

Bill Bryan has drawn, designed, sculpted painted, written or acted for some client or publication for the better part of the last thirty years; as a child, adolescent and adult. His father among other practices was at one time an oil painter and actor. This provided Bill with great inspiration. As a small child Bill studied Disney features, Looney Tunes and Fleischer's Popeye cartoons as early inspirations. As an adolescent he added adventure comics and horror comics to his curriculum along with the already fascinating animation and caricature. Bob Montana, Johnny Hart, Jack Kirby and Steve Ditko were among many comic art influences of the time.

Before entering his senior year in high school, Bill was already creating commercial cartoons for signs, business cards, van murals and doing portraits in restaurants. At the age of nineteen, Bill spent some time in New York City doing specialty work and contributing to The House of Mystery, Crazy and Mad magazines. He also did occasional background and color work for some of the artists at the Continuity Studio of Comic and Commercial Art. In just a short time Bill received help and in-between project training from the artists at Continuity.

A highly stylized freelancer, Bill found a great deal of work back in Detroit with print shops, T-shirts, airbrush artists and costume designers. He created dozens of mascot characters for various companies, created in-store posters for the Dayton Hudson Company, designed Western ads for Sibley's Shoes, package and promotional art for Archway Cookies and a Big Boy style comic book for the McDonald's Corporation.

During all this, Bill also worked as an instructor of cartooning and figure design at community and public schools and restaurant and nightclub portraiteer. With an abiding love for the theatre, Bill worked in campus and community playhouses as an actor, costume designer, poster and program book designer. This experience led to a stint as Spiderman to promote Marvel Comics on television for a local distributor and later to positions as writer/vocal impersonator at two Detroit radio stations.

Bill has contributed covers and interior art to many science fiction oriented newsletters, but, of greatest interest is the beautifully produced Detroit newsletter The Dancing Cuckoos, the Laurel and Hardy newsletter done in connection with the international Sons of The Desert group. This was an outstanding publication.

Bill lent his sculpting skills to one of the rare wax figure shops in the country, Pegasus Wax Sculpture, which dealt in heroic, nature and wildlife figures, and portrait/caricature sculpture.

Bill has done designs, storyboards and occasional acting in films, The Carrier, Cleavland Smith, Them!, Zora and That Special Gift. Most notably, Bill did complete storyboards for the Disney Channel production of Tiger Town, starring Roy Scheider. Bill's theatrical experiences (which include a Leonard Bernstein musical at Wayne State University with full orchestra) have given him a unique body language, costuming flair and an eye for lighting. His commercial art projects have tempered him for human characters, all of which is displayed in his comic art.

Bill's early, hard to locate comic art includes Birth of a Rebel Android and Demon Dogs of the South Pacific for The Interplanetary Noose and The Fool and Stormram for A+Plus. He has also done Cyclops and Punkinello for Nucleus The Sane Sequences for Massive comics/Massive Records, back up features in Bill Loeb's Journey, Mad Magazine parodies in Crazy Magazine and Puss and Blades with Bill Loeb's for Comico's Primer.

Bill has done work for Oz, Romances in Rags and Straw and Sorcery for Caliber, Dark Oz, the Wogglebug and Land of Oz for Arrow Anthology. He has also contributed comic art to the Gold Digger series, a Magna Styled book.

Producing comic art includes penciling, inking, painted covers, occasional sound effects and scripting.

Bill has been a participant for several years at the Michigan Renaissance Festival, drawing portraits (fantasy or realistic). He has given in-studio and correspondence art courses. Several comic art collectors have original sketches by seeing Bill at local and out of town comic conventions. Bill's sculptures have gone from wax and clay to custom made puppets or action figures. They've sold from his studio and have been on exhibition. The poseable sculptures are wire-based figures with sculpted, painted heads and complete hand made costumes. They inhabit many homes as do his personalized fantasy portraits.

Among the artists and celebrities, past and present, who own Bill's portraits are Jimmy Stewart, Jerry Lewis, Mel Blanc, Mel Brooks, Eartha Kitt, Sid Caesar, Robert Altman, Elliot Gould, Robert Klein, Leonard Maltin, John Romita and Weird Al Yankovic.

Bill currently works for ads and caricature agencies while doing personal portraits and occasional independent comics. He has worked in comics on detectives, pirates, monsters, almost everything but superheroes, which is strange considering the many super hero pieces he's been commissioned to do, but, is planning at some point to unleash his own super hero satire called: the watchdog.

Bill has recently done penciling for Incesant yarns with the formidable inking of Josh Warner, some pin-ups for The Rifter, a popular gaming magazine and art for Gary Reeds' script of The Little Mermaid for Short Tales. He also did the penciling for Gary Beatty's Seductions, which Gary wrote and colored.

Bill has illustrations along with Gary Reeds' writing in an issue of St. Germaine published by Tranzfusion. It is a "Hunchback of Notre Dame" adaptation. A story involving John Wilkes Booth is upcoming from the same company.

He has recently submitted two pages in the publication "Grave Soldiers". He has done an illustration of an artist and soldier in the medieval poetry magazine, "Krows Keep" and illos for a calendar for Rick Maynard, depicting his fantasy adventures. Rick does work as a professional Santa. Bill is working on two fantasy novels and outlines and designs for his personal comic stories.