, not working in comics as such, but had just started Garth in the Daily Mirror. His work as 'the' Dr. Who artist was reprinted in a book edited by his son David in Timeview The complete Doctor Who illustrations of Frank Bellamy in 1985 and two particular colour illustrations are used over and over again

He also drew Thunderbirds in a dramatic two-page format for the weekly comic TV Century 21. He drew the newspaper strip Garth for the Daily Mirror. His work was innovative in its graphic effects and sophisticated use of colour, and in the dynamic manner in which it broke out of the then-traditional grid system.

Born in Kettering, Northamptonshire, He started work at William Blamire's studio, in Kettering in 1933. Bellamy met his wife Nancy whilst he was stationed near Bishop Auckland during World War II and was married in 1942. In 1944 their son David was born to the couple. After the war, they lived in Kettering until 1949, when they moved to Morden in south London to be closer to publishers, most of whom were based in London. Bellamy worked freelance from home from the time he left Norfolk Studios in 1953. In 1975 the couple moved back to Kettering.[1]

Whilst in the army, Bellamy had a weekly illustration published by the Kettering Evening Telegraph. Later, he worked in advertising (for Gibbs Dentifrice). In 1953, he began his first comic strip, called Monty Carstairs in Mickey Mouse Weekly. Shortly after he moved to Swift where his work included Swiss Family Robinson, King Arthur and Robin Hood.

Bellamy took over Dan Dare part way through the Terra Nova storyline, replacing creator Frank Hampson. It was an awkward set-up: the new owners of Eagle thought the strip looked dated, so gave Bellamy the brief of redesigning everything, from the costumes and spacecraft to the page layouts. Bellamy was left to draw the title page unaided (in contrast to Hampson's many-hands approach, where the drawing, inking, lettering and colouring were all separately completed by a team of artists), while two of Hampson's former assistants, Keith Watson and Don Harley, had to do the second page. Bellamy's redesigns were somewhat controversial and, after he left the strip a year later, the next artist was instructed to reintroduce the original designs.

Fraser of Africa, one of Bellamy's artistic high-water marks, was not his idea but, as he was obsessed with Africa, he was the perfect choice to draw it. Bellamy used a monochromatic sepia colour palette to reflect the sun and desert locale, with occasional bursts of bright colour. It was a challenging and unusual approach and Fraser of Africa became the Eagle's most popular strip. Bellamy insisted on proper research and even had a reader living in East Africa supplying reference material.

Heros the Spartan, a sword and sorcery adventure set in Roman times was another artistic triumph. Drawn as a two-page spread and usually organized around a complicated splash in the centre of the two pages, Heros was a bravura display of skill. The battle scenes displayed a vividness and complex layout rarely seen in comics and it won Bellamy an award (for 'Best Foreign Artist') from the American Academy of Comic Book Arts in 1972.

In November 1965, Bellamy left the fading Eagle to work for TV Century 21, where he drew the centrespread Thunderbirds strip. Rather than faithfully draw puppets, he took the artistic license of rendering the characters as real people for a more exciting strip, as was already being done by the comic's other artists (including Ron Embleton and Mike Noble) in their strips. Apart from one short break, Bellamy drew Thunderbirds throughout its run in TV Century 21 and TV21, leaving shortly after the comic merged with Joe 90 Top Secret to become TV21 & Joe 90 in 1969. He also drew the colour splash pages for five Captain Scarlet and the Mysterons strips.

Bellamy's break from the Thunderbirds strip in the autumn of 1966 enabled him to work on an episode of the British TV series The Avengers entitled The Winged Avenger. The story featured a villainous strip cartoonist and Bellamy was asked to create all the illustrations used in the episode. He also designed the artist's studio set and the costume of the Winged Avenger himself. Filmed in December 1966, the episode aired in February 1967.

In June 1971, Bellamy began drawing the newspaper comic strip Garth which appeared in the Daily Mirror. This was the period in which intense competition with the new tabloid The Sun encouraged large helpings of nudity to be seen in British tabloids, and the strip reflected this. Bellamy's style was much more vivid than that of the original artist John Allard, and he was probably brought in to spice up the strip. Jim Edgar had been writing the strip since 1966 and shared the by-line credit with Bellamy. Bellamy applied all the graphic tricks in his arsenal from stippling and crosshatching to chiaroscuro inking to create a modern and eye-catching look for Garth unlike anything else appearing in newspapers at the time. Bellamy worked continuously on Garth for the next five years, although drawing in black and white rather than colour gave him time to maintain a number of other regular commissions. During this period he drew the first comic strips The Sunday Times had ever run in its magazine as non-fiction journalism. He also regularly produced illustrations for the BBC's Radio Times television listings magazine, in particular for the Doctor Who television programme.

<http://eduln.org/1661.pdf>

<http://eduln.org/3303.pdf>

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