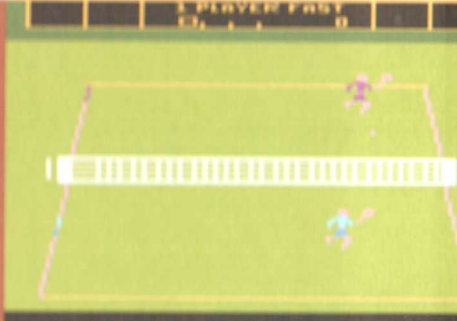
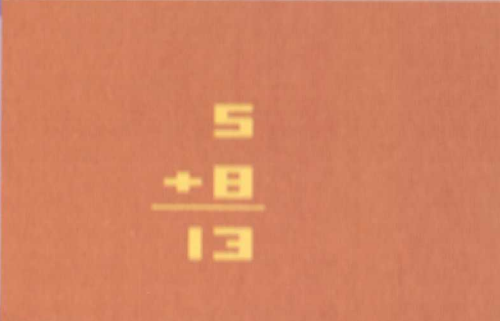
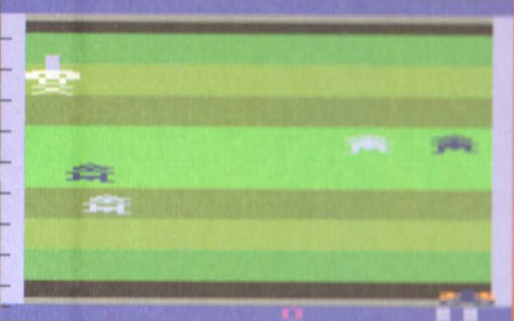
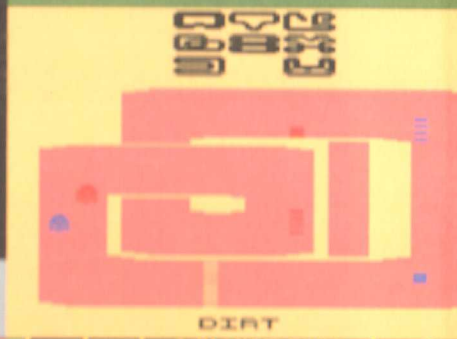
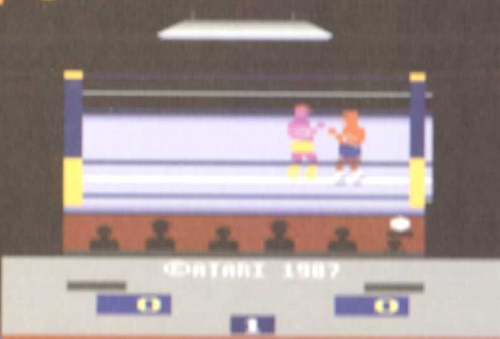
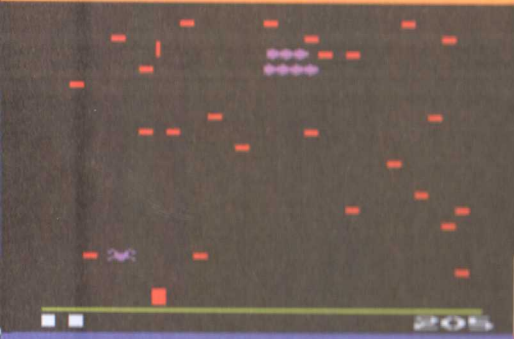
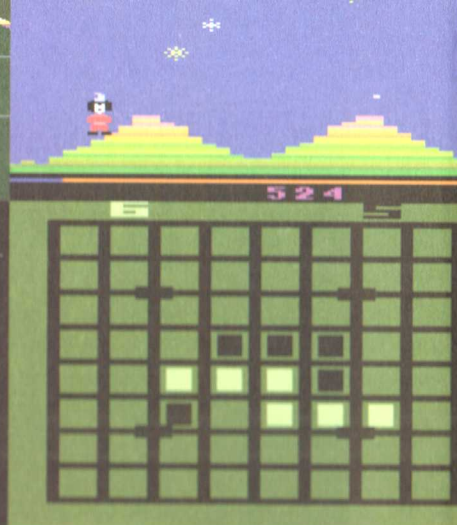
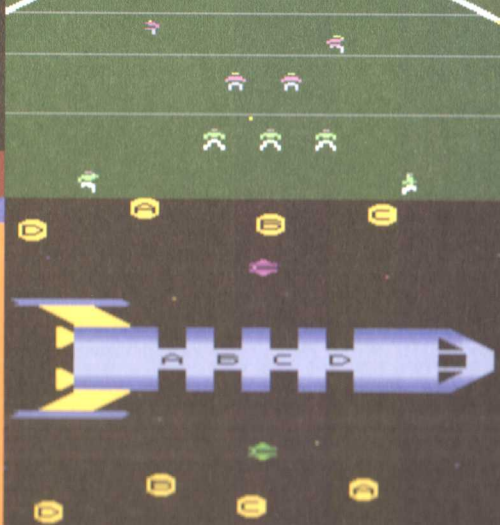
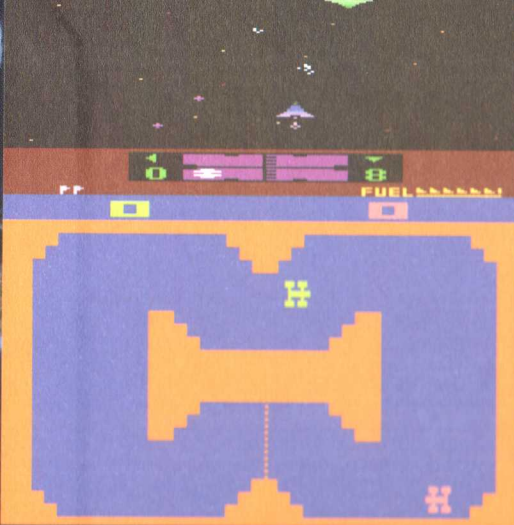


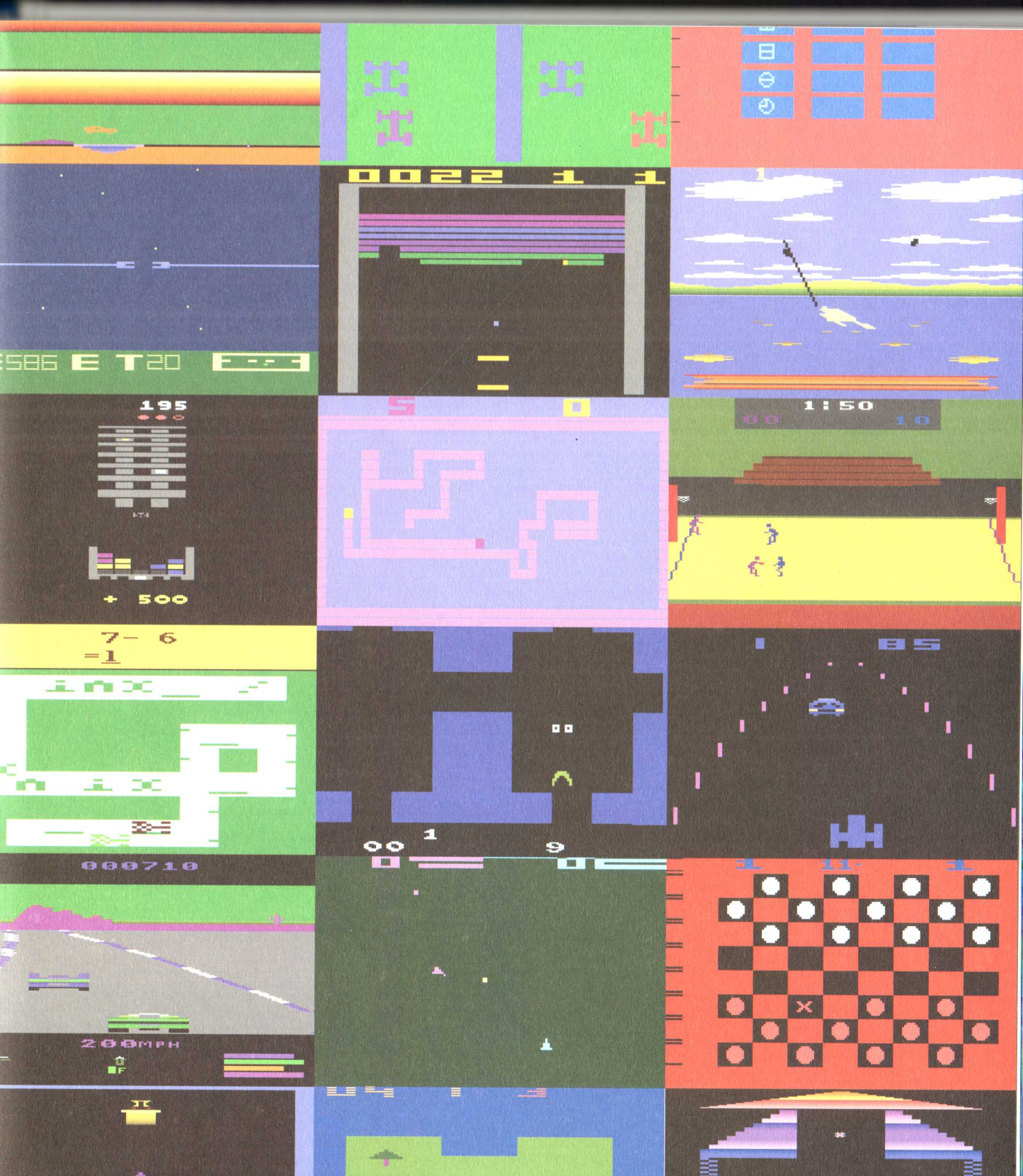


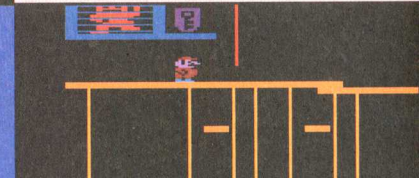
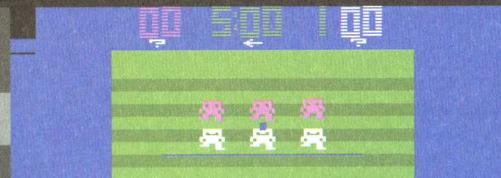
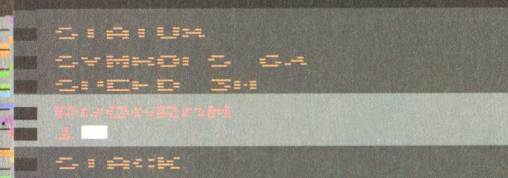
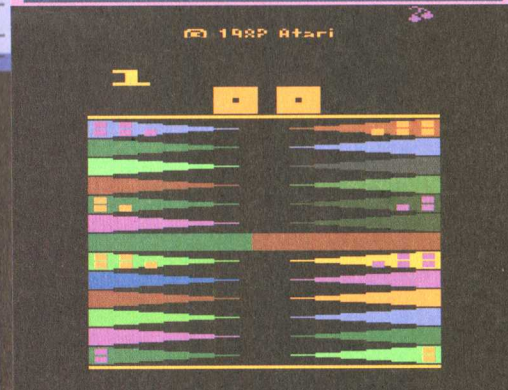
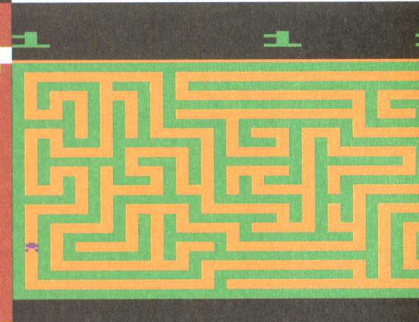
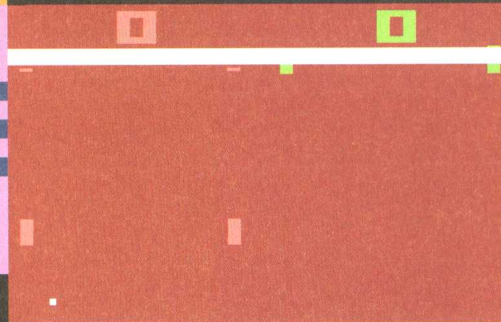
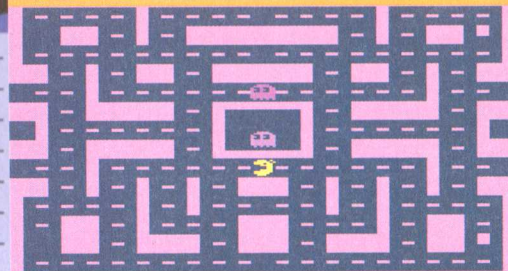
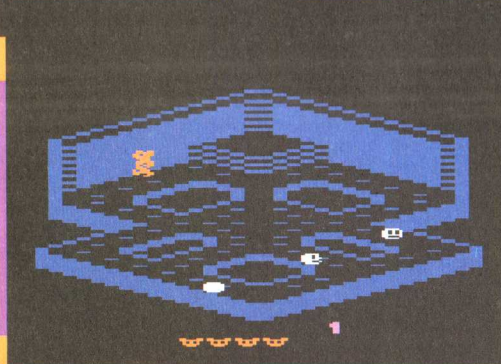
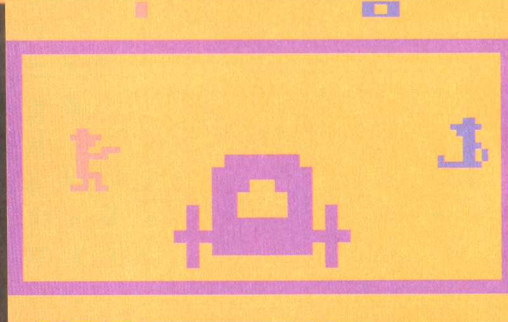
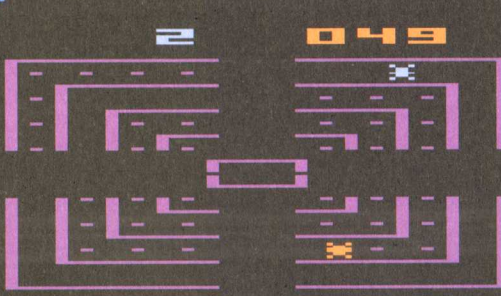
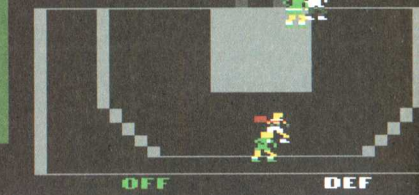
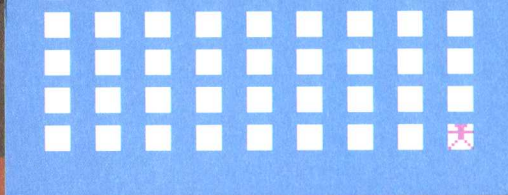
ART OF ATARI®

C A P S U L E E D I T I O N

TIM LAPETINO









ART OF ATARI® Capsule Edition

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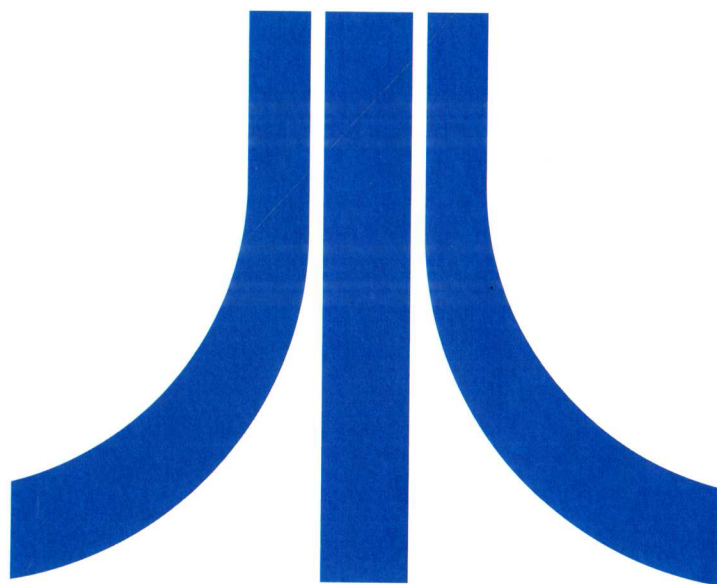
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ART^{OF} ATARI[®]

C A P S U L E E D I T I O N

TIM LAPETINO

INTRODUCTION

TIM LAPETINO



I WAS FIVE YEARS old when my dad brought home an Atari VCS from our neighborhood video store in Chicago. The Atari 2600 had already become a gigantic, category-defining success, spawning a new industry of home video games. In the six years since its release, Atari had blanketed the U.S. with its marketing power in print ads, TV commercials, and the pages of my favorite comic books. I wanted one. From the moment we first plugged it in, I was hooked. The rainbow of colored boxes, the soft click of that single orange joystick button, the deluge of bleeps and bonks coming from our little bedroom TV. It was almost too much.

Like many other '80s kids, I loved *Missile Command*, *Pac-Man*, *Berzerk*, *Joust*, *Enduro*, and countless others. My brothers and I logged endless hours in front of our 2600, racking up high scores in *Space Invaders*, *Kaboom!*, and a slew of other first-generation Atari games.

But it wasn't just the games that enthralled me. For me, and I suspect, many other kids, a significant part of the experience went beyond our on-screen adventures. The games were just a prelude to creating our own elaborate, imaginary worlds, and one of the windows into the video game world was Atari box artwork. I would stare for hours at the beautiful illustrations on games like *Missile Command*, *Warlords*, *Star Raiders* and *Super Breakout*, letting that art transport me to deep space, burning battlefields, and other exotic locales spawned from our Zenith TV. The game, the artwork, and my imagination all rolled into one, adding additional dimensions to the game cartridges popped into my console.

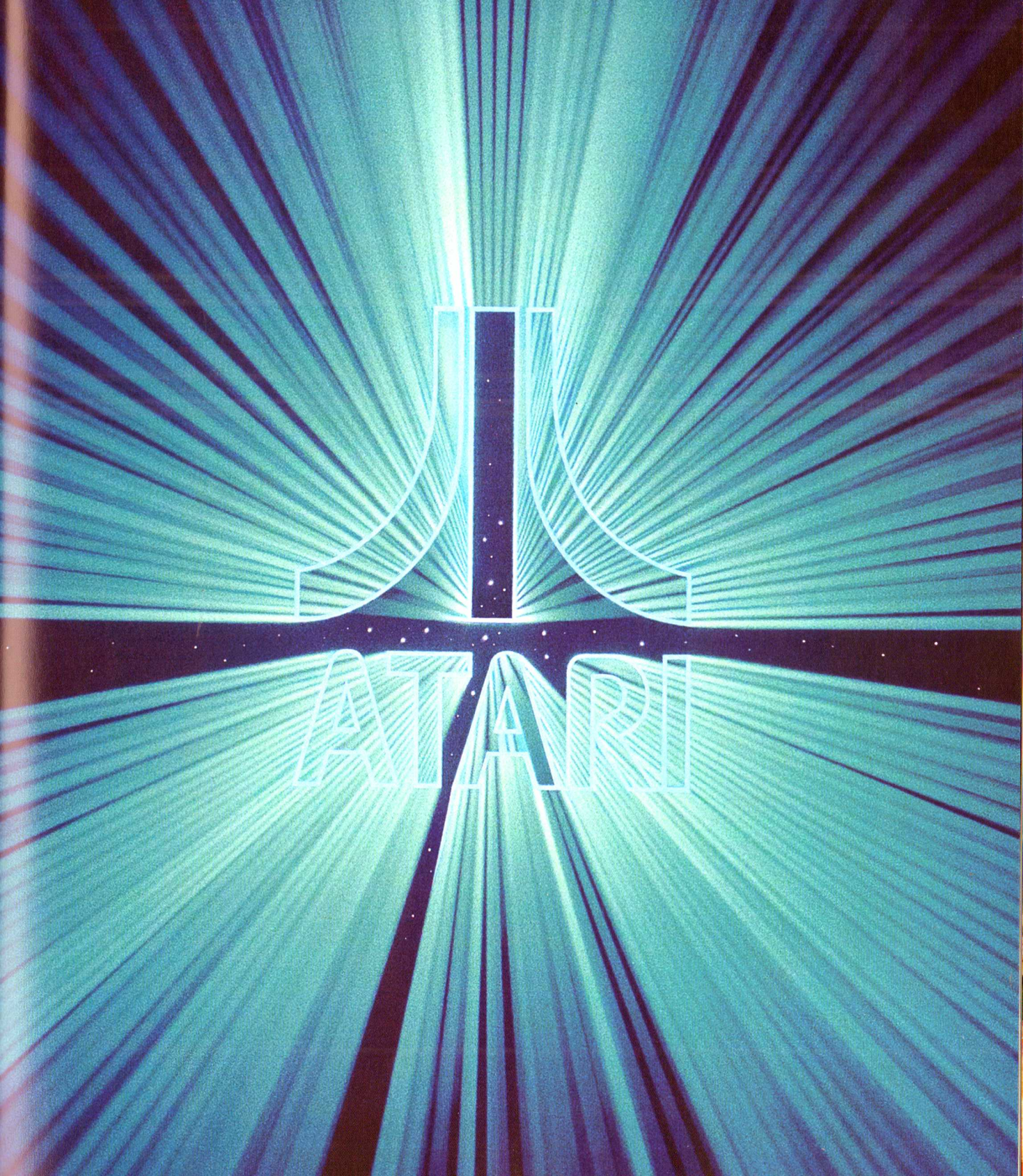
Those visuals seared my brain like a lightning bolt, and even through a creative career in design and branding, they never left my consciousness. Twenty years after playing a 2600 for the first time, I still wondered—who were the men and women behind the art and design of Atari? I endeavored to find out, slowly acquiring artwork in the form of slides, transparencies, and original pieces. Years of research

uncovered many of the artists and creatives employed by Atari, and details surrounding so much of the artwork that lined the mental walls of my childhood. I believe this exclusive *Capsule Edition* of *Art of Atari* illustrates that these pieces of art are fantastic works in their own right, and since they stand in for our bubblegum childhood days, there is an added emotional resonance that ties them forever to nostalgic moments and those pixelated adventures many of us shared.

Atari's artists helped craft our relationships to the first home video games and Atari specifically. The Atari 2600 was one of the best-selling video game systems of all time, with an estimated 30 million units sold over the life of the console. Because of its incredible reach and quality, Atari left its indelible mark on an embryonic industry, as well as in our collective pop culture consciousness. The original brand still stands for amazing fun, classic video games, and that category of "easy to play, difficult to master" gaming experiences. Atari and its associated memories are powerful stuff, and those of my generation who grew up with these games can now revisit those worlds, not just by playing the old games, but by entering into the artwork that tied us to them.

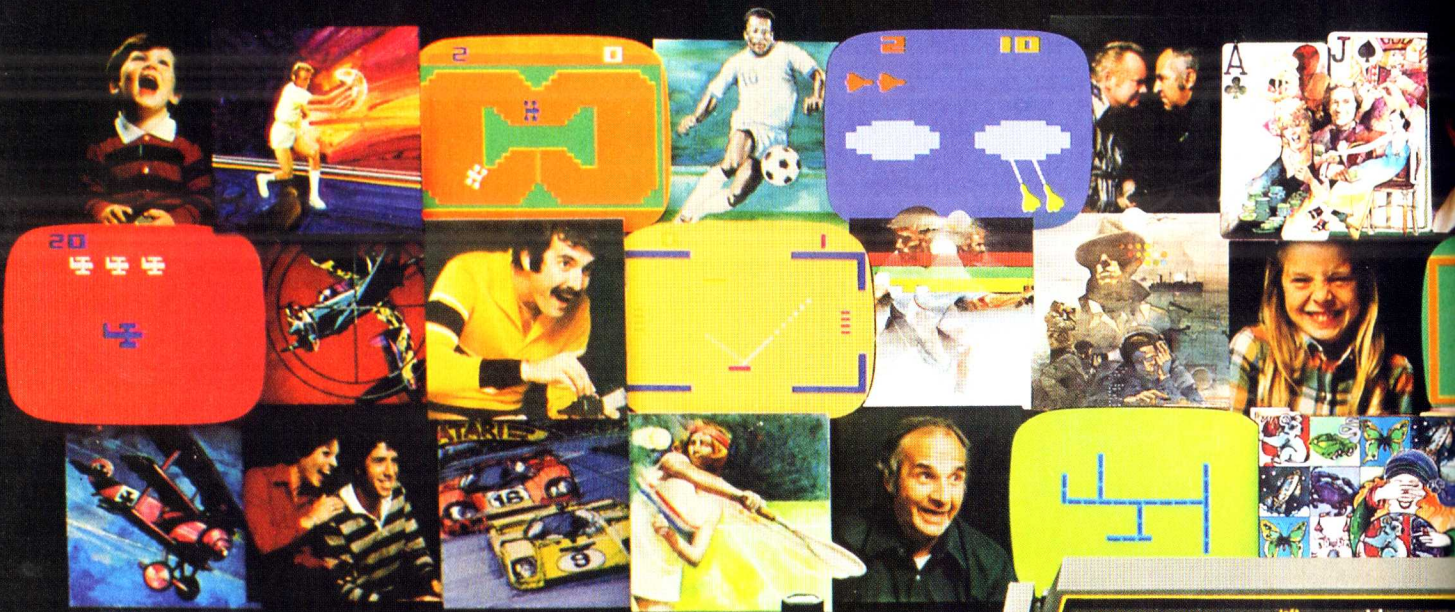
This Capsule Edition is meant as an inspirational, creative accelerant, reminding us of the power, energy, and wonder that Atari's artwork is still able to conjure. ■

Tim Lapetino
Chicago, IL
October 20, 2016



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I painted it to look dimensional, rather than actually cutting up the art, like we did with the first game art in *Combat*.”

CLIFF SPOHN



AIR-SEA BATTLE

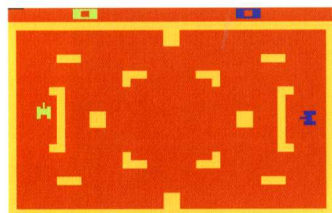
One of the original nine VCS launch titles, *Air-Sea Battle* features a variety of one and two-player military bombardments, featuring aircraft, submarines, destroyers, and blimps. The game served as a sort of shooting gallery, with more than two dozen game variations. It was also renamed *Target Fun*, serving as the pack-in game for the Sears Tele-Games version of the console.

▲ Game packaging for *Air-Sea Battle* (2600)

Artist: Cliff Spohn

They wanted to cut it up [the different sections] and I didn't like that. The jet trail is cut, and it always really bothered me that the rocket's trail goes from one level to the top level."

CLIFF SPOHN



COMBAT

This classic game of two-player warfare is still one of the most enjoyable 2600 titles. Based on two of Atari's mid-'70s arcade titles (*Tanks* and *Jet Fighter*), *Combat* sports 27 variations on head-to-head action, with each battle simulation—tanks, biplanes or jets—lasting two minutes and sixteen seconds, and the highest scorer winning the round. *Combat* was the original VCS pack-in title, and one of the most common cartridges found in collecting circles.



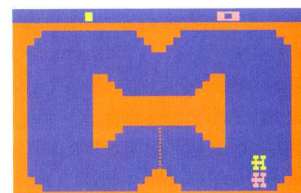
▲ Game packaging for *Combat* (2600)
Artist: Cliff Spohn



▲ Cover art for *Indy 500* (2600)
Artist: Cliff Spohn

INDY 500

A home version of Atari's groundbreaking multi-player arcade games, this racing game recalls the famous Indianapolis Motor Speedway. Unique among Atari driving games, it came bundled with the exclusive Driving Controllers, a set of single, spinner-style controllers used only for this game. The Driving Controllers look identical to Atari's Paddle Controllers, but allow 360 degree movement. *Indy 500* affords single-screen racing on a variety of tracks and surfaces (like ice), and has a ton of replay value.



This was loosely based on *Star Wars*, and I really liked John Berkey's sci-fi art. I've always been a sci-fi junkie, so that's one of my fantasies. I used big stripes and I think I put them all on the fighters so they'd have the same markings. I've always liked designing things like this."

CLIFF SPOHN

► Game packaging for *Star Ship* (2600)
Artist: Cliff Spohn



STAR SHIP

One of Atari's earliest space shooters, this game centers around a first-person cockpit perspective, based on the 1977 arcade game, *Starship 1*. As the player, you target a variety of asteroids, star fighters, flying saucers, and space robots for the highest score.

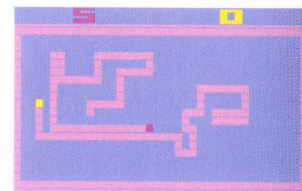




▲ Cover art for *Surround* (2600)
Artist: Cliff Spohn

SURROUND

This early game pits player versus player, and as each opponent's square travels across the screen, it leaves a trail of unbreakable tracks in its wake. The tracks serve as walls used to block, surround, or cut off the opponent and gain points. Much like the classic light cycle battles in the sci-fi movie *Tron*, *Surround* has variations that keep it fresh, and echoes the gameplay of the very first "snakes" arcade game, *Blockade*, by Gremlin.



BASKETBALL

Released not long after Atari's Trak-Ball arcade version, the home version of *Basketball* is a joystick-driven, one-on-one affair, providing intense head-to-head court action. Atari would go on to create more elaborate sports titles, but *Basketball* was one of the first. The game also makes an amusing cameo in the film *Airplane*, as two air traffic controllers are found playing it rather than manning their equipment.



In this I was using the washes—'anti-painting.' You lay in a wash, then use a bristled brush to pull off some of the color, then spray fix it so you don't pull off all the paint. But in the end, it's all about the composition."

CLIFF SPOHN

► Cover art for *Basketball* (2600)

Artist: Cliff Spohn



CLIFF SPOHN'S WORK

STANDS OUT NOT JUST FOR ITS QUALITY EXECUTION, BUT ALSO FOR ITS STRONG DESIGN SENSE.

POWERFUL COMPOSITIONS AND EFFECTIVE USE OF MONTAGE ALLOWED HIS WORK TO TRANSCEND FLATLAND INTO THREE DIMENSIONS.



► This wizard piece marries a variety of early Atari 2600 artwork and visual themes from previous games into one arresting montage. The image was used in POP [point-of-purchase] displays in store, as well as on Atari's game catalogs, and a dry erase scoreboard sold from *AtariAge* magazine.

Artist: Cliff Spohn



BREAKOUT

A home version of the arcade hit for the VCS, the 2600 game pits the player against a rainbow-colored row of bricks, utilizing a bouncing ball to break through to the other side for a greater high score. With its addicting gameplay and iconic visuals, *Breakout* is one Atari's classic cartridges for the VCS.



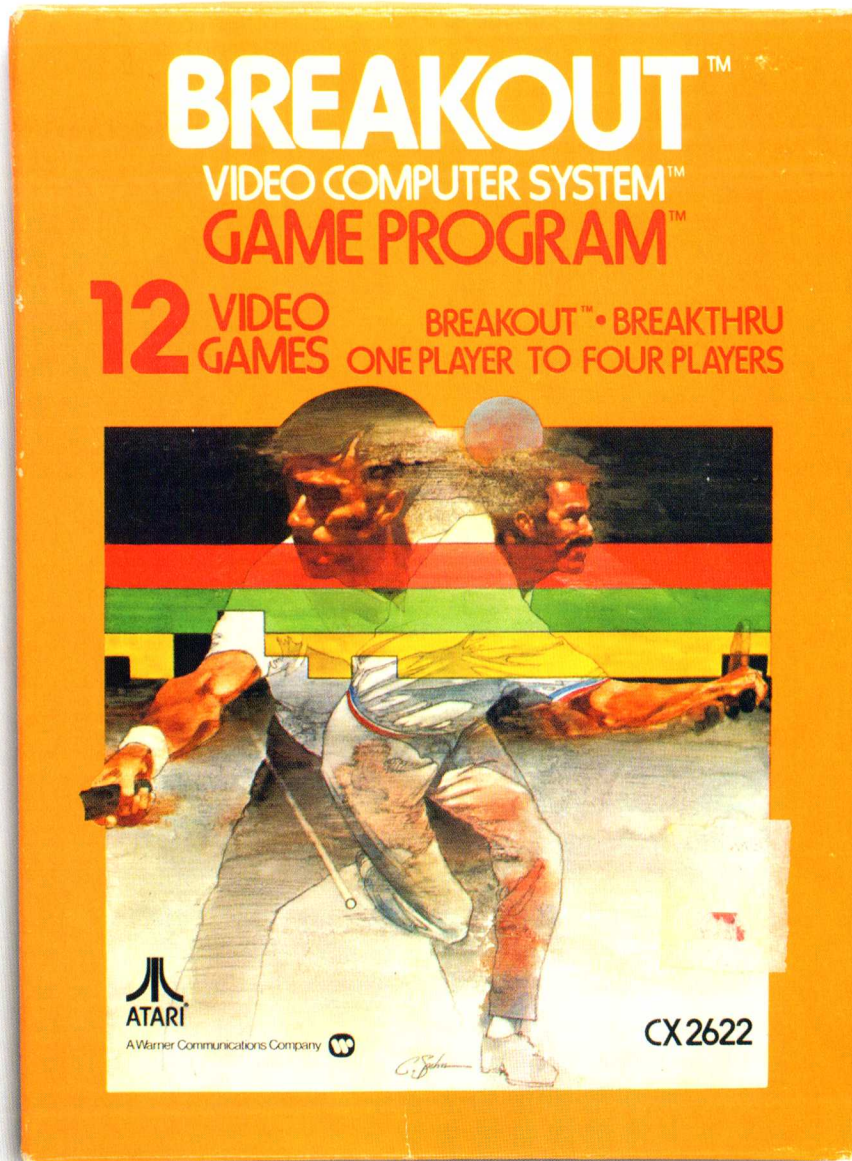
For this I wanted to have some kind of motion to it, almost like handball or racquetball. I thought of different things—sledge hammers, guys breaking through walls. I just wanted to create a mood, so I drew these tennis players to show the movement back and forth.”

CLIFF SPOHN

◀ Game packaging for *Breakout* (2600)
Artist: Cliff Spohn



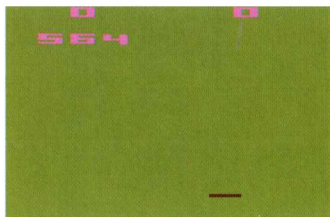
▲ *Breakaway* cover art for the Sears version of *Breakout*
Artist: Rick Guidice



I really wanted to have a whole mysterious, military secretive thing—that cloak and dagger style, 1940s, mystery, codes and stuff. I was still using carry-through lines to move your eyes around the image, inside that foggy, mysterious kind of scene.”

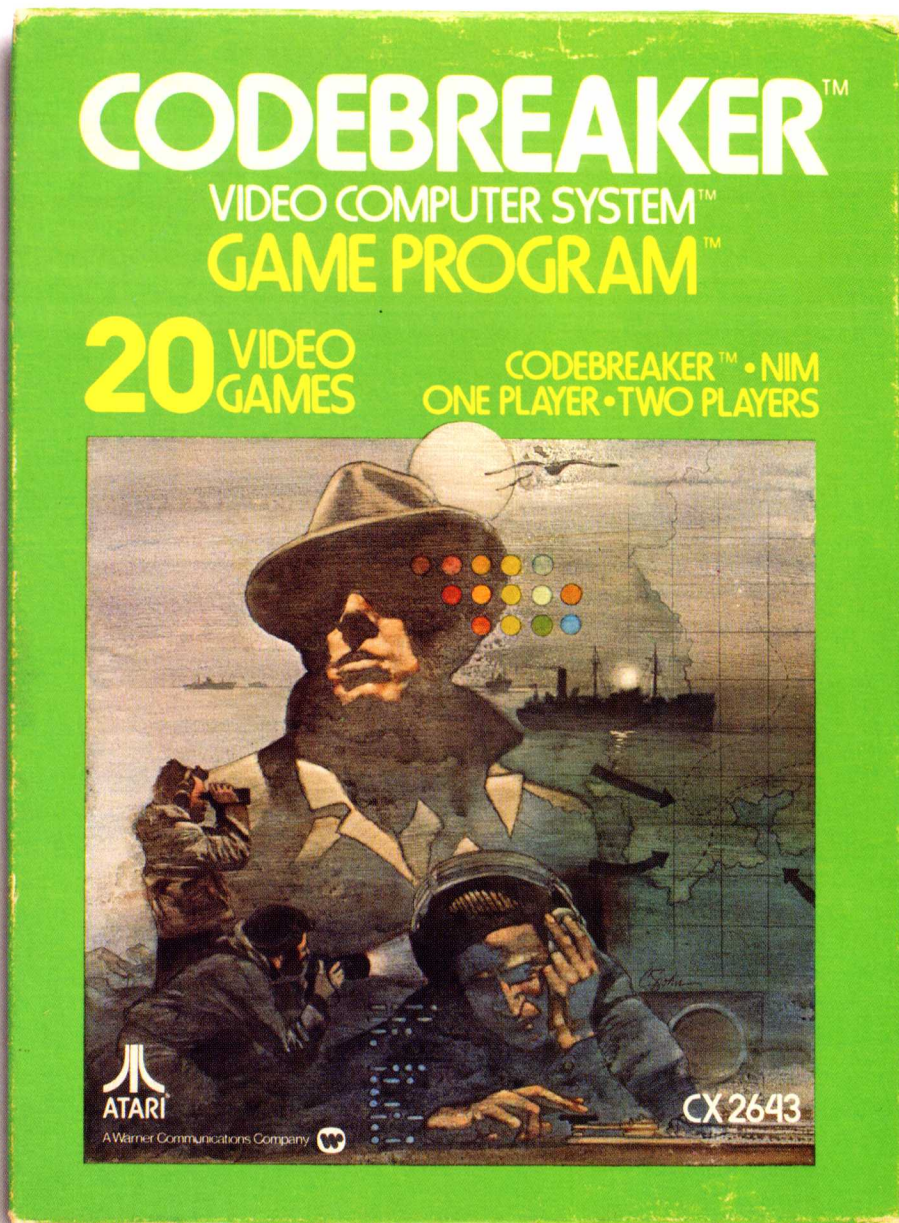
CLIFF SPOHN

► Game packaging for *Codebreaker* (2600)
Artist: Cliff Spohn



CODEBREAKER

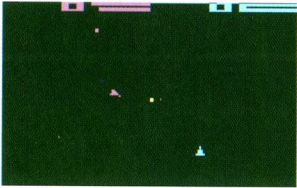
While the box artwork conjures a world of intrigue and espionage, the gameplay for *Codebreaker* is actually much closer to the classic board game, *Mastermind*, developed by Mordecai Meirowitz, an Israeli postmaster and telecommunications engineer. In the Atari game, players take turns trying to deduce a sequence of hidden numbers, entering them on numerical keys of Atari’s Keyboard Controllers.



This was done at the same time I was doing the NASA work, and I took the opportunity to squeeze in as many planets and moons as I could, along with the fun of designing some spacecraft that were battling. This scene would be seen from inside a bubble dome control pod.”

RICK GUIDICE

► Game packaging for *Space War* (2600)
Artist: Rick Guidice



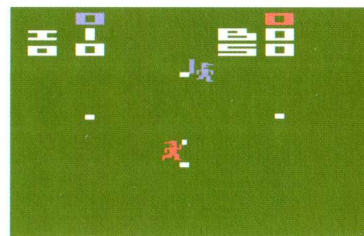
SPACE WAR

While one of the earliest entries for the 2600, this particular game has an even older pedigree. Atari's version of *Space War* is a direct conversion of what some consider the first video game, *Spacewar!*, created by Steve Russell, to be played on PDP-1 mainframe computers. *Spacewar!* was also Nolan Bushnell's inspiration for *Computer Space*, the first commercial arcade video game.



HOME RUN

Home Run was Atari's first attempt at a baseball game for the 2600, and it shows in the incredibly simple gameplay and graphics. Unable to include features like fly balls or independent fielders in this version, Atari would later vastly improve on *Home Run* with its *RealSports Baseball* game, showcasing how much programmers had learned to squeeze out of the 2600 console.



► Cover art for *Home Run* (2600)

Artist: Cliff Spohn



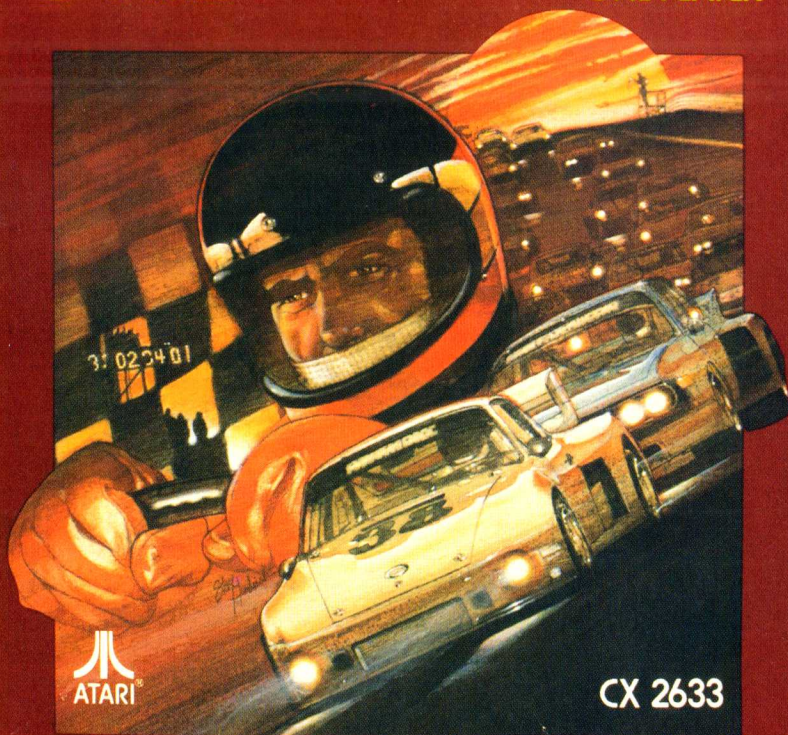
NIGHT DRIVER®

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8 VIDEO
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▲ Game packaging for *Night Driver* (2600)

Artist: Steve Hendricks



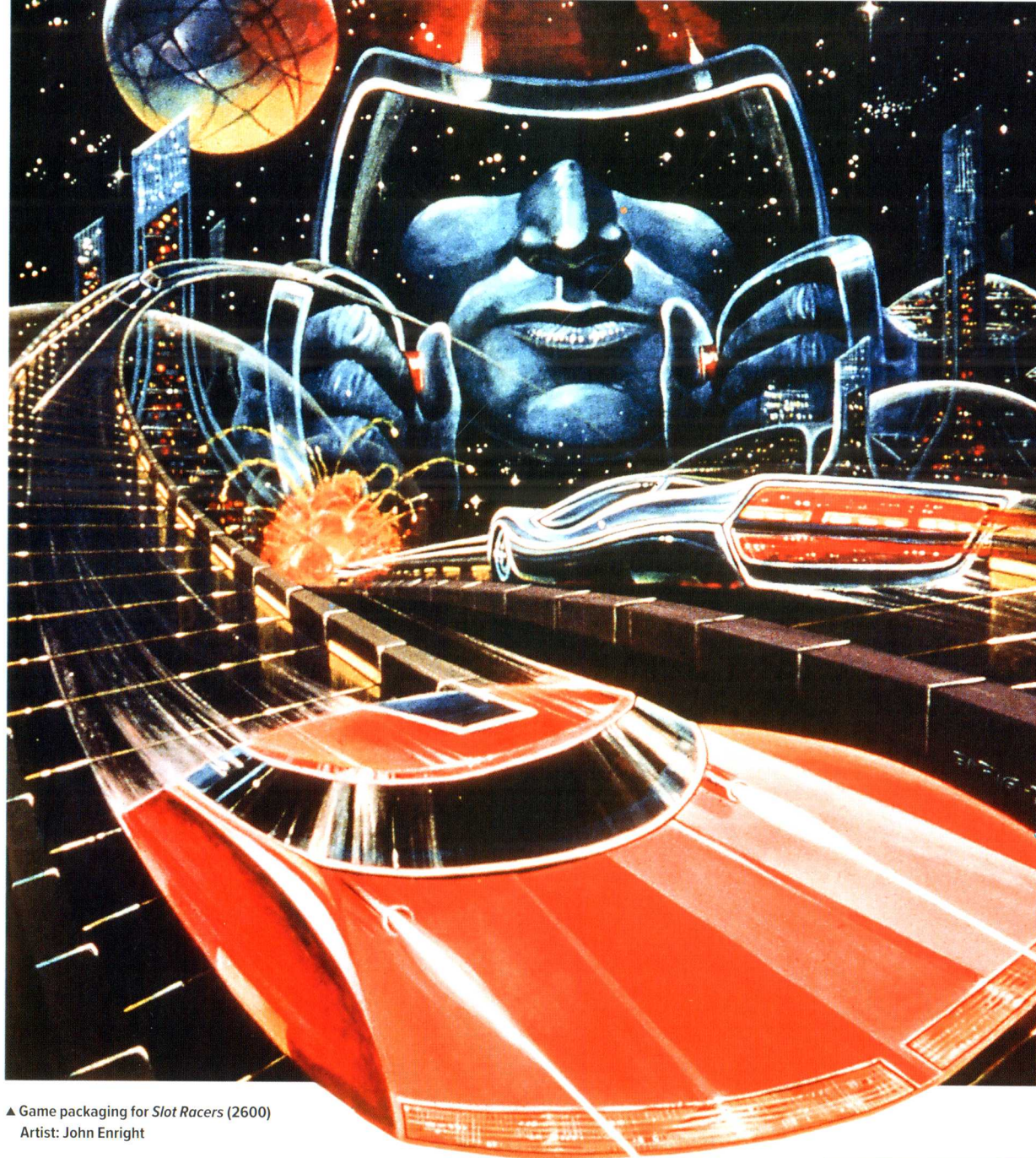
▲ Unused cover art for *Night Driver* (2600)

Artist: Rick Guidice



NIGHT DRIVER

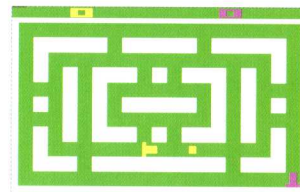
Night Driver was the first driving video game to use a “behind the wheel” perspective to convey the illusion of depth and speed. Based on Atari’s black and white arcade version, this game utilized the Paddle Controllers to let players speed through the darkness, avoiding oncoming cars and navigating sharp turns.



▲ Game packaging for *Slot Racers* (2600)
Artist: John Enright

SLOT RACERS

Playing like a cross between a shooting game and a maze runner, *Slot Racers* pits opponents against each other in simplified vehicles, whizzing through a labyrinth while dodging and firing.



SUPERMAN*

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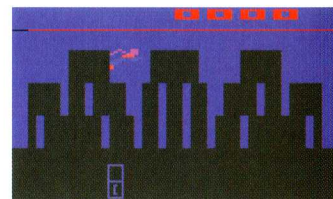
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CX 2631

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◀ Game packaging for *Superman* (2600)
Artist: Judy Richter



SUPERMAN

Everyone knows the origin of Superman: The sole survivor of a doomed planet is rocketed to the safety of planet Earth, raised by adoptive parents, and uses his extraordinary powers to fight for truth, justice and the American way. Superman was also the property of DC Comics, another entity owned by Atari parent company Warner Communications. A year after the release of Warner's 1978 *Superman* feature film, this game version became the first film-licensed video game in history.



▲ Unused cover art for *Superman III* (400/800)

Artist: Terry Hoff

SUPERMAN III

With the upcoming release of Warner's *Superman III* movie, Atari was also readying a game version for its 8-bit computers. Unfortunately, the film was a critical bomb, and the game was shelved after tepid response in consumer playtesting. But artist Terry Hoff still had the opportunity to create finished box artwork. "*Superman III* was something that they wanted to stay ahead of," he said, "so they had me working on the comp which you see on the box prototype. Then they approved it with some minor changes, as you can see. It's funny I didn't realize on the final version that the traffic was going the wrong way. Well, he was flying over a freeway in London, I guess!"



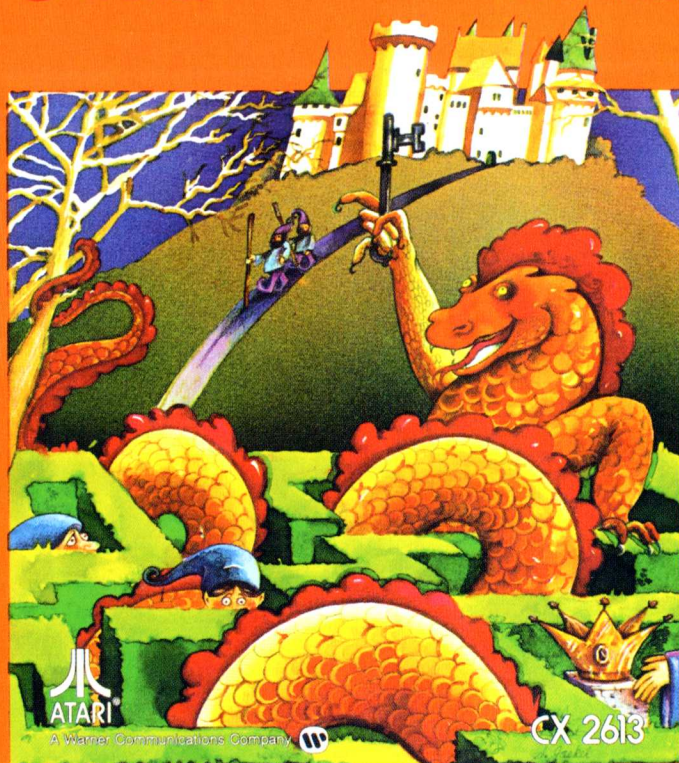


ADVENTURE

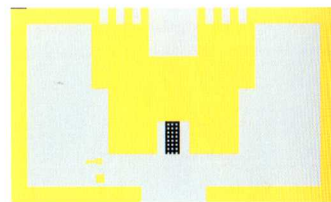
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◀ Game packaging for *Adventure* (2600)
Artist: Susan Jaekel



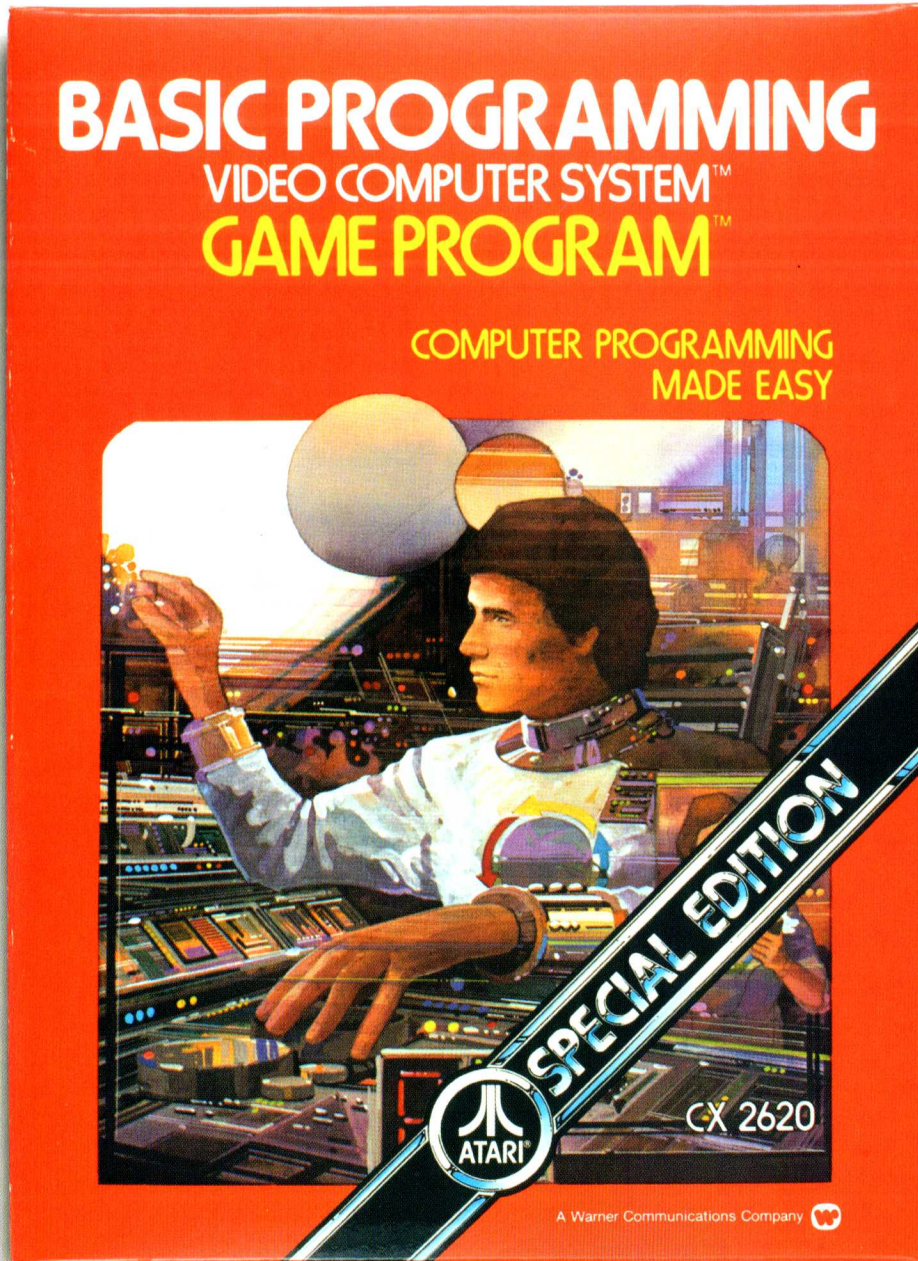
ADVENTURE

This classic title broke ground as the first graphical adventure video game, serving as a template for many games to come. In *Adventure*, the player navigates a variety of mazes and catacombs—dodging bats, dragons and other perils in a quest for the Golden Chalice. Programmer Warren Robinett loosely based *Adventure* on the text-based *Colossal Cave Adventure* game, which he played at the Stanford AI Lab. *Adventure* is also famous for having one of the earliest video game “easter eggs,” as Robinett hid his electronic signature credit in an obscure corner of the game, accessible only after collecting specific elements and bringing them together in a particular room.

◀◀ Previous page: Detail of game packaging for *Adventure* (2600)
Artist: Susan Jaekel

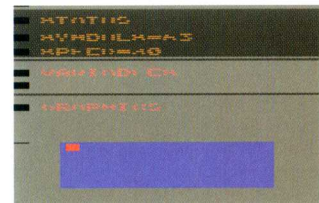
I was doing NASA work at the same time, and that was on robotics and the future control of drones ... and this ended up being similar.”

RICK GUIDICE



◀ Game packaging for *Basic Programming* (2600)

Artist: Rick Guidice



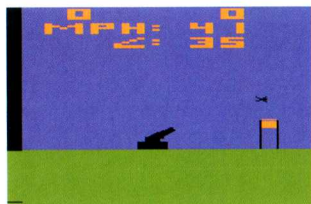
BASIC PROGRAMMING

This game served as more of an introduction to computer programming than anything else. Given the capabilities of the 2600 and a limit of 63 characters for any program created, it is difficult to program anything substantial in the game. *Basic Programming* was very much an introductory educational tool, and utilized the numeric Keyboard Controllers.

I was going to have a guy rolled up into a ball—very graphic, moving, but it didn't work, so I went with the whole old time circus style. I don't remember how I derived it—maybe it was Evel Knievel or Captain America inspired, but the stripes gave it more movement, and I just wanted to follow the game's premise."

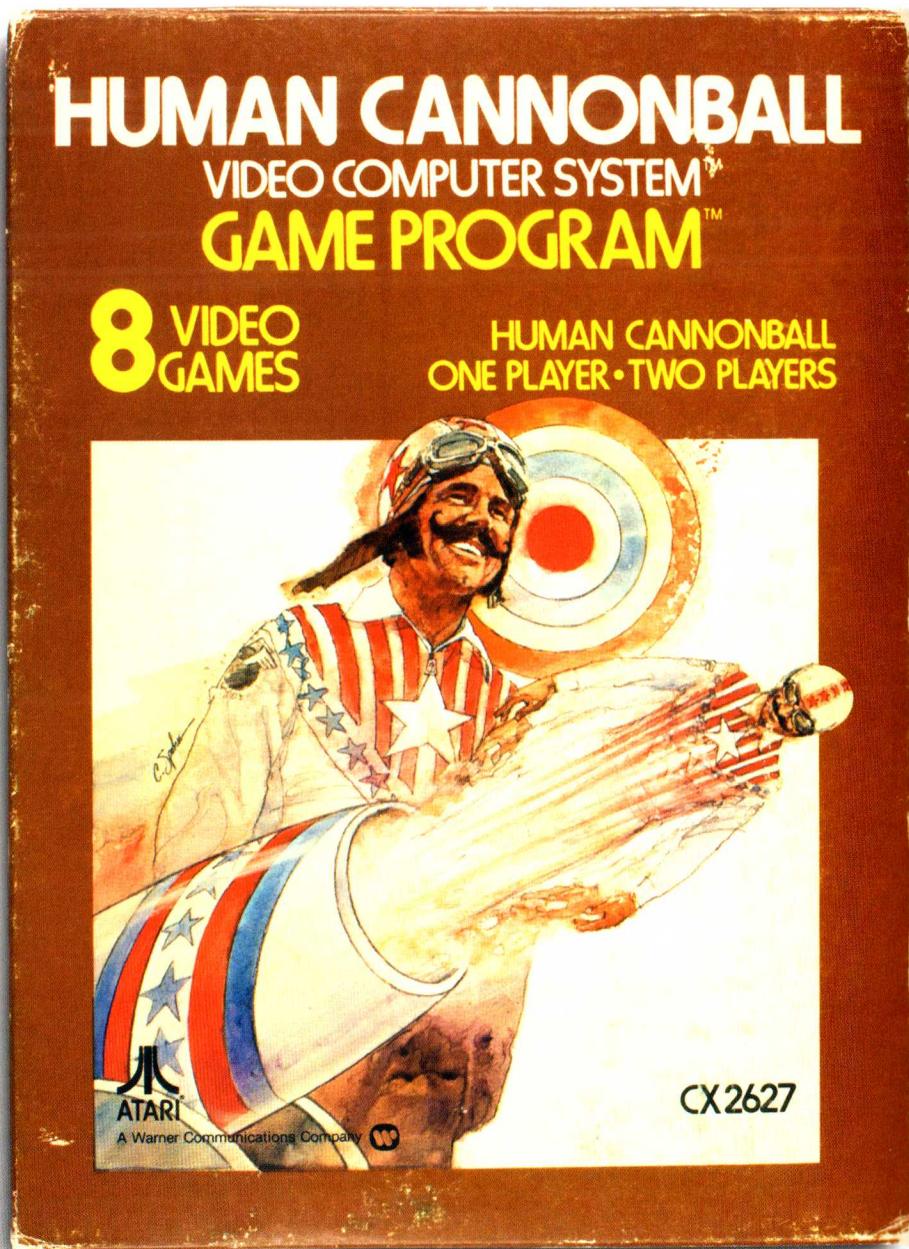
CLIFF SPOHN

► Game packaging for *Human Cannonball* (2600)
Artist: Cliff Spohn



HUMAN CANNONBALL

Only the most madcap daredevil would agree to be shot from a cannon, but that's the premise of this 2600 game, as you adjust speed, angle, and power in order to safely launch your stuntman into a huge water tower. Otherwise, your thrill-seeker ends up flattened with a congratulatory "OUCH" animation to boot. This game is based on Atari's unreleased arcade game, *Cannonball*, by Owen Rubin.



VIDEO CHESS

For a classic cerebral game, Atari's *Video Chess* has quite the checkered past. The company had no intention of creating a chess game for the 2600 until a Florida man apparently sued Atari for false advertising. The original VCS box sported a chess piece illustration on the cover, leading some consumers to the conclusion that they could play chess on the console. After nearly two years, Atari's programmers were able to create a chess-playing algorithm with the help of national chess champion Julio Kaplan. With the technical hurdles overcome, *Video Chess* was released. The game also led Atari to invent the bank-switched ROM technology that allowed game cartridges to later increase in memory size.

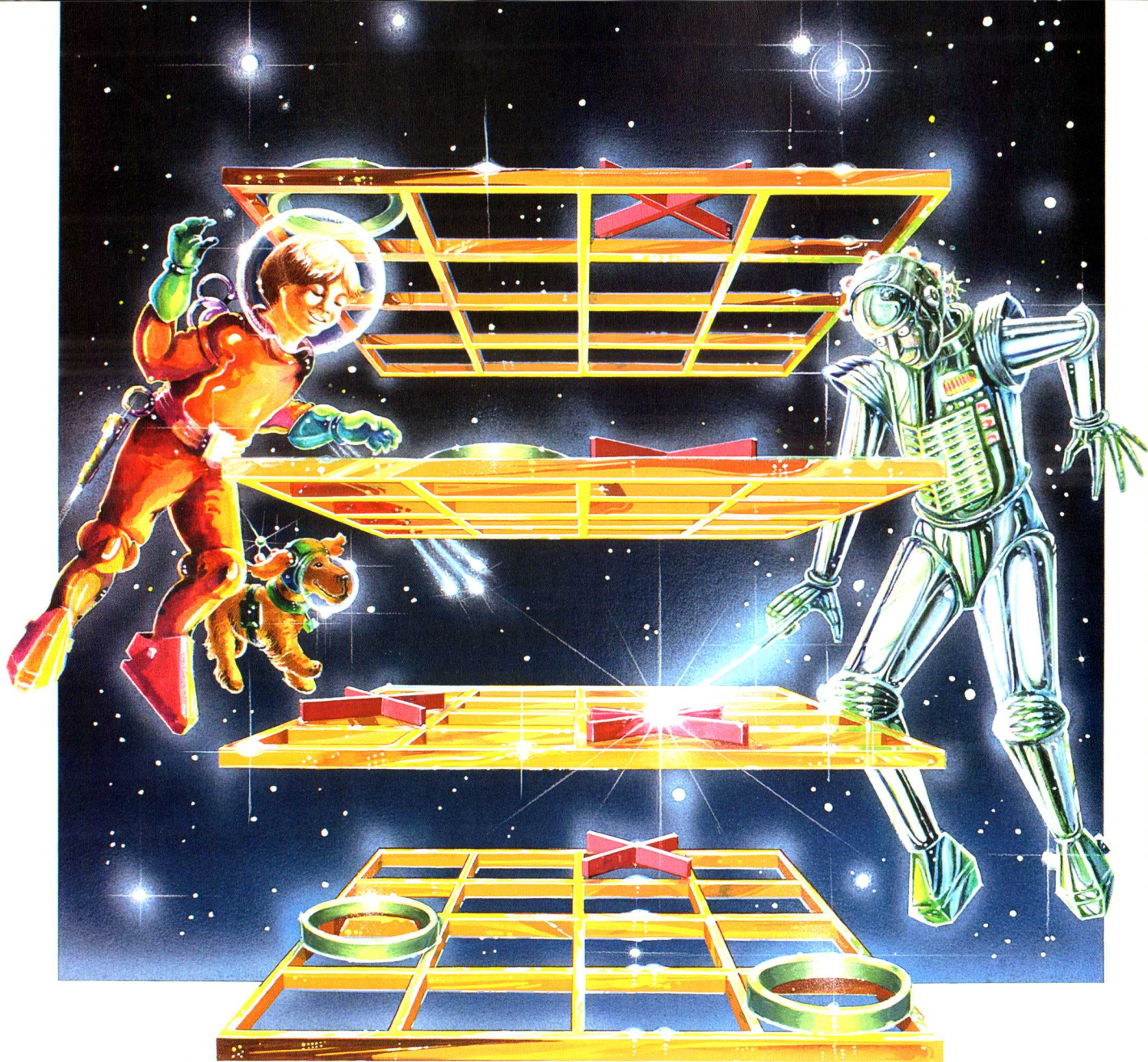


▼ Cover art for *Video Chess* (2600)
Artist: Cliff Spohn

The question for me was, how am I going to get it to feel like you're *you* and playing against the computer? With all these lights and electronics, he could be you, or he could be the computer."

CLIFF SPOHN



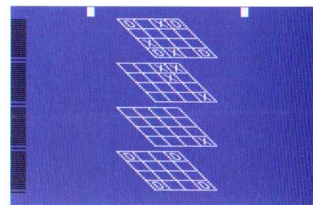


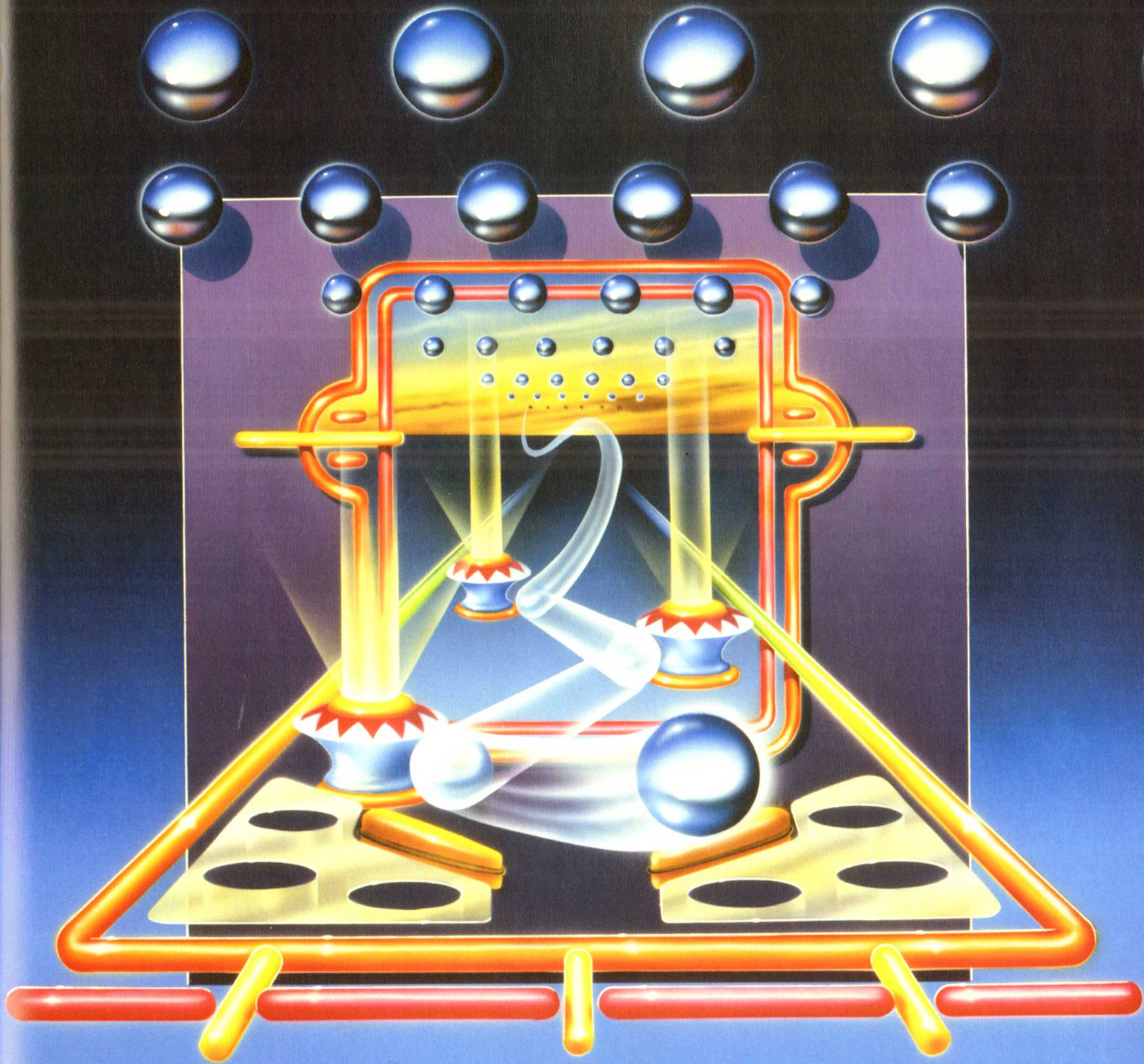
▲ Cover art for *3D Tic-Tac-Toe* (2600)

Artist: Susan Jaekel

3D TIC-TAC-TOE

In an attempt to update the classic game of Xs and Os, Atari brought this first graphical version of *Tic-Tac-Toe* into three dimensions with four stacked game levels. Though the 2600 can't achieve true dimensionality, the game cheats it with angled perspective, which actually makes it more difficult. In the end, no matter how it's dressed up, it's still *Tic-Tac-Toe*.

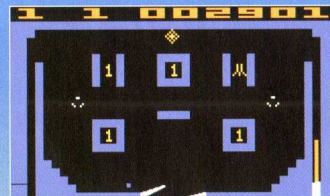




▲ Cover art for *Video Pinball* (2600)

VIDEO PINBALL

The 2600 version of *Video Pinball* shares some gameplay similarities with the earlier dedicated *Video Pinball* console Atari released in 1977, but improves upon the overall game experience. Even though the playfield is simple compared to actual electromechanical pinball games, this version allows some authentic "nudging" of the ball to gain additional bonus points, as long as the player doesn't tilt and lock up play. While true pinball wizards might scoff at the game, it remains a standout early game for the 2600.

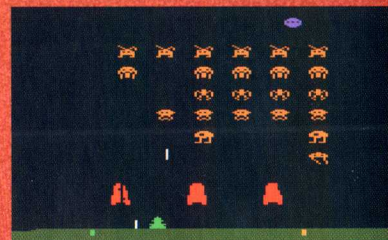




▲ Cover art for *Space Invaders* (5200)
Artist: Bud Thon

SPACE INVADERS

One of the most popular arcade games ever, *Space Invaders* was also instrumental in the success of the 2600. While the console had already been on the market for nearly two years, it wasn't until the release of the home version of *Space Invaders* that the 2600 truly took off. Sales mushroomed as video game players wanted to shoot waves of approaching aliens in the comfort of their own homes. Some small changes were made to accommodate the limits of the 2600's graphics, but the spirit of the game was kept in-tact. The 2600 version also added a slew of game variations, to keep it fresh for Invader veterans.





▲ Cover art for *Space Invaders* (2600)
Artist: Norman

ASTEROIDS

Asteroids was Atari's first big arcade hit, so it only seemed natural that a home console version would follow. While it was impossible for the 2600 to reproduce the vector graphics of the arcade game, this conversion stays true to the gameplay of the original. The same rock-blasting action of the original played out well on all subsequent Atari consoles, and was ripe for interpretation by each of the artists who depicted the game in illustrations. The 5200 version of the game was created but never released because of challenges in adapting to the system's analog joystick. A special button-based controller was also in the works to improve gameplay but was never finalized.



▲ Cover art for *Asteroids* (5200)
Artist: Terry Hoff



▲ Color study for *Asteroids* cover art (5200)
Artist: Terry Hoff



▲ Unused cover art for *Asteroids* (5200)
Artist: Bud Thon

My idea was to view it from the first person perspective, and you could almost see a reflection of yourself in the cockpit canopy. The model was my friend, and I had the action going on around his head, almost like virtual space."

TERRY HOFF

► Cover art for *Asteroids* (2600)
Artist: Chris Kenyon

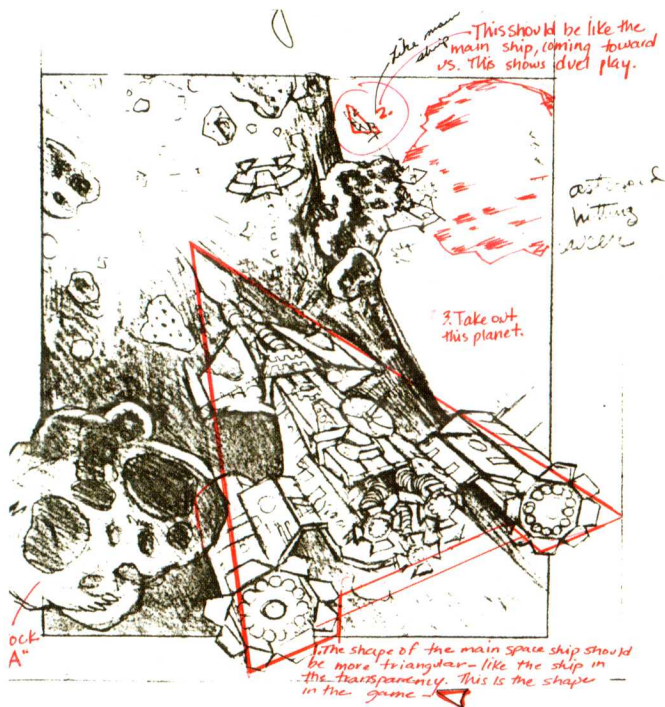




◀ Cover art for Asteroids (7800)

Artist: Greg Winters

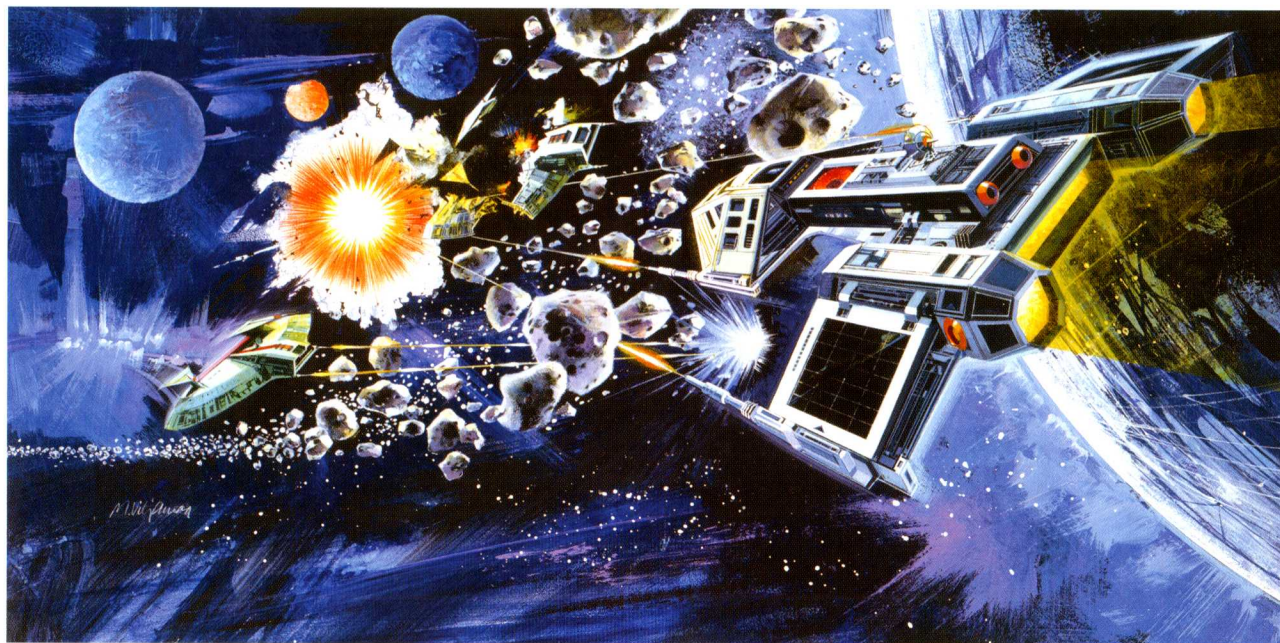
ASTEROIDS



◀ Sketch concept with art direction notes and

Polaroid color study for Asteroids (7800)

Artist: Greg Winters



▲ Promo art for Asteroids Deluxe (Arcade)

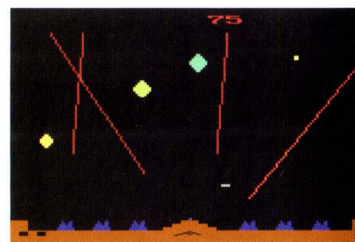
Artist: Marty Viljamaa





MISSILE COMMAND

Missile Command is one of Atari's classics, originally born out of very real Cold War fear and the threat of nuclear armageddon. The arcade version was originally conceived as much darker, titled *Armageddon*, with the player defending against a missile attack of California. The name was changed and specific details omitted, but the overall cautionary messages remained. Arcade programmer Dave Theurer reportedly had nightmares of nuclear war after finishing his work on *Missile Command*, and the arcade version ends with a final explosion and the words "THE END" appearing ominously. Despite these dark origins, the game's missile defense theme and addictive gameplay have proven it to be a classic of the genre.



► Cover art for *Missile Command* (5200)

Artist: Chris Kenyon

▼ Cover art for *Missile Command* (Arcade, 2600)

Artist: George Opperman







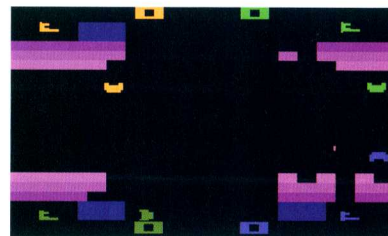


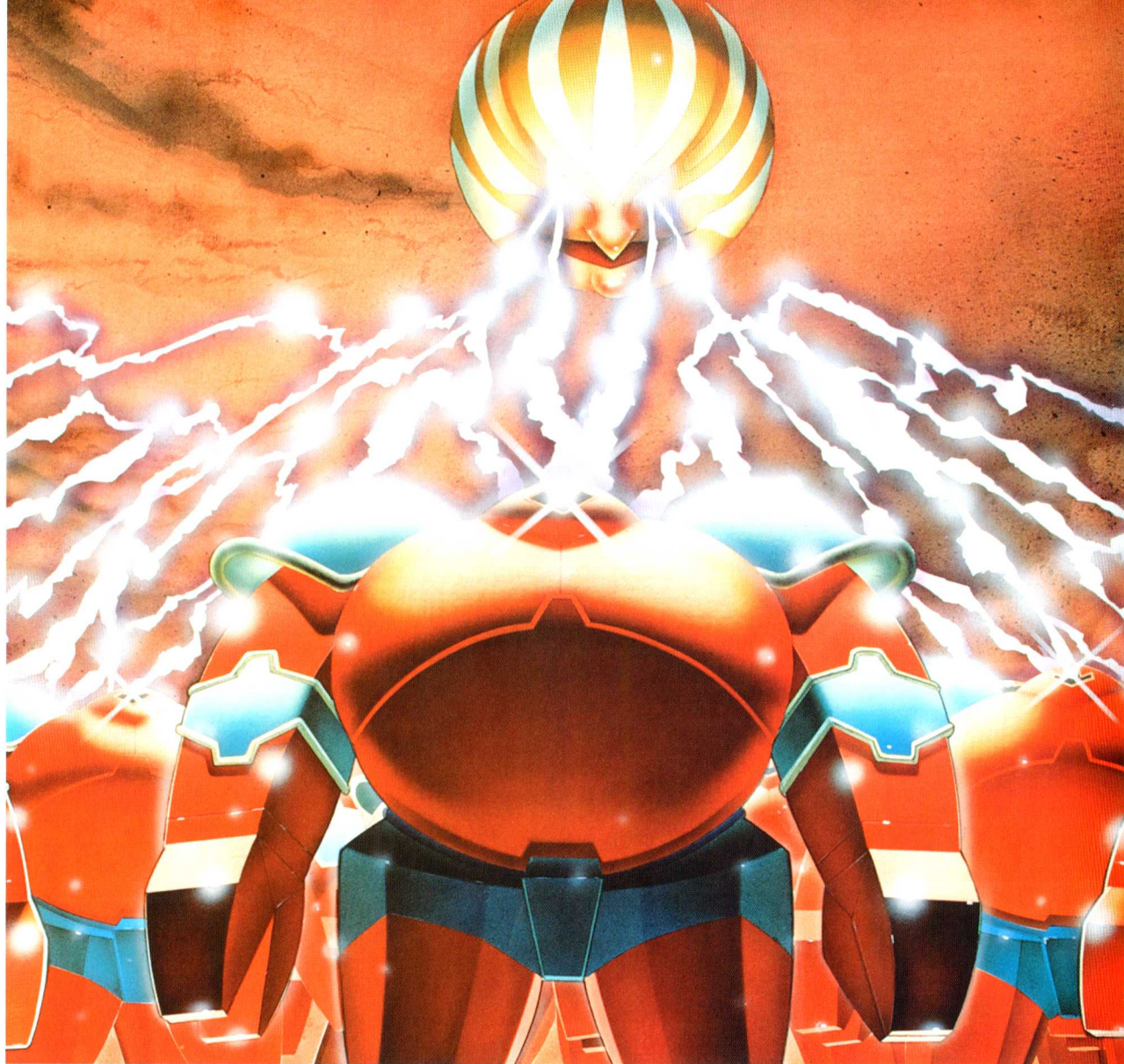
▼ Interior manual art for *Warlords* (2600)
Artist: Steve Hendricks

◀ Cover art for *Warlords* (2600)
Artist: Steve Hendricks

WARLORDS

Developed by one of Atari's female programmers, Carla Meninsky, this innovative, four-player game places opponents in each corner of the screen, defending their castles (and kings) against the fireball attacks of others. Atari's copywriters created a *Game of Thrones*-esque backstory for the game, chronicling a blood feud between brothers born to royalty. The arcade version was actually based on Meninsky's VCS game, but delays allowed the arcade version to be released first.



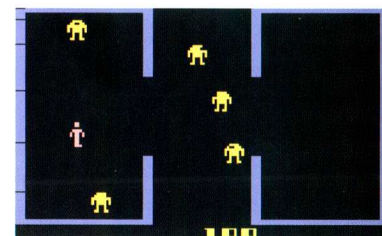


▲ Interior manual art for *Berzerk* (2600)
Artist: Hiro Kimura

► Cover art for *Berzerk* (2600)
Artist: Hiro Kimura

BERZERK

Based on the hit arcade game by Stern Electronics, the 2600 capably reproduces most of the coin-op experience in this version. Like in the original, the player roams endless mazes, blasting killer robots while trying to avoid the frightening-yet-cheery villain, Evil Otto. A challenging game as the difficulty ramps up, the 2600 unfortunately wasn't able to reproduce the digitally-synthesized speech of the arcade: "Chicken! Fight like a robot!"



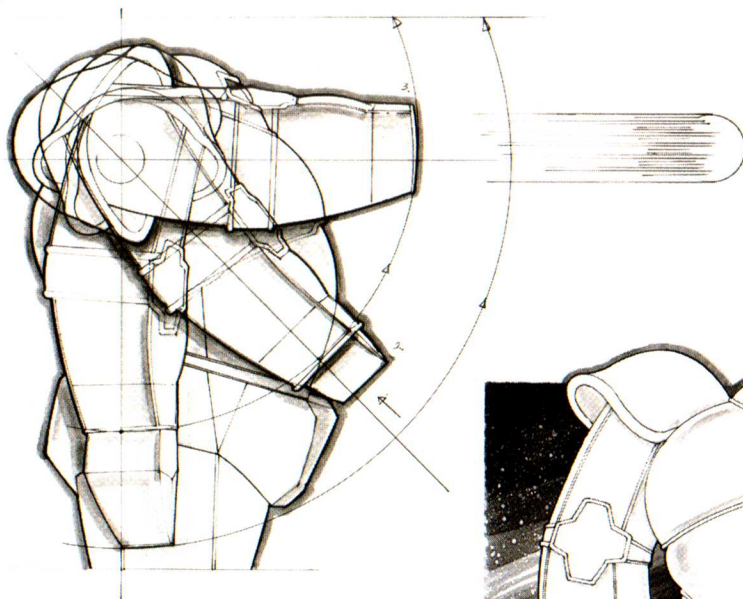


BERZERK

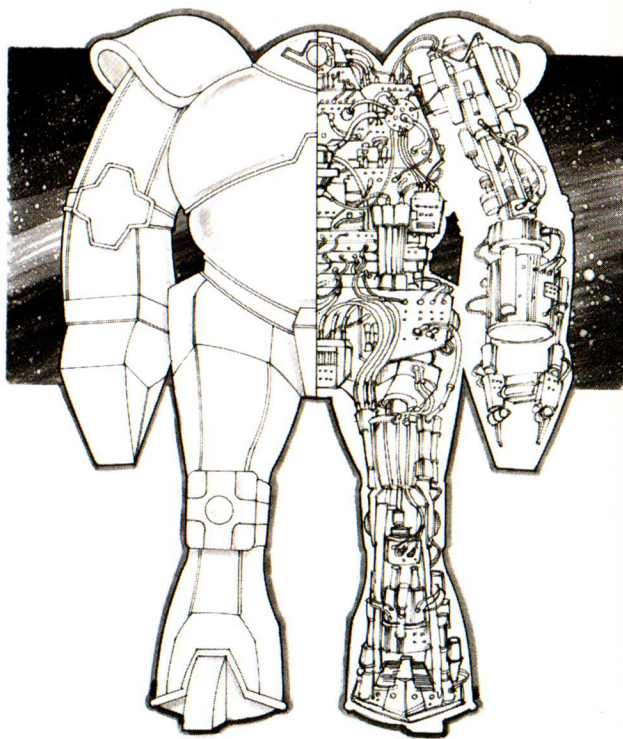
► Cover art for *Berzerk* (5200)
Artist: Hiro Kimura

I also did a few black and white diagrams of the robot. It was my feeble homage to my childhood hero, Mr. Osamu Tezuka's diagrams of his world-famous creation, Astro Boy."

HIRO KIMURA



▲ ► Interior manual art for *Berzerk* (2600)
Artist: Hiro Kimura



BERZERK

▲ Black and white logo artwork for *Berzerk* (5200)





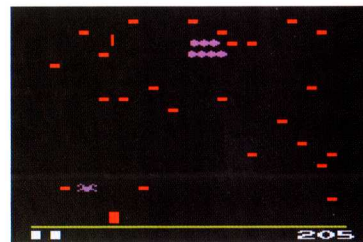
VCS CENTIPEDE		DATE 15 Jan 82	
BURRELL DICKY			
% OF ORIG.	ATARI MANUAL SIZE 23%	% OF ORIG.	
% OF ORIG.	SEARS MANUAL SIZE	% OF ORIG.	

▲ Cover art for *Centipede* (2600)

Artist: Burrell Dickey

CENTIPEDE

The original version of *Centipede* was noteworthy for being the first arcade game designed by a woman, and Atari took full advantage of that PR surrounding the popular game. Programmer Dona Bailey actually co-created the game with colleague Ed Logg, and the 2600 version faithfully recreates the frenetic gameplay of the original, if not its slick graphics. Atari produced even more accurate versions of the game on its other early consoles, ensuring that no multi-legged arthropods are safe.





HIRO

▲ Cover art for *Centipede* (5200)
Artist: Hiro Kimura



▲ Cover art for *Countermeasure* (5200)
Artist: Terry Hoff

► Detail of cover art for *Countermeasure*
Artist: Terry Hoff

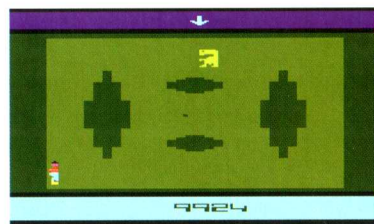
COUNTERMEASURE

This title was exclusive to the 5200 ProSystem, next in the grand tradition of war-themed games like the popular *Combat* for the 2600. The player controls a high-powered tank, determined to prevent enemies from launching a nuclear warhead and destroying the world, in classic Cold War style.



E.T. THE EXTRA-TERRESTRIAL

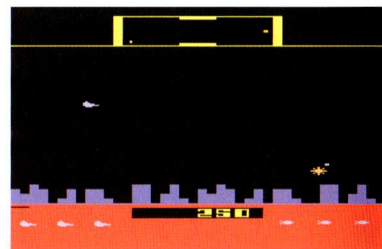
The legend around Atari's *E.T.* title nearly eclipses the game itself, which is a shame. Underneath landfill burials and labels of "worst video game ever" is a great adventure title that pushed the boundaries of the 2600. Programmed by Howard Scott Warshaw in a ridiculously-short six weeks, the game sends E.T. searching for parts of his device needed to "phone home." While attempting to rendezvous with his spaceship, E.T. can gather candy (Reese's Pieces), get help from Elliott, and avoid both the FBI agent and scientist. The game does have collision detection issues getting in and out of pits, and the instruction manual is required reading, but in all, *E.T.* is an enjoyable game and welcome part of the 2600 library.



▲ Cover art for *E.T. The Extra-Terrestrial* (2600)
Artist: Hiro Kimura

DEFENDER

The arcade version of *Defender* by Williams Electronics was heralded as an instant classic when released, because of its unique premise, fast-moving gameplay and difficulty. While its translation to the 2600 required some compromises in both graphics and gameplay, it retained the spirit of the original. The 5200 and computer versions were more faithful, and Atari remedied the shortcomings of the 2600 version with the later sequel, *Defender II*, also released as *Stargate*.



► Sketch concept for *Defender* (2600)
Artist: Steve Hendricks



I had two of the gals who worked in the records archive department (where they kept the mechanicals and files) model. That ship was a cannibalized version of things borrowed from *Star Wars* and the *USS Enterprise*. I cut them up, lit them, and photographed them."

STEVE HENDRICKS

► Cover art for *Defender* (2600)
Artist: Steve Hendricks



DEFENDER



▲ Unused cover art for *Defender* (2600)

Artist: Chris Kenyon

► Cover art for *Defender* (5200)

Artist: Robert Hunt



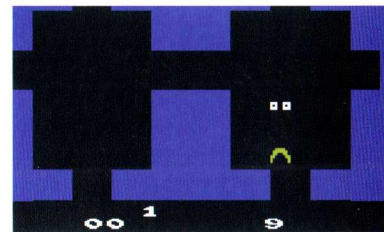




▲ Cover art for *Haunted House* (2600)
Artist: Steve Hendricks

HAUNTED HOUSE

A moody, atmospheric game for the 2600, *Haunted House* (also originally to be called *Mystery Mansion* and *Graves Manor*) drops your character into the abandoned Graves Mansion, searching for all three pieces of a mysterious urn and a way to escape unscathed. With only a flickering match to guide the way at some points, a series of bats, tarantulas and the spirit of Graves himself try and take each one of your nine lives. The game is a clever and popular maze adventure game, and has earned its reputation as one of the best original games for the 2600.

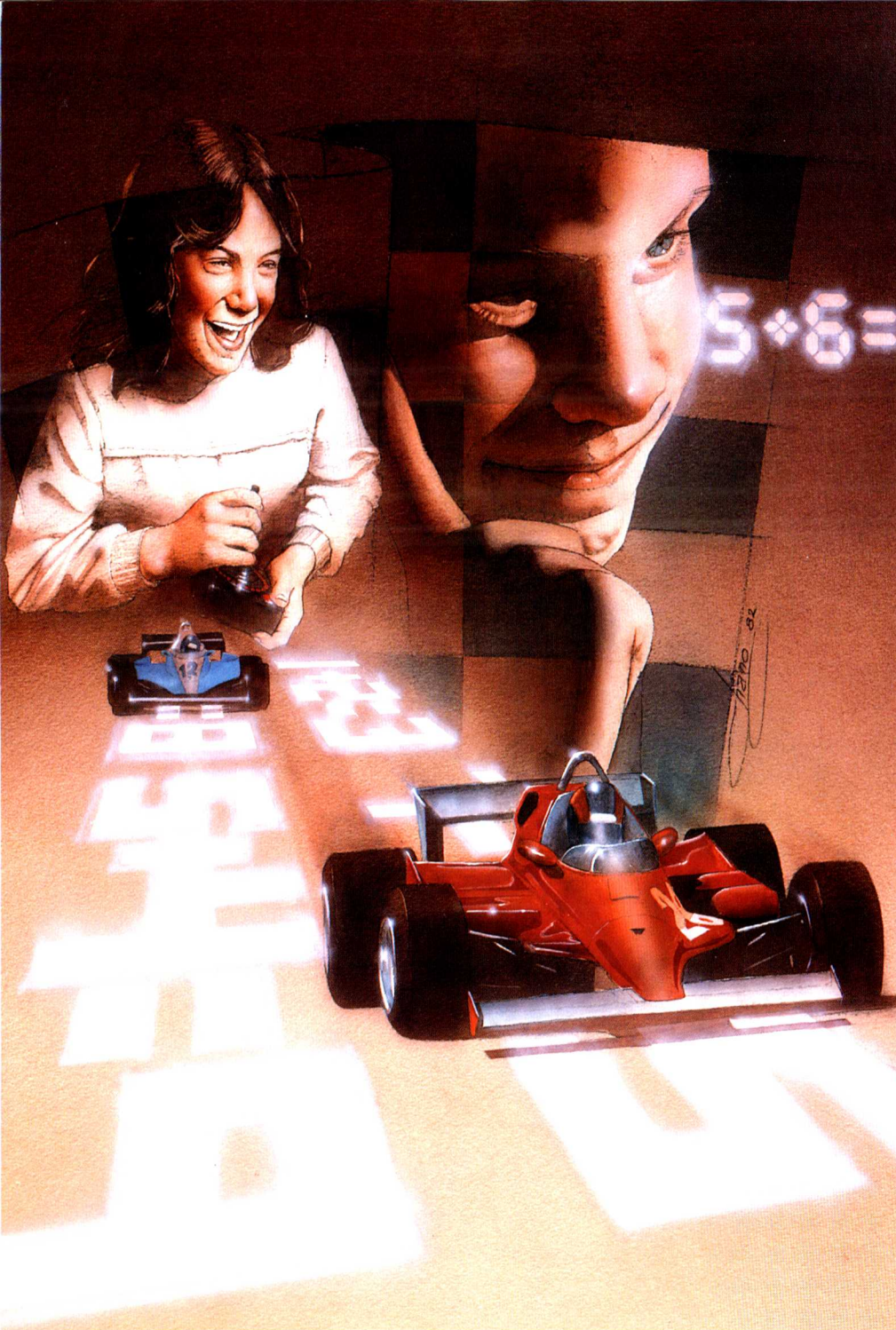


The cover used was meant to be on the inside. The actual cover was way cooler and more scary, but the gal in charge of marketing came into my office after Mike approved it, and said she'd pull it, because you 'can't have eyes in that place.'"

STEVE HENDRICKS



▲ Original unused cover art for *Haunted House* (2600)
Artist: Steve Hendricks

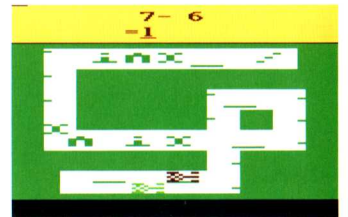


My first assignment in-house was Math Gran Prix and they had me working on it for months. I used a friend's children as models."

WARREN CHANG

◀ Cover art for *Math Gran Prix* (2600)

Artist: Warren Chang

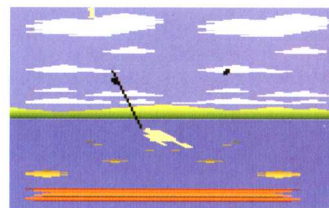


MATH GRAN PRIX

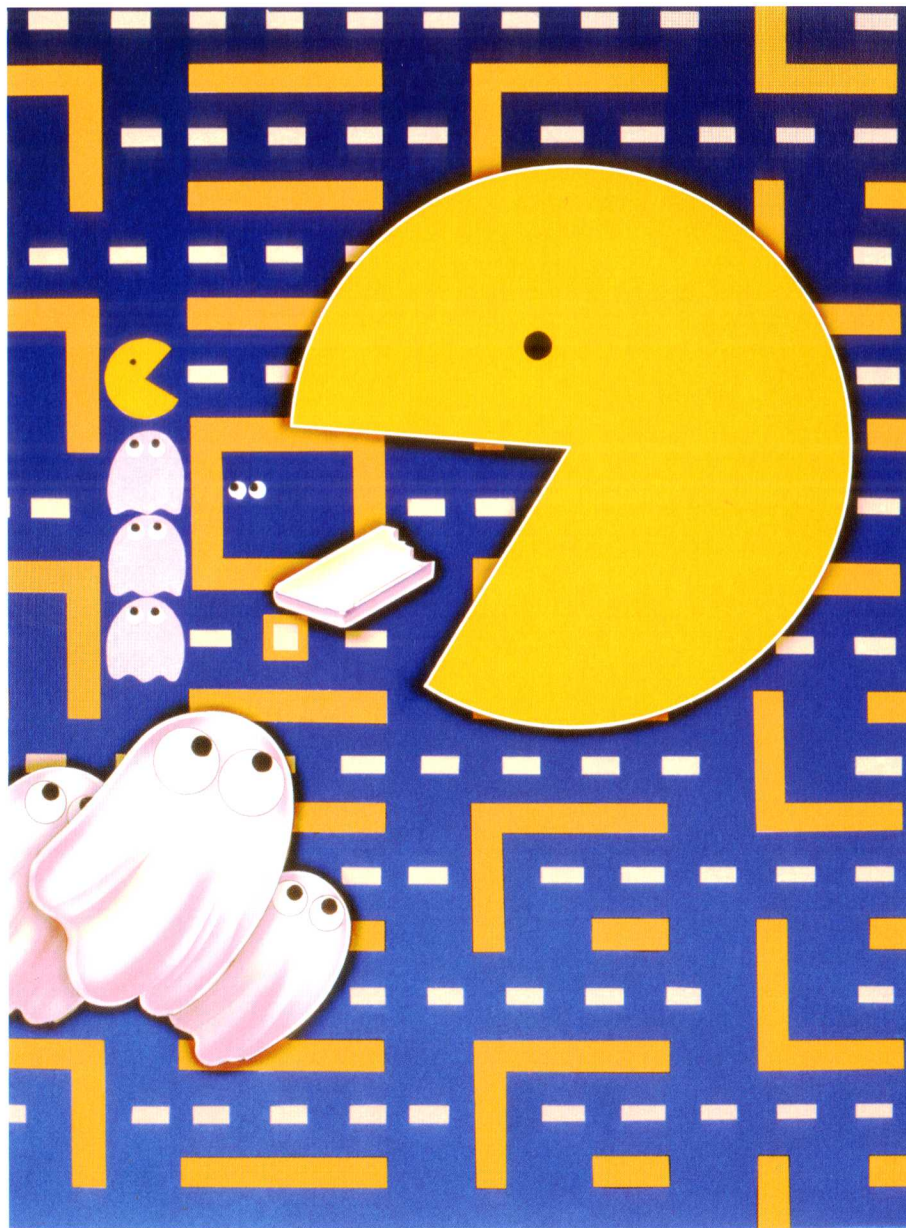
This math-powered racing game manages to transcend the dreaded "edutainment" label, mixing in strategy along with solving addition, subtraction, multiplication and division problems. While probably not the first pick for kids in the '80s, gamers could do a lot worse on the 2600.

FROG POND

Developed by Atari in 1982, *Frog Pond* was ostensibly aimed at young children. In its simple gameplay, the player controls a frog, attempting to eat a variety of insects while missing very few. The game was completed and artwork was created, but for unknown reasons the game was never released. Coincidentally, *Frog Pond* bears more than a passing resemblance to the superior 2600 game *Frogs and Flies*, released by Mattel under its M-Network name.



▲ Cover art for unreleased *Frog Pond* (2600)
Artist: Hiro Kimura



ATARI PAC-MAN (II) · CAROTON (ONLY)

▲ Atari marketing executives believed the 2600 release of *Pac-Man* needed a more one-dimensional, literal interpretation of the character on the packaging, and this version was executed after two earlier attempts by Kimura, seen on the following pages.

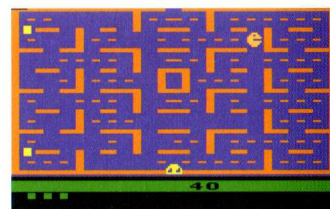
Artist: Hiro Kimura

That was actually a really cool piece of art. Upper management felt like, 'You're trying to elaborate too much, and let's get back to basics,'—basically a yellow ball with a mouth."

JAMES KELLY

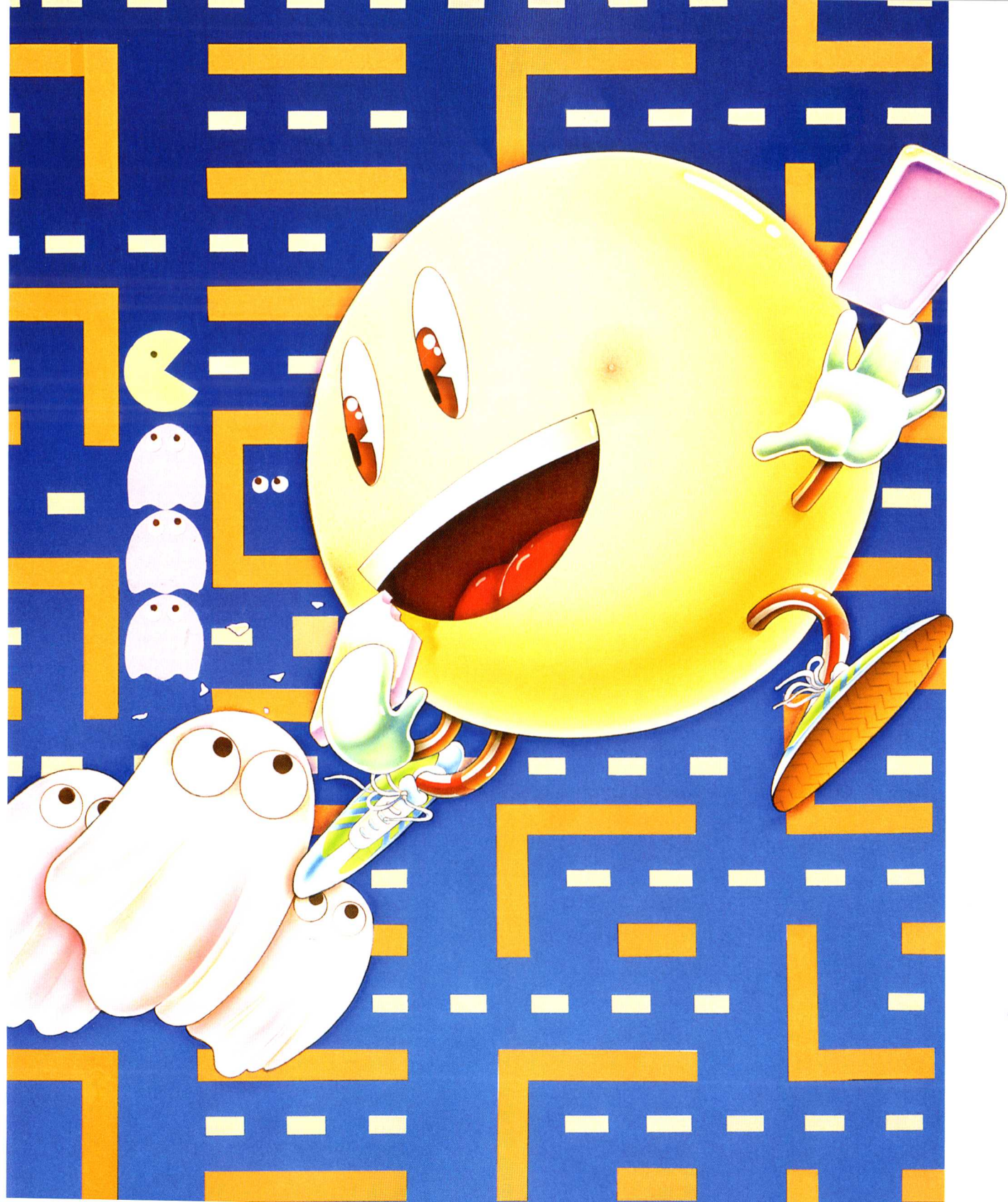
► While still the runner-up to the art treatment at left, this version of Hiro Kimura's 2600 *Pac-Man* art was still used on cartridge labels because of time and expense considerations. This art was also seen on overseas releases and later U.S. reprintings.

Artist: Hiro Kimura



PAC-MAN

Even in the 21st century, *Pac-Man* needs no introduction. The yellow dot muncher is a cultural icon, and was at the height of popularity in 1981. The arcade game broke records of all kinds and kicked off a "Pac-Man fever" that transcended the world of video games. A home console edition was an obvious option, and Atari paid handsomely for the exclusive rights to bring *Pac-Man* to the 2600. However, despite all the hype surrounding its 1982 release, and transcendent sales numbers, *Pac-Man* fans were deeply disappointed in the translation. The 2600 version didn't play much like the arcade, had a strange color scheme, and the ghosts flickered like mad. Wary gamers were burned by the experience, which would impact the entire video game market moving forward.







▲ Cover art for *Pac-Man* (400/800)

Artist: Hiro Kimura

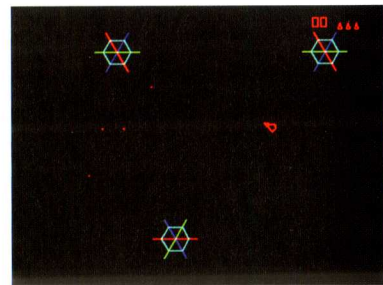


▲ Cover art for *Pac-Man* (5200)

◀◀ This unfinished, unreleased cover art was Kimura's first adaptation of *Pac-Man* (2600). It is imaginative and wildly different than any visual interpretations of the character up to that point. It was eventually rejected in favor of a much safer, more conventional treatment of the title character.
Artist: Hiro Kimura

SPACE DUEL

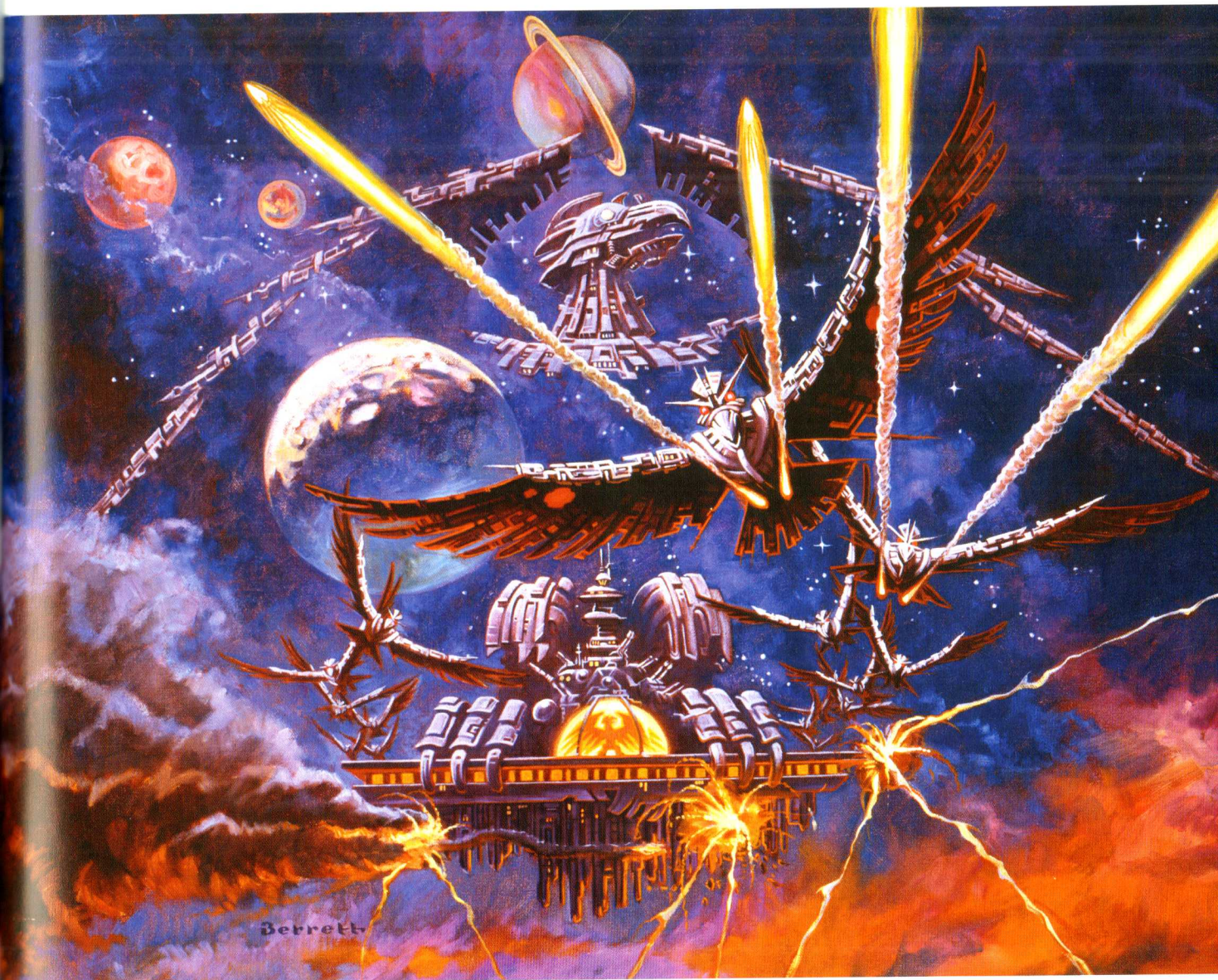
An evolution of the original *Asteroids* arcade game, *Space Duel* was the first and only multi-player vector arcade game made by Atari. Atari art director George Opperman said that the art for this game was one of his favorites created by the art department. The arcade game was also featured prominently on the album cover of The Who's 1982 record, *It's Hard*.



▲ Promo art for *Space Duel* (Arcade)
Artist: Marty Viljamaa

PHOENIX

Centuri's *Phoenix* arcade game is a bird-themed space shooter in the vein of *Galaxian* or *Galaga*, and the 2600 version is quite faithful, managing to include all five levels of the original game. After securing the home license for the game, Atari took issue with third party publisher Imagic's game, *Demon Attack*, and sued for copyright infringement because of the similarities between the attacking birds. The companies settled out of court, and each game has a proper place in the 2600 library.



▲ Cover art for *Phoenix* (2600)
Artist: Randy Berrett

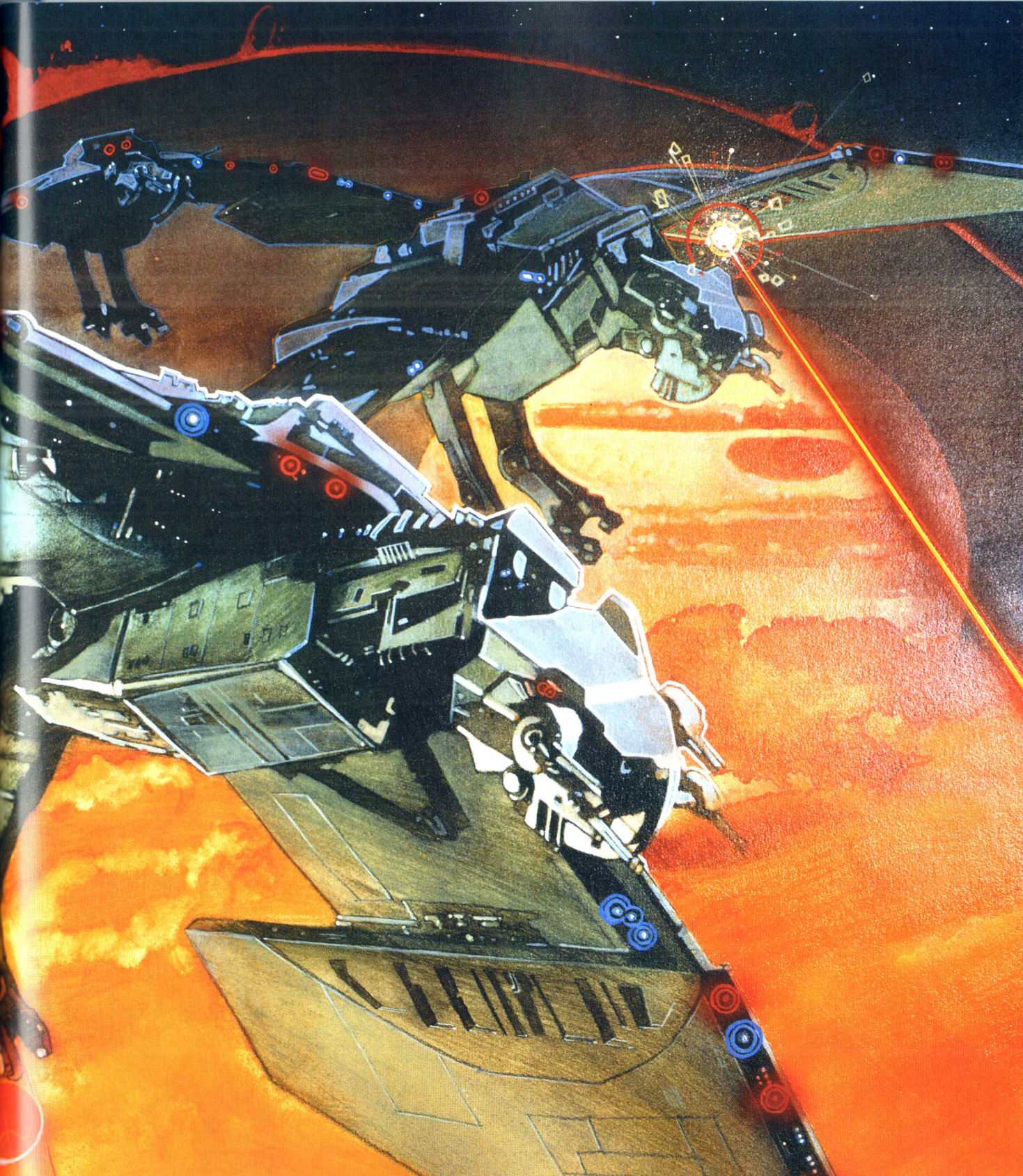
PHOENIX

I used extra parts. You could buy models from *Star Wars*, so you didn't have to build from scratch. I was trying to do more airbrush, and I built the wings and I used some walkers from *Star Wars*. I had fun building the models and the painting went quickly."

TERRY HOFF

► Unused artwork for *Phoenix*
Artist: Terry Hoff





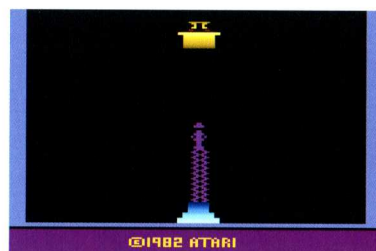




◀ Cover art for *Raiders of the Lost Ark* (2600)
Artist: James Kelly

That was probably my favorite one. I used a friend, fellow illustrator Robert Hunt, and put him in the costume with the hat, and did the original piece with his likeness. George Lucas and his people took exception to this—“We really want it to look like our Indiana Jones!”—and so I made it look more like Indiana Jones, and they were happy. I cut a mask and did the Harrison Ford portrait, and pasted it over the one of Robert. It worked out.”

JIM KELLY



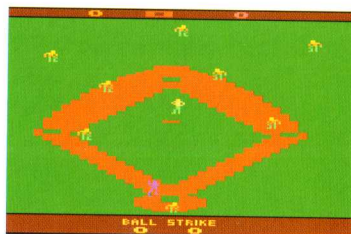
RAIDERS OF THE LOST ARK

Howard Scott Warshaw's second game for the 2600 is one of the most complex and challenging games for the system. Based on the popular Spielberg film about archaeologist/adventurer Indiana Jones, it loosely follows the movie's plot, with Indy attempting to find and uncover the lost Ark of the Covenant. The game is difficult, to say the least, with timing, planning, and a lot of trial-and-error needed to make it to the game's ending. It also utilizes both joysticks—one for player movement, and the other for inventory of the items Indy acquires over the course of the game. Even though the game is wickedly hard, it was one of Atari's best-selling games for the console.



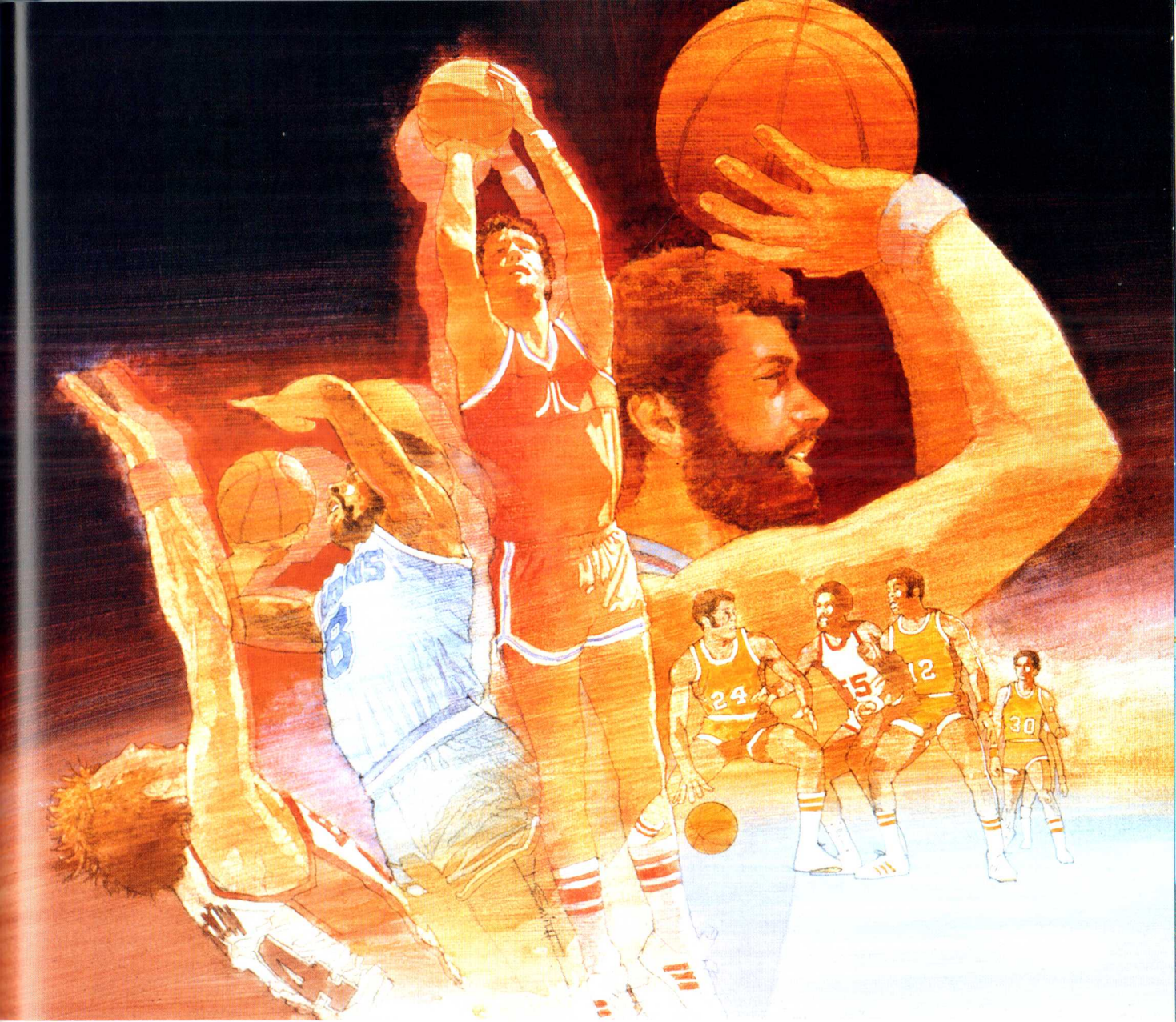
▲ Cover art for *RealSports Baseball* (5200)

Artist: D. Smith

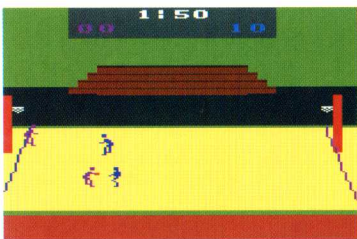


REALSPORTS BASEBALL

In the console battle between Atari's 2600 and Mattel's Intellivision, the competitor's advertising kept harping on the poor graphics and gameplay of Atari's sports lineup. Atari's attempt to answer its critics was the *RealSports* series of games, and *RealSports Baseball* was the first part of the makeover. While *RealSports Baseball* vastly improves on the 2600's previous *Home Run*, with updated graphics, a fully-drawn baseball diamond and pitch selection, it strikes out when compared to Mattel's baseball release for the 2600—the M-Network *Super Challenge Baseball*.



▲ Cover art for unreleased *RealSports Basketball* (2600)
Artist: D. Smith

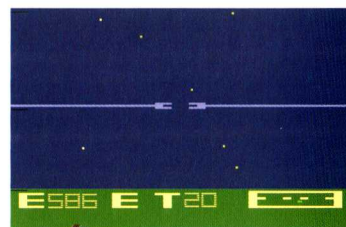


REALSPORTS BASKETBALL

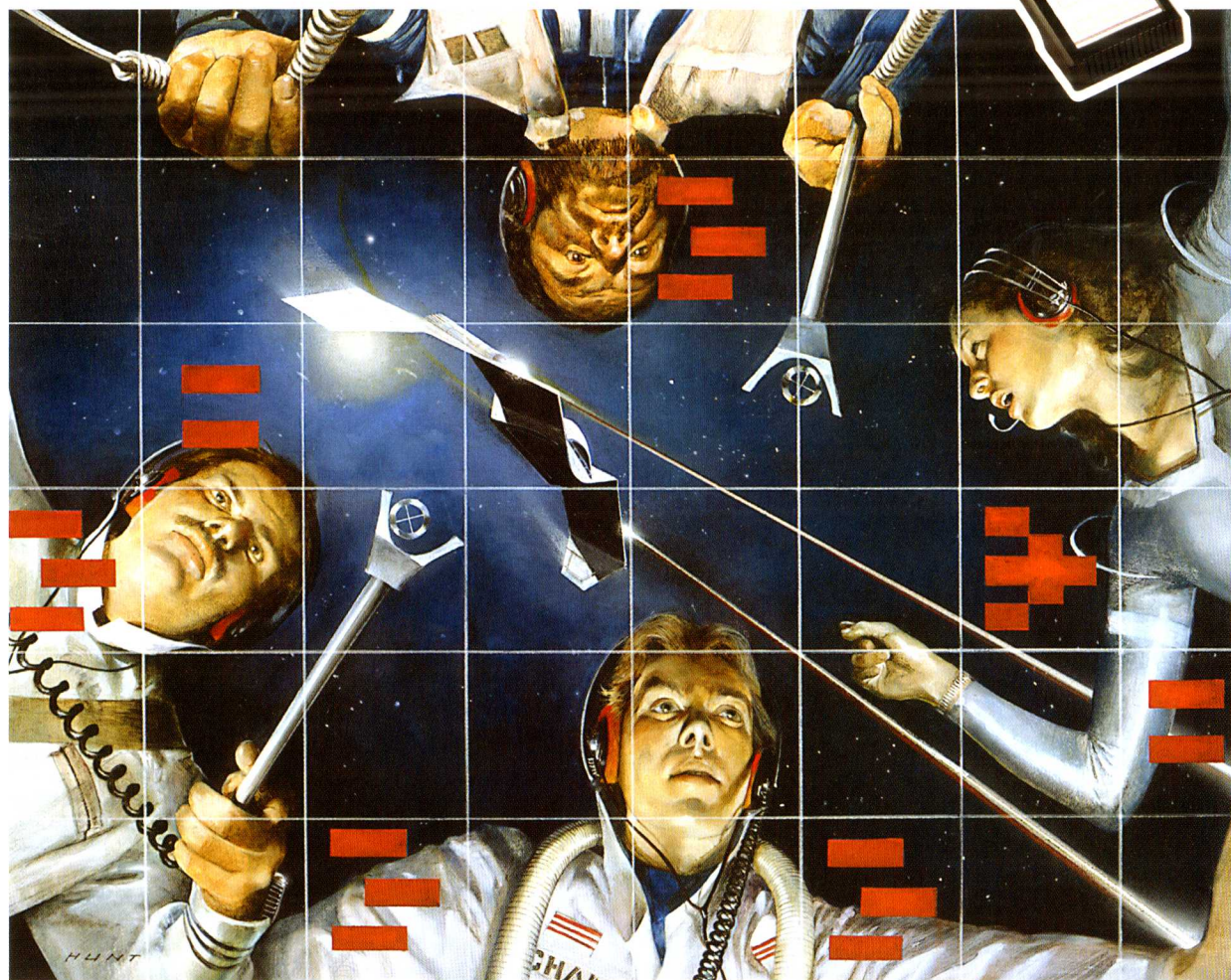
The only unreleased title in Atari's *RealSports* lineup, this version of basketball was never completed. An unfinished prototype cartridge was discovered, which slightly improves on the older *Basketball* graphically, but not in terms of gameplay. Fans of the 2600 would have to wait until the 1989 release of *Double Dunk* to get the two-on-two basketball action they craved.

STAR RAIDERS

This space combat simulator was first released for Atari's 400/800 computers and critically-acclaimed, serving as one of the "killer app" games for the 8-bit computer line. Spawning a host of imitators and knock-offs, the first-person cockpit view and complex gameplay won over critics and gamers alike. Atari then translated the game for both the 5200 and 2600 consoles, and each was received well. Instead of attempting to replicate the game's complex controls on the single-button joystick of the 2600, Atari sold *Star Raiders* with the pack-in Video Touch Pad controller, a redesigned version of its numeric Keyboard Controllers, including a *Star Raiders*-specific overlay.



► The Video Touch Pad, an exclusive pack-in controller sold together with the 2600 version of *Star Raiders*



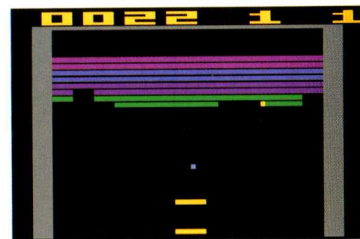
▲ Cover art for *Star Raiders* (5200)
Artist: Robert Hunt

► Cover art for *Star Raiders* (2600)
Artist: Terry Hoff



SUPER BREAKOUT

The sequel to Atari's popular 2600 *Breakout* really just upgrades the classic *PONG*-style game, with a host of new variations, graphics, and sounds that change randomly every time the player resets the game. It's more of the same, but still manages to delight and keep the concept fresh. The 2600 version was a Sears exclusive for a time, before Atari decided to release it as well. The 5200 version of *Super Breakout* was also the pack-in game with that console on launch.



▼ Cover art for *Super Breakout* (2600)

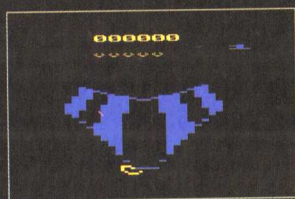
Artist: Cliff Spohn



TEMPEST

The beautiful, fast-paced game of the same name stormed the arcades with its amazing gameplay and color vector graphics, but the title had a more difficult time making the transition to Atari's home consoles. Versions for both the 2600 and 5200 were started but neither was completed. A prototype box for the 2600 version had surfaced, which proved that artwork was created before the project was shelved.

▼ Cover art for unreleased *Tempest* (2600)





▲ Cover art for *Vanguard* (2600)
Artist: Ralph McQuarrie

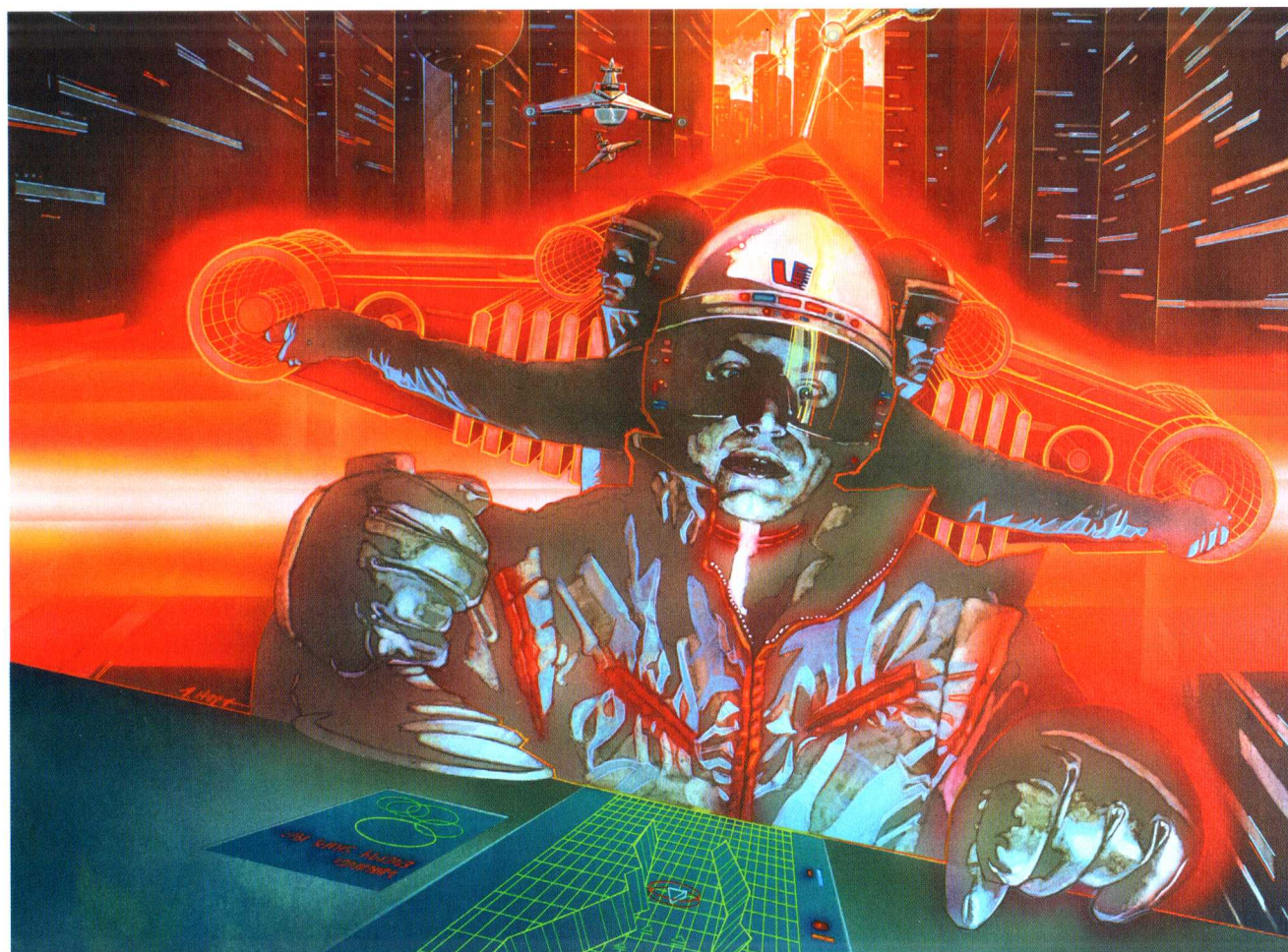
VANGUARD

Centauri's side-scrolling arcade game received solid ports from both the 2600 and 5200 systems, translating its gameplay and unique four-directional firing scheme well. This game cemented the 5200's reputation as a home for many great arcade translations. If the art of the 2600 version of *Vanguard* looks somewhat familiar, it's because artist Ralph McQuarrie's art has graced and influenced many groundbreaking films. His work included the original concept art for *Star Wars*, *Battlestar Galactica*, *Close Encounters of the Third Kind*, *E.T.*, and many others.



VANGUARD

▲ Hand-drawn logotype for *Vanguard* home packaging



▲ Unused interior manual illustration for *Vanguard* (5200)
Artist: Terry Hoff

VANGUARD

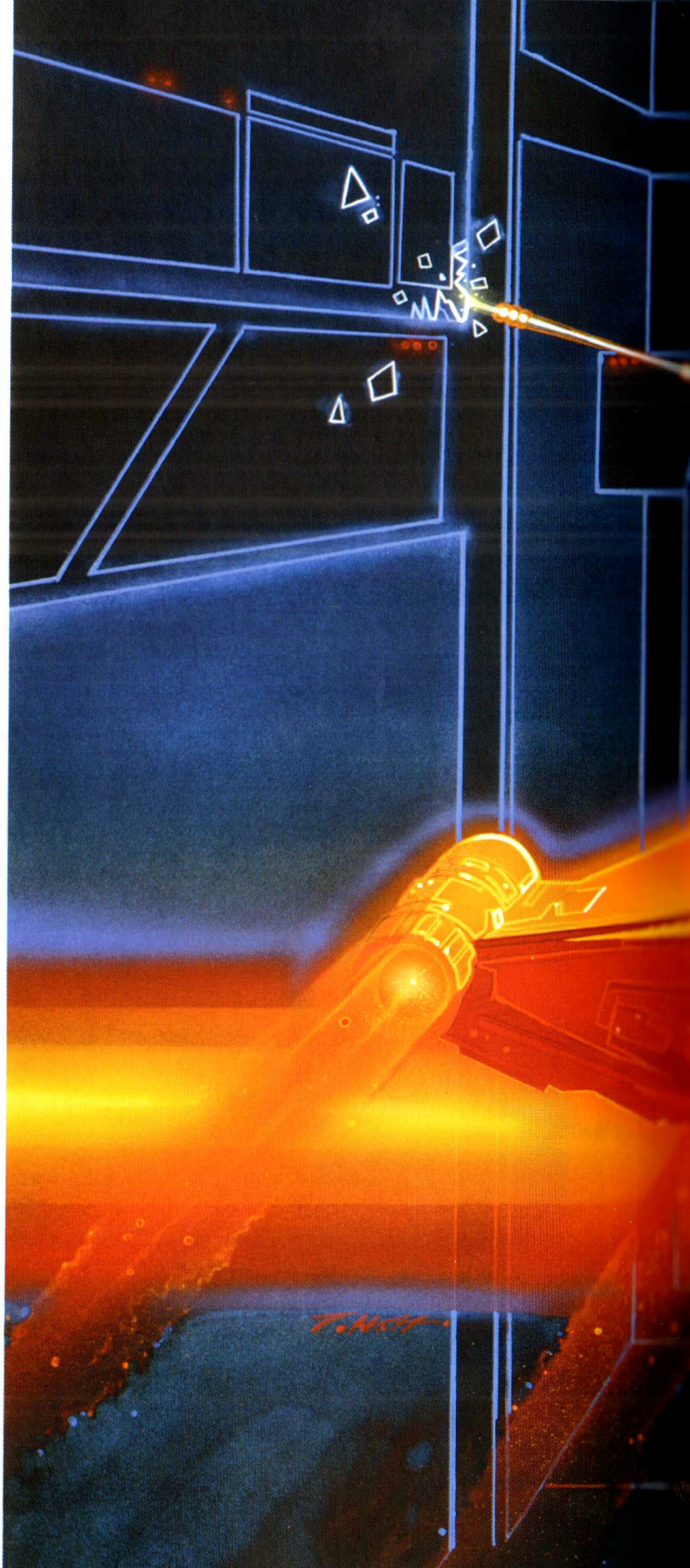
► Cover art for *Vanguard* (5200)
Artist: Terry Hoff

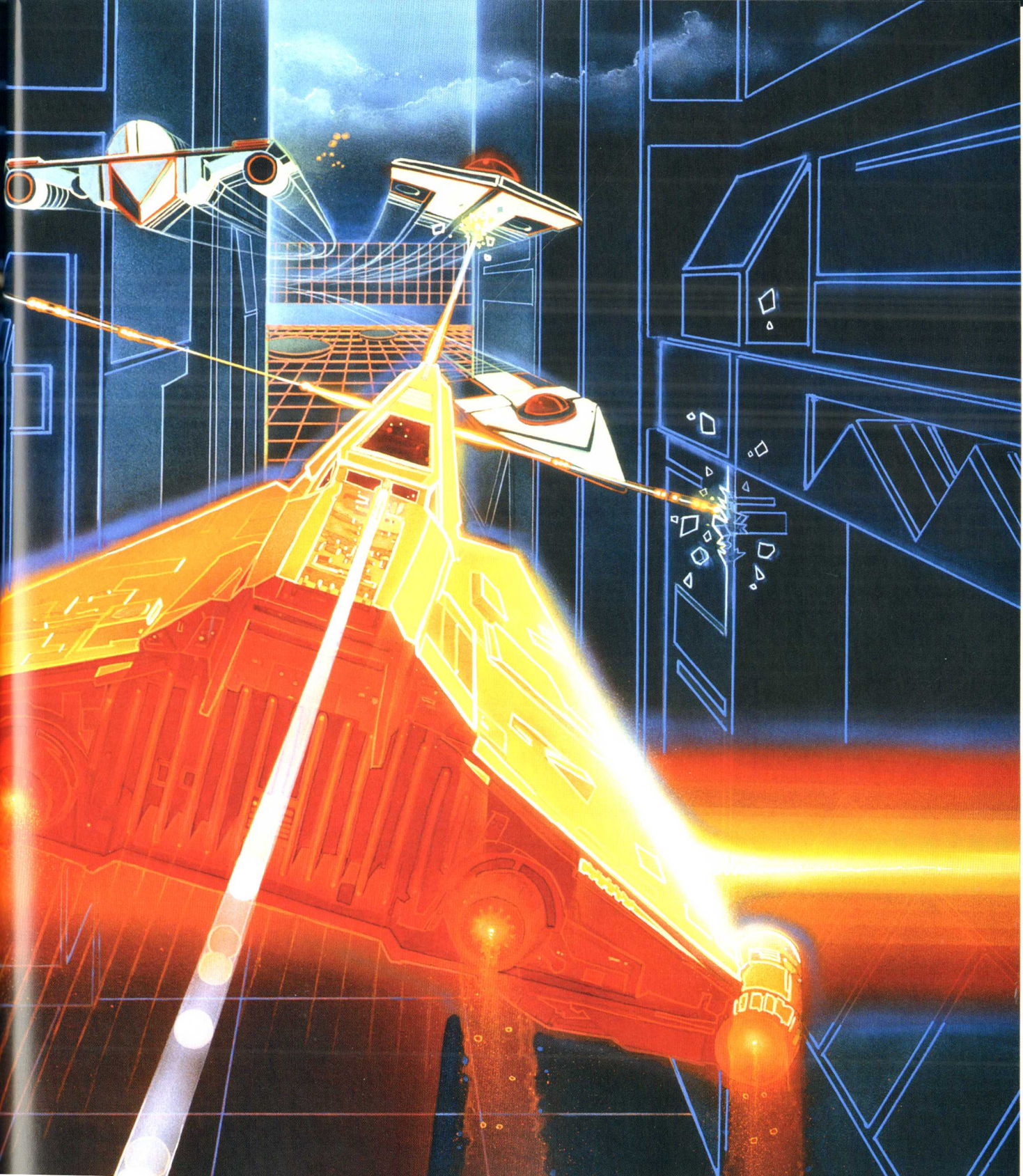
It was kind of a *Tron*-like canyon.
I built so many damn models that
I would cannibalize them.”

TERRY HOFF



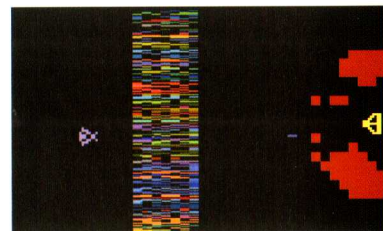
▲ Color reference and production line art for the “Arcade Favorite” violator graphic used on the *Vanguard* game packaging





YARS' REVENGE

One of the most enduring and successful original games for the Atari 2600, *Yars' Revenge* was the first game by Howard Scott Warshaw. Originally conceived as a conversion of the popular arcade game *Star Castle*, Warshaw believed he couldn't do that title justice, and decided to create his own game using basic elements drawn from *Star Castle*. The name of the game is even a reference to then-CEO Ray Kassar—Ray spelled backwards to read Yar. Warshaw developed a detailed backstory for the game that ended up as part of an exclusive pack-in *Yars' Revenge* comic book.



▲ Interior manual art for *Yars' Revenge* (2600)
Artist: Hiro Kimura



▲ Cover art for *Yars' Revenge* (2600)

Artist: Hiro Kimura

Yars' Revenge turned out to be my very first package illustration assignment after having done a couple of manual illustrations. I got the basic concept of the Yar, not as a gigantic fly, but as a chrome-plated insect shooting spitballs. It was my first attempt rendering chrome surface and I recall struggling mightily with it. Perhaps the biggest reason for it was that I used airbrush almost exclusively for the very first time, a tool I still wasn't skilled at then."

HIRO KIMURA



▲ Cover art for *Battlezone* (2600)

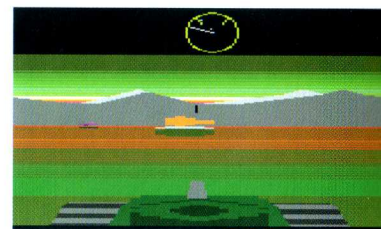
Artist: Chris Kenyon

BATTLEZONE

Atari's original tank game was an arcade hit, and warranted a translation for home consoles. Because of technical limitations, the 2600 game dropped the vector graphics, periscope perspective, and obstacles of the original *Battlezone*, but it still adds up to an enjoyable game. A 5200 version was developed to prototype stage, but never finished. Intriguingly, the arcade version so impressed video game playing soldiers with its realism and engagement that the American military commissioned its own version from Atari (known as the Bradley Trainer) for use in training gunners.



▲ Dealer mobile for *Battlezone*





▲ Cover art for *Crazy Climber* (2600)
Artist: Hiro Kimura

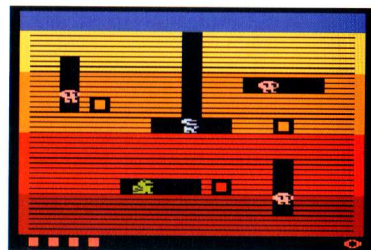
CRAZY CLIMBER

Atari licensed this unusual arcade title from Taito and Nihon Bussan Co in Japan, and made it their first Atari 2600 fan club exclusive game. Not available at retail, the game is one of the rarer first-party 2600 titles. The player controls a skyscraper-scaling hero who must dodge steel girders, condors, signs, and closing windows before reaching the topmost floors. Programmers Joe Gaucher and Alex Leavens ditched the complicated, two-joystick controls of the arcade in favor of the 2600's single joystick play, making the game a challenging one.



DIG DUG

In this conversion of the Namco arcade game, the player controls Dig Dug, the intrepid gardening miner. But the soil has become infested with Pookas and fire-breathing Rygars, both of which can be dispatched using a handy air pump within an elaborate series of underground mazes. A whimsical and fun concept, the game sports some of the most creative character design of any Atari game.



▲ Cover art for *Dig Dug* (2600)
Artist: Gus Allen

CRYSTAL CASTLES

The arcade version of *Crystal Castles* is well-known for its slick graphics and 3-D, isometric mazes. In both the home and arcade versions, the player controls hero Bentley Bear in his quest to gather gems inside the castles of Berthilda the Witch, while fighting her and a cast of evil minions. Invincibility-inducing magic hats and swarms of bees make the game a fun and challenging affair, one of the best entries in the 2600 library.



▲ Cover art for *Crystal Castles* (2600)

Artist: Judy Richter

GALAXIAN

One of the earliest space shooter games, *Galaxian* is lesser-known than its popular sequel, *Galaga*. Rows of dive-bombing Galaxians attack the player's ship in this arcade translation, with wave after wave following. Programmer Mark Ackerman's innovative technique for displaying eight characters across the screen earned him a software patent.



▼ Cover art for *Galaxian* (2600)
Artist: Hiro Kimura





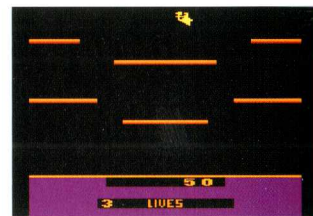
▲ Cover art for *Galaxian* (5200)
Artist: James Kelly

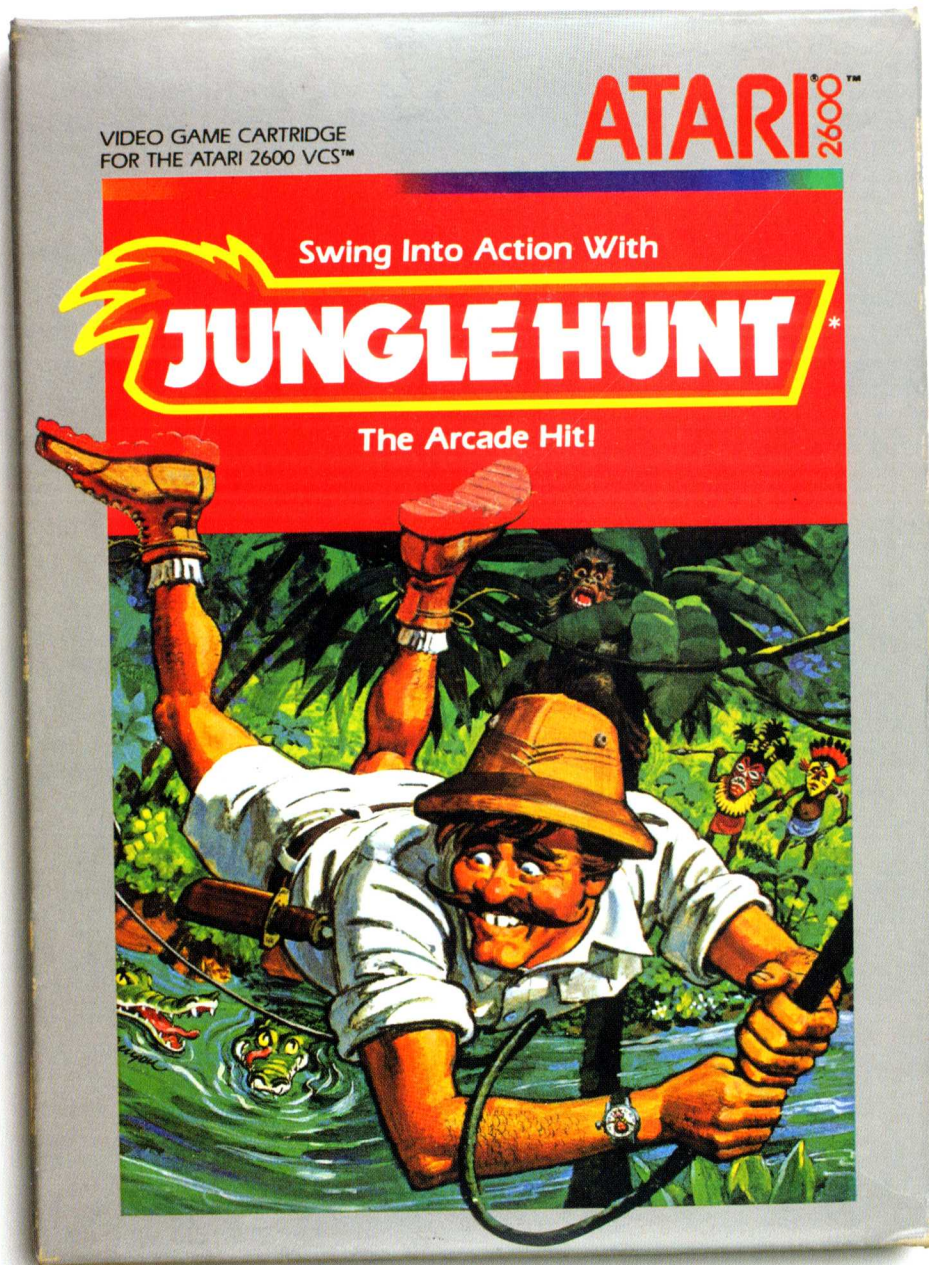


▲ Cover art for *Joust* (2600, 5200)
Artist: Hiro Kimura

JOUST

Potentially winning an award for the most bizarre game concept, this game unfolds the tale of jousting knights astride flying ostriches! *Joust*'s great two-player action allows players to cooperate in collecting eggs, avoiding lava and destroying other rival knights—or going head-to-head in battle. The 2600 and 5200 versions replicate the best parts of the classic arcade game.





▲ Game packaging for *Jungle Hunt* (2600)
Artist: Chris Kenyon



▲ Packaging art for *Jungle Hunt* (5200)
Artist: Chris Kenyon

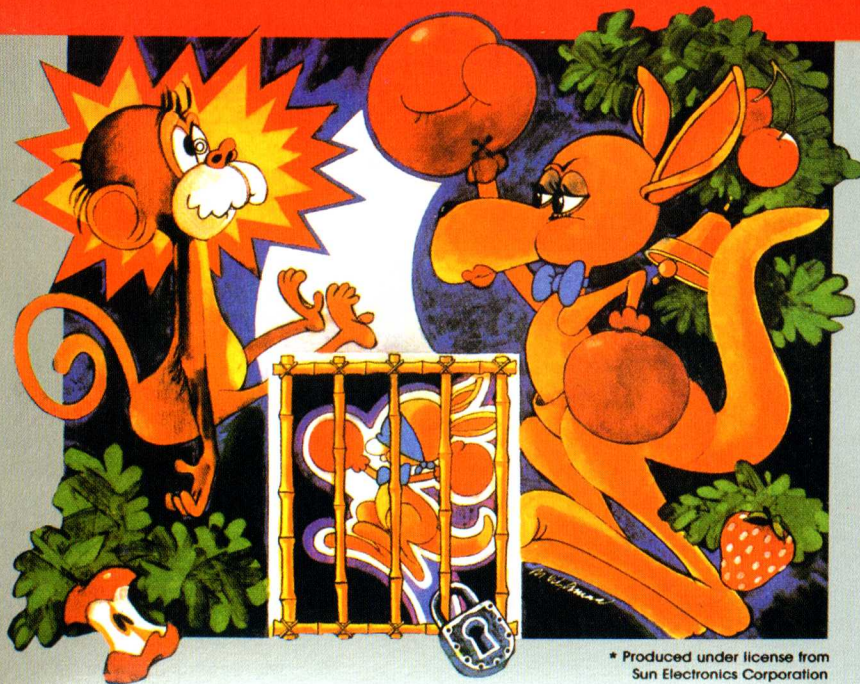


JUNGLE HUNT

In *Jungle Hunt*, the player is Sir Dudley Dashly, an English big-game hunter traversing the terrors of the jungle to rescue his wife, Lady Penelope, from a tribe of cannibals. In the 2600 version, Sir Dudley swings across vines, swims with hungry crocodiles, leaps over rolling boulders, avoids angry tribesmen, and apparently bears only a passing resemblance to Activision's Pitfall Harry. The jungle is clearly big enough for all.

ATARI 2600

KANGAROO™



* Produced under license from Sun Electronics Corporation

◀ Game packaging for *Kangaroo* (2600)
Artist: Marty Viljamaa



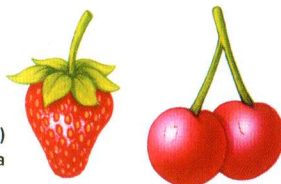
▲ Interior Manual art for *Kangaroo* (2600)
Artist: Marty Viljamaa



KANGAROO

Mother Kangaroo has lost her baby! Mean monkeys have stolen her joey, and Momma will punch, jump, and block flying apple cores to rescue the little one. This translation of the arcade game by Japanese Sun Electronics makes for a great round of boxing-gloved adventuring, Kanga-style! The winsome duo of mother and son were also popular enough to warrant their own segment on the CBS Saturday morning cartoon series, *Saturday Supercade*.

▶ Interior Manual art for *Kangaroo* (2600)
Artist: Marty Viljamaa



KRULL

One of a handful of early movie-adaptations, *Krull* draws from the sci-fi fantasy epic by Columbia Pictures. Following the plot line of the film, the player guides would-be king Prince Colwyn to rescue his new bride, Princess Lyssa. Armed with a throwing weapon called a Glaive, you must enter the Black Fortress, dodge fireballs, fight the Crystal Spider, and finally defeat the beast to save your love. A rather elaborate game with strong gameplay and mechanics, *Krull* is one adaptation that transcends its source material.



▼ Cover art for *Krull* (2600)
Artist: Hiro Kimura



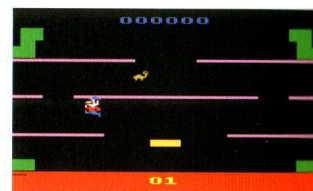


▲ Cover art for *Mario Bros.* (5200)

Artist: Hiro Kimura

MARIO BROS.

After Mario's turns in *Donkey Kong* and *Donkey Kong Jr.*, he was ready to share some of the spotlight with a relative—namely, his trusty brother, Luigi. Before they were Super, the plumbing duo fought an onslaught of turtles, crabs and bugs that infested their water pipes in this arcade translation for both the 2600 and 5200. With echoes of what would make them famous on the NES, the pair hurl fireballs and bump platforms in great, simultaneous two-player action.



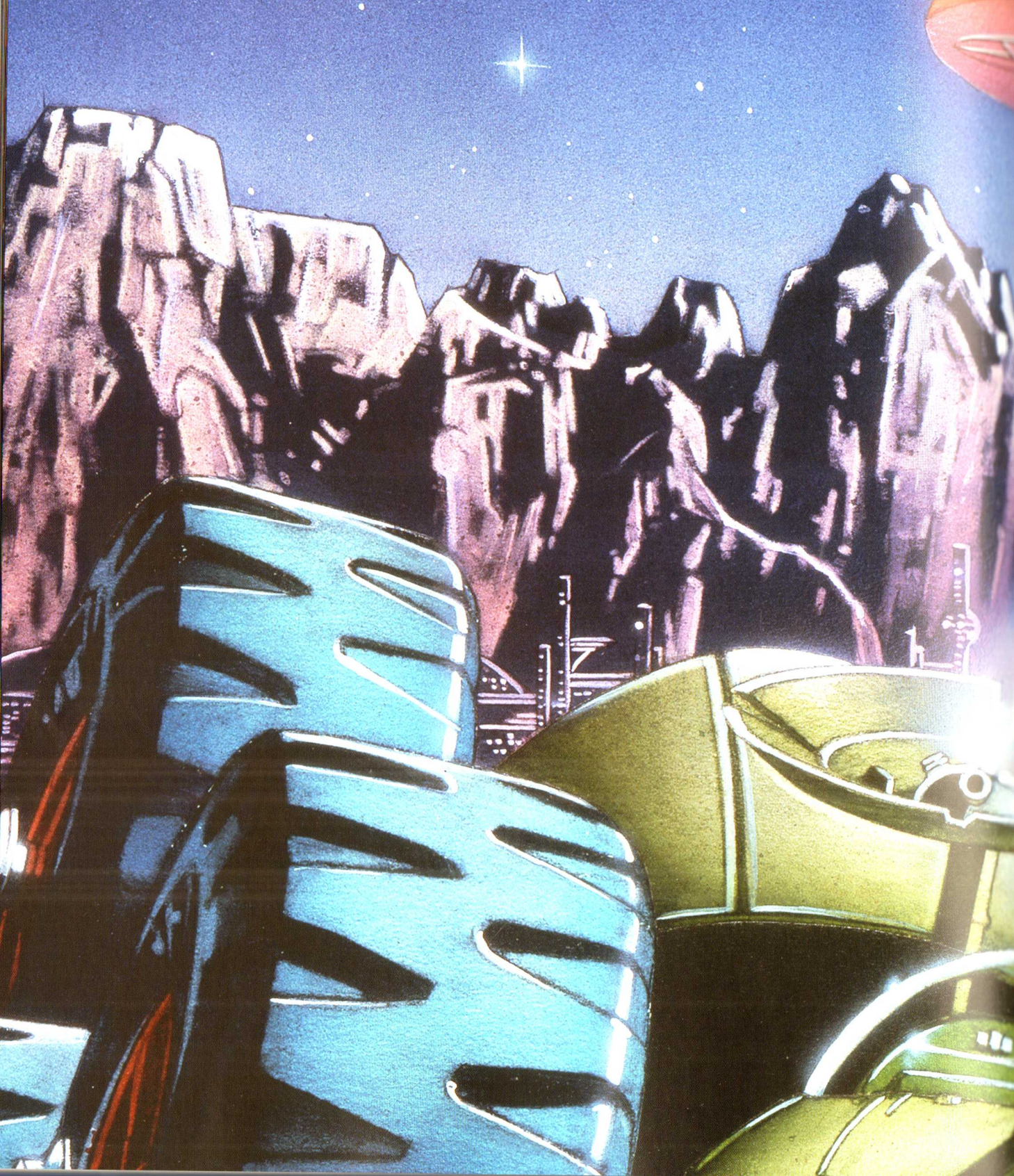
MS. PAC-MAN

Ms. Pac-Man, that beautiful sex symbol of '80s video games, began her life as an unlicensed knockoff of *Pac-Man* called *Crazy Otto*. *Pac-Man* licensees at Midway loved the game, bought the rights, and brought her into the family. This 2600 version is the game audiences should have gotten with Atari's 2600 *Pac-Man* in 1982. *Ms. Pac-Man* is quite a feat on the 2600, and won Video Game of the Year in 1983.



▼ Cover art for *Ms. Pac-Man* (5200)
Artist: Gus Allen

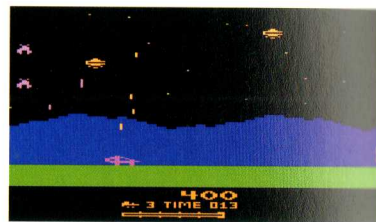






MOON PATROL

Atari's translated the Williams arcade lunar buggy game for both the 2600 and 5200, with great results. Leaping chasms, destroying boulders, and shooting enemies, the player's intrepid rover rides faithfully for both consoles. The 2600 version was outsourced to trusted Atari collaborators at General Computer Corporation (GCC), while the 5200 version was created in-house.



◀ Interior manual art and production art for *Moon Patrol* (2600)
Artist: Terry Hoff



◀◀ Previous page: Detail of Cover art for *Moon Patrol* (5200)
Artist: Warren Chang

▶ Cover art for *Moon Patrol* (5200)
Artist: Warren Chang



POLE POSITION

A model for nearly every modern racing game, *Pole Position* was a hit in its arcade incarnation, and sported strong translations of the race track scorchers for both the 2600 and 5200. Atari kept the wheels spinning with the oddly-sequeled *Pole Position II*, the pack-in game for the 7800.



◀ Promo art for *Pole Position II* Kit (Arcade)
Artist: Marc Ericksen



▲ Cover art for *Pole Position* (5200)
Artist: Terry Hoff

Pole Position was one of my favorites, because I got to paint an Indy car! I always treated the games as first-person fantasies, and wanted to communicate that on the covers. My painting made the car the hero this time, from the back of the car with a big tilt and diagonal design that I wanted to emphasize, allowing me to use a kind of pop art graphic shape to indicate the race track in the background.”

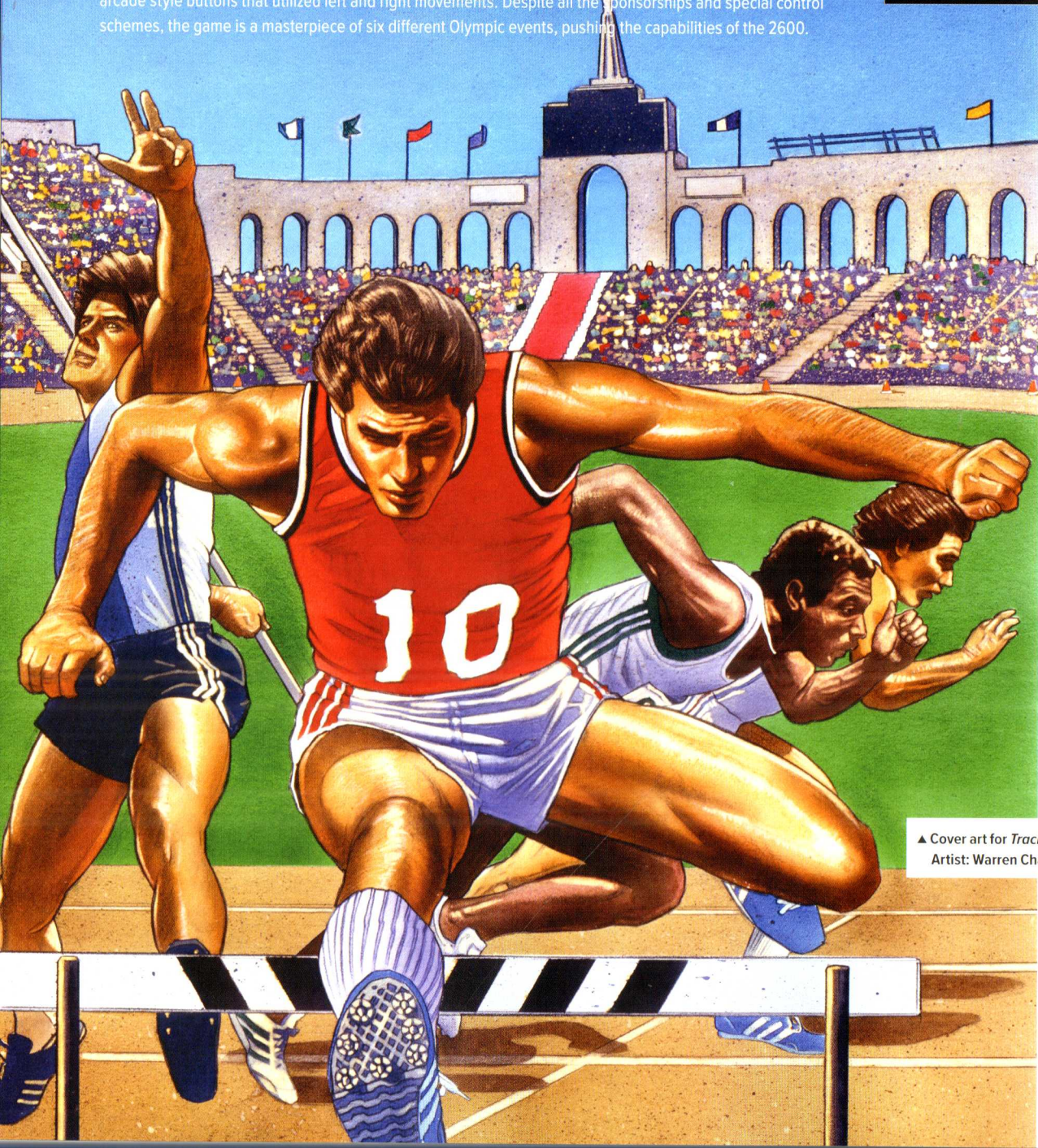
TERRY HOFF



▲ Art for *Pole Position* (2600)
Artist: John Mattos

TRACK & FIELD

Licensed from Konami, Atari planned to tie this *Track & Field* conversion into its sponsorship of the upcoming 1984 Olympics. The game was originally going to be titled *Los Angeles 1984 Games*, but this idea was scrapped, and Atari settled for the original name and a designation of "The Official Home Video Game of the 1984 Olympic Games" instead. The game was bundled with a robust blue *Track & Field* controller, designed specifically with arcade style buttons that utilized left and right movements. Despite all the sponsorships and special control schemes, the game is a masterpiece of six different Olympic events, pushing the capabilities of the 2600.



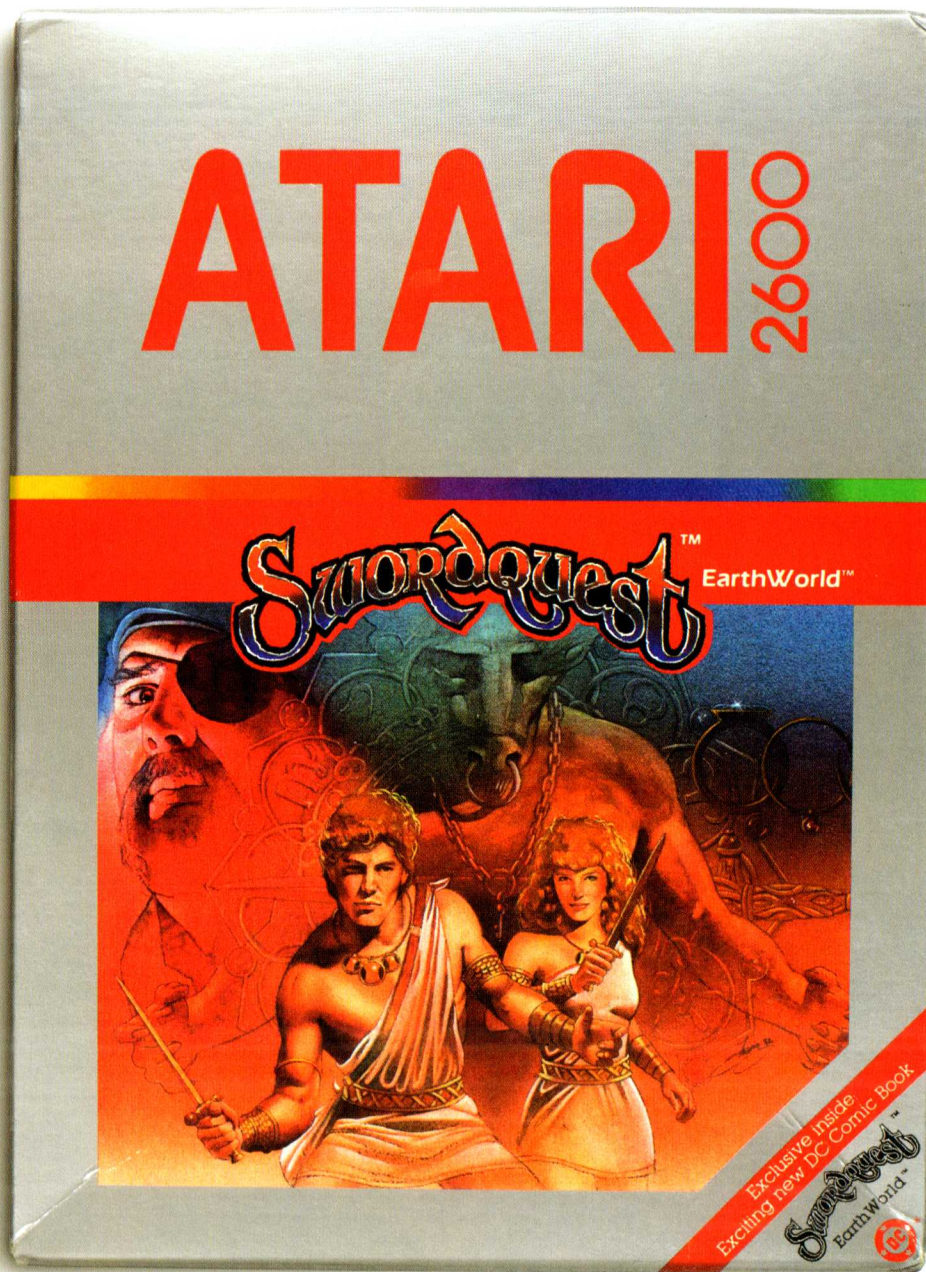
▲ Cover art for *Track & Field* (2600)
Artist: Warren Chang

RUBIK'S CUBE

This title was Atari's attempt to capitalize on the puzzle game craze of the '80s by tweaking and rebranding its *Atari Video Cube* into a licensed *Rubik's Cube* game. The final *Rubik's* version is marginally different than the previous Atari release, but both versions shared the same artwork. The unused artwork at right has a much more cerebral take on the game concept.

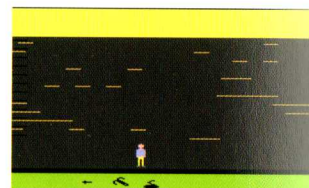
▼ Cover art for *Rubik's Cube* (2600)





▲ Game packaging for *SwordQuest Earthworld* (2600)
Artist: Warren Chang

► Original artwork for the cover of *AtariAge* magazine, promoting the kickoff of the *SwordQuest* competition. The art was created by George Pérez, the artist on best-selling DC Comics titles like *The Teen Titans* and *Crisis on Infinite Earths*. He also penciled each of the *SwordQuest* comic books.
Artist: George Pérez



SWORDQUEST EARTHWORLD

Earthworld was the first in a series of innovative adventure games designed to be played in conjunction with a pack-in comic book, which contained an original story—and promised a chance to participate in a larger, national *SwordQuest* competition. Players would gather clues from the gameplay, which would yield help in finding hidden words within the comic. Those words could be submitted to qualify for an opportunity to play in the national competition, with a fabulous prize at the center of each one—a jeweled talisman with a small sword at its center, valued at \$25,000. The winners of each game-oriented competition would then be brought together for a final gameplay round, with the “Sword of Ultimate Sorcery” as its prize. *Earthworld*’s “Talisman of Penultimate Truth” was eventually won by 20 year-old Stephen Bell of Detroit. Intriguingly, the concept for *Earthworld* (and the elaborate competition) began life as a proposed sequel to the game *Adventure*.



► Cover art for *SwordQuest Fireworld* (2600)
Artist: Warren Chang

This \$25,000 Gold Chalice Can Be Yours!

Solve The Mystery Of

SwordQuest FireWorld

SWORDQUEST—a revolutionary video game concept including four different cartridges loaded in a continuing epic adventure.

Each cartridge is a thrilling video game on its own. And each is part of the SwordQuest Chalice, with its own fabulous prize cartridge made for Atari at a cost of \$25,000. And for the final prize of the SwordQuest series, there is the Sword of Ultimate

Sorcery—an incredible \$50,000 jewel-encrusted blade!

The Quest began in October with *EarthWorld*.

It continues in February with *FIREWORLD*.

Join *FireWorld* as a warrior searching for clues buried in the game and the special DC comic book packed with the cartridge. Complete the five action-packed adventure sequences built around you, and use your cunning to discover the valid clues needed to enter the *SwordQuest Fireworld* Contest.

FireWorld is a dangerous place, and the Quest is demanding—but think how great it will be when the winner drinks a victory toast from a \$25,000 Golden Chalice.

Order SwordQuest FireWorld Today!

Club Member Price: \$31.95

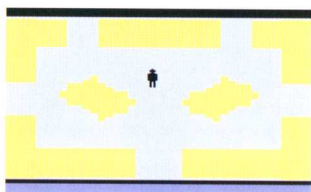
HERE'S YOUR LAST CHANCE TO BECOME AN OFFICIAL SWORDQUEST ADVENTURER!

Receive each *SwordQuest* cartridge at your special Club Member price—just \$14.95 each (if it comes out)—and get as a bonus four exclusive *SwordQuest* T-shirts. They're designed for the maniac who craves the exciting *SwordQuest* comic books. And available only to Atari Club *SwordQuest* adventurers at no additional cost!

Member reaction to this offer has been so tremendous that we're extending it for *FireWorld* only. Enroll in the *SwordQuest* Adventure Club today and receive *EarthWorld* and *FireWorld* now, with *EarthWorld* and *FireWorld* sent to you as soon as they're released.

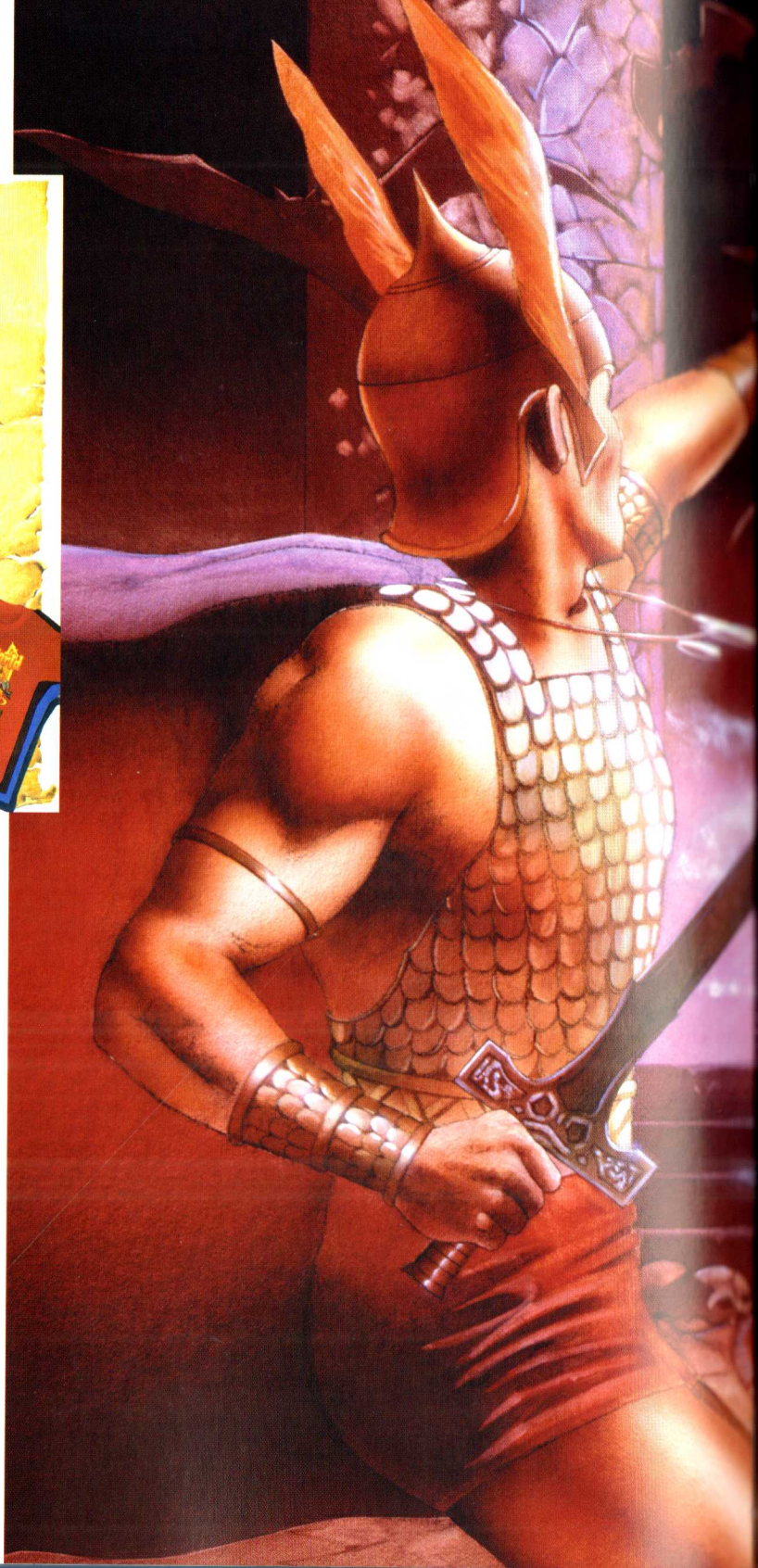
You'll find complete details on the Order Form attached to page 15.

▲ AtariAge Magazine ad promoting the second stage of the *SwordQuest* competition with *Fireworld*



SWORDQUEST FIREWORLD

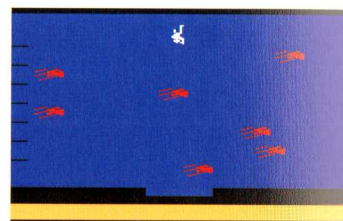
The second entry in the series, *Fireworld*, was already in stores as the *Earthworld* tournament ended. The game's layout was based on the Tree of Life from the Jewish Kabbalah. The competition prize was the "Chalice of Light," a golden, jewel-encrusted chalice worth \$25,000. Michael Rideout of South Carolina took home the top competition prize, and reportedly later melted the chalice down to pay for his college tuition.







◀ Cover art for *SwordQuest Waterworld* (2600)
Artist: Warren Chang

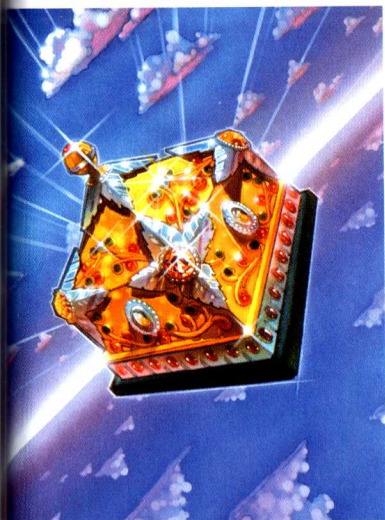


SWORDQUEST WATERWORLD

Originally released exclusively through the Atari Fan Club (and then later to the general public after the competition concluded), *Waterworld* continued the *SwordQuest* contest and its themes, with game rooms based on the Yoga theory of the Chakra. The gameplay/comic book interchange was more simplified than in the previous two games, but it was all for naught. Faced with plummeting sales and the video game market crash, Atari canceled the competition in mid-1984, and previous participants were bought out of their opportunity to compete in the final round with prizes of \$15,000 and an Atari 7800 each. The contest legally needed to be completed, so the "Crown of Life" was allegedly awarded to the winner of a semi-public competition of several entrants.



◀ *SwordQuest Waterworld* concept art (2600)
Artist: Warren Chang



▲ Promotional art of
Philosopher's Stone
competition prize for
SwordQuest Airworld (2600)
Artist: Terry Hoff



▲ Unreleased cover art for *SwordQuest Airworld* (2600)
Artist: Warren Chang

SWORDQUEST AIRWORLD

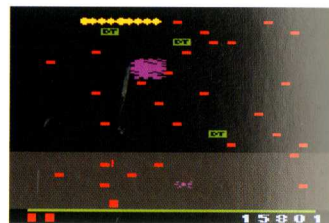
Programmer Tod Frye began work on the final game of the *SwordQuest* series, to be based on the ancient Chinese text, the I Ching, but the project didn't get very far before work was halted. Since the competition was canceled, no corresponding DC comic book was initiated either. This left the game's "Philosopher's Stone" prize unawarded, as well as the final \$50,000 prize, the "Sword of Ultimate Sorcery." Both were reportedly returned to makers (and Warner subsidiary) at the Franklin Mint, and later destroyed. Game cover art was started by Warren Chang, and later embellished by another artist, but much like the competition, it was never completed.



▲ Cover art for *Millipede* (2600)
Artist: Hiro Kimura

I took a similar approach to *Millipede* as I did with the *Centipede* art. Just to make the distinction between the two, I made the hero more of a young man and replaced the wand with a bow and arrow."

HIRO KIMURA



MILLIPEDE

Millipede plays like a souped-up version of its predecessor, *Centipede*. With new enemies like beetles, earwigs and dragonflies, and gameplay additions like DDT insecticide bombs, the game required new strategies from any players who had already mastered *Centipede*. Early in its development, the game was slated to be called *Centipede Deluxe*.



▲ Cover art for *Gremlins* (2600, 5200)
Artist: Greg Winters

GREMLINS

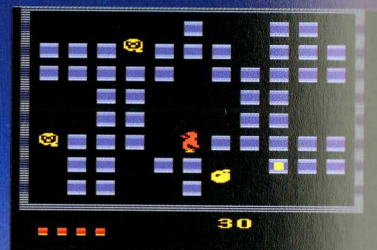
Based on the hit film by director Joe Dante and producer Steven Spielberg, *Gremlins* tells the now-classic story of cute, adorable little Mogwai who transform into green, scaly nasties when they eat after midnight. In an usual turn, the gameplay concepts of the 2600 and 5200 versions are completely different.



PENGO

Just like the Sega-released arcade game, in Atari's home console version, the player controls Pengo the penguin, squashing Sno-Bees between large blocks of ice and lining up jeweled blocks for more points. Unique and inventive, the game really shines on both of Atari's consoles.

▼ Cover art for *Pengo* (2600, 5200)
Artist: Hiro Kimura





▲ Cover art for *Midnight Magic* (2600)
Artist: Marc Ericksen

MIDNIGHT MAGIC

David's *Midnight Magic* began life as a pinball simulator game for the Apple II computer. When it was translated to the Atari 2600, the title simply became *Midnight Magic*. Artist Marc Ericksen created art for both the original Brøderbund version and this one, though Atari art directors asked him to remove the reflection of the player's face from the main pinball.





► Detail of cover art for *Galaga* (7800)
Artist: Marc Ericksen

◀ Logo art for *Galaga*

▼ Cover art for *Galaga* (7800)
Artist: Marc Ericksen



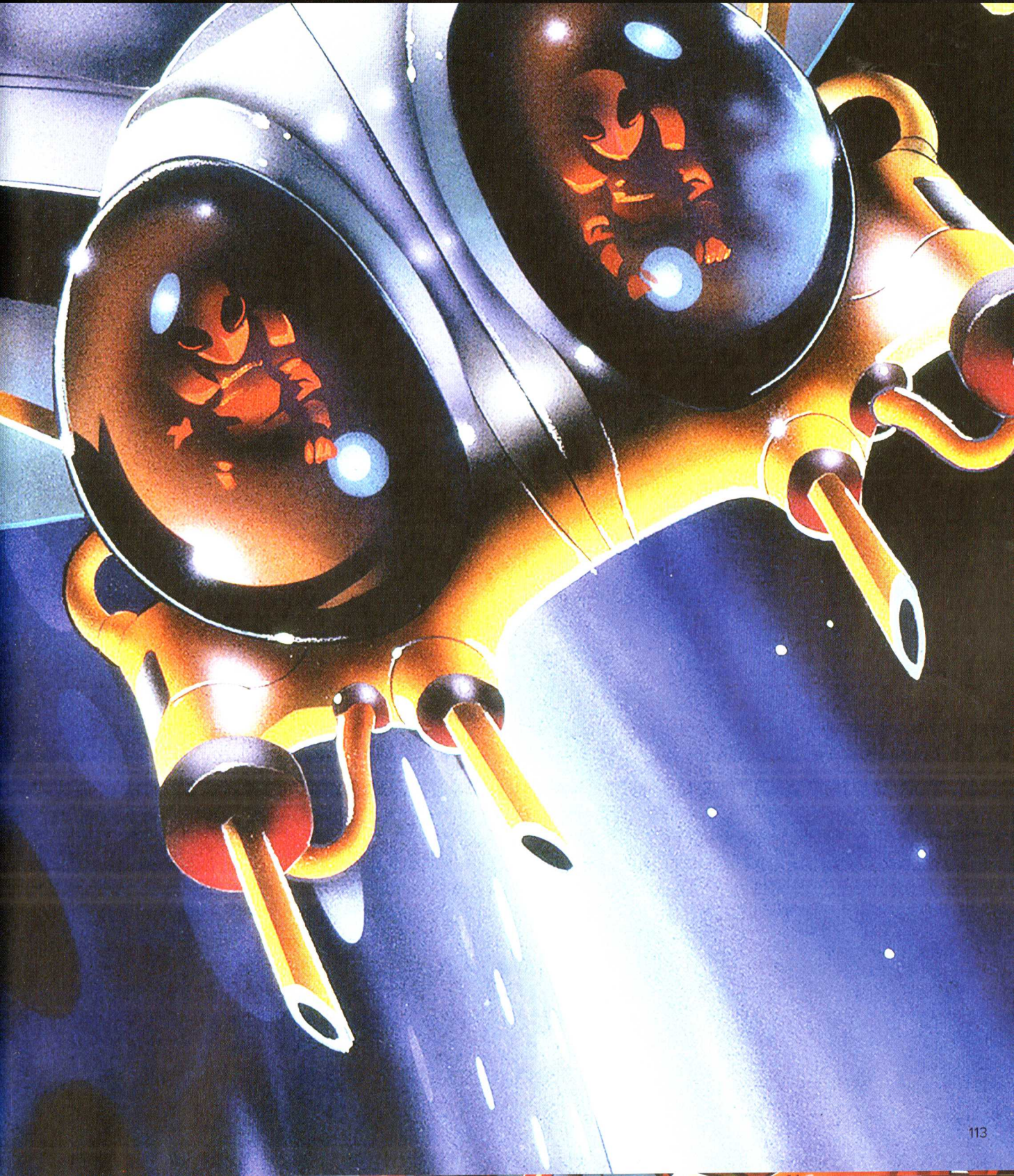
I was in the service in Vietnam, and I remembered how gun mounts looked, and there was an element—a faring that would cover a lot of the workings of the gun. But they didn't have angled cuts, and I thought about an injection needle—that has a horizontal angle cut—I decided that angle looked cool. I had these pipes coming into the gun, and I wanted it to feel like an insect, not just like a spaceship. I thought it'd be cool to have the aliens inside the cockpits with eyes like the ship."

MARC ERICKSEN



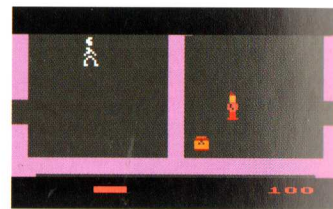
GALAGA

Even though *Galaga* is a sequel to the Namco space shooter, *Galaxian*, this 7800 game improved upon nearly all aspects of the original. With more complicated enemies, firing patterns, challenging levels and the ability to have your ship captured, *Galaga* has proven itself to be a classic on all platforms.





◀ Cover art for *Dark Chambers*
(2600, 7800, XE)



DARK CHAMBERS

While this game looks like a clone of the classic arcade dungeon crawler *Gauntlet*, its origin is not that simple. *Gauntlet* itself was actually a clone of an Atari computer game called *Dandy* (later *Dandy Dungeon*) by programmer John Palevich, created initially as his MIT bachelor's thesis. After the success of *Gauntlet*, Atari went back to the source and licensed Palevich's game, remade it for the 2600 and 7800, and renamed it *Dark Chambers*. While the move to consoles reduces the number of players from four to two, the game is still one of the more sophisticated, multi-level titles by Atari.

IKARI WARRIORS

Based on the SNK arcade shooter, this game was another in a line of "commando" style games popular at the time. Two-player cooperative warfare finds the main characters using machine guns, grenades, and the occasional tank to obliterate the enemy forces. Released at the very end of the '80s, the 7800 version is a fast and accurate translation, and compares very favorably to the version created for the more popular NES.



▼ Cover art for *Ikari Warriors* (2600, 7800)
Artist: Mitch O'Connell







IMAGE CREDITS

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ABOUT THE AUTHOR

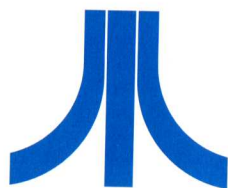
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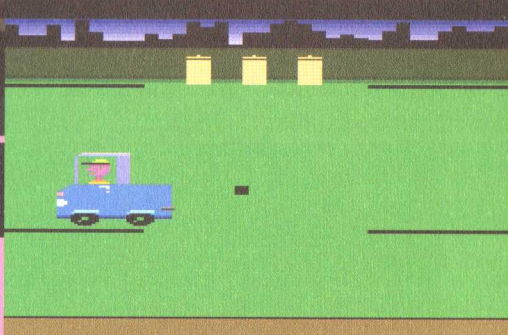
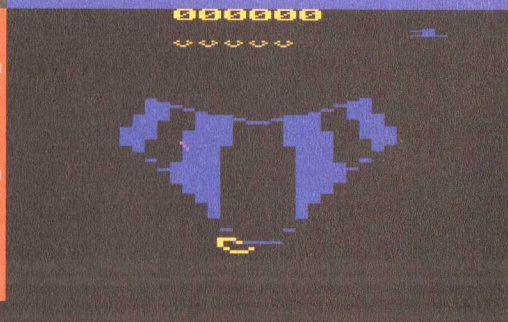
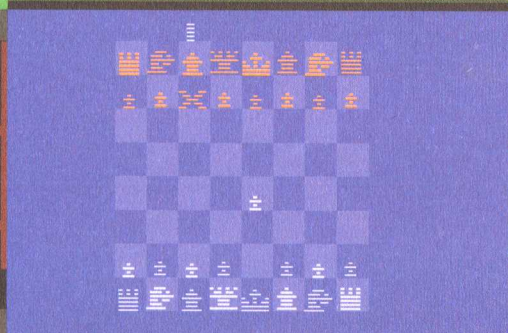
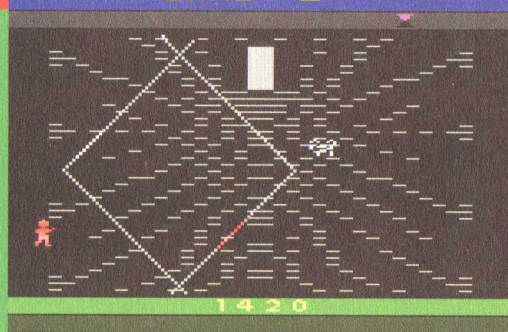
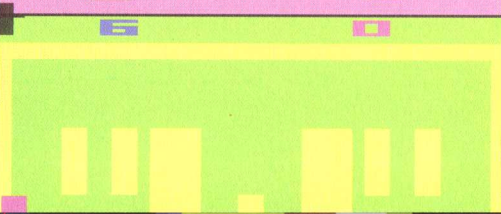
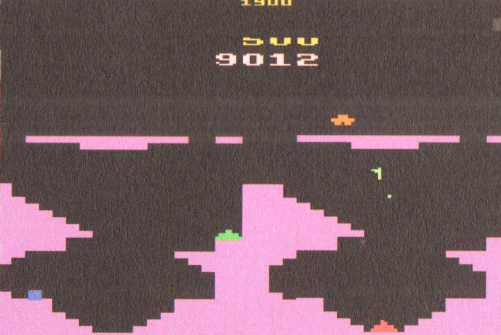
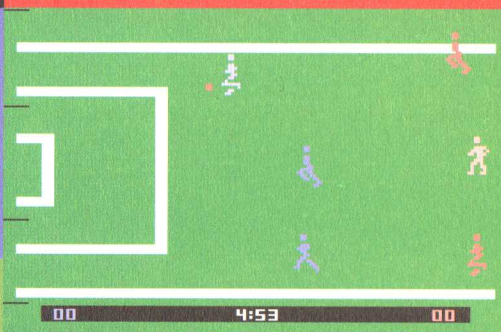
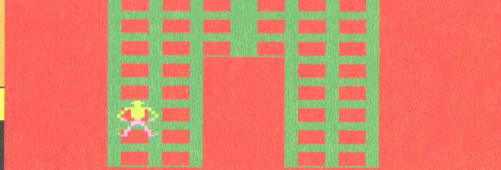
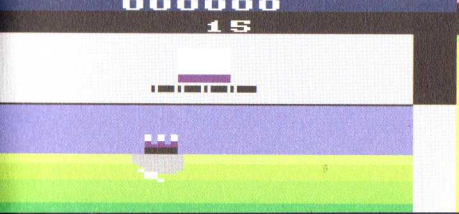
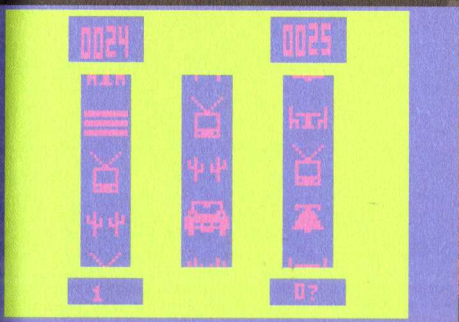
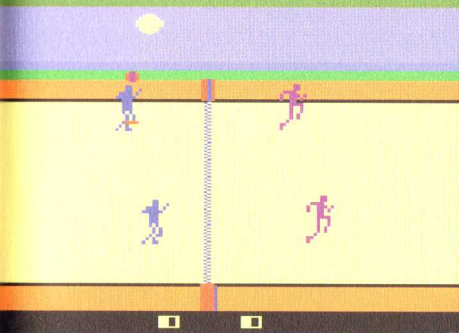
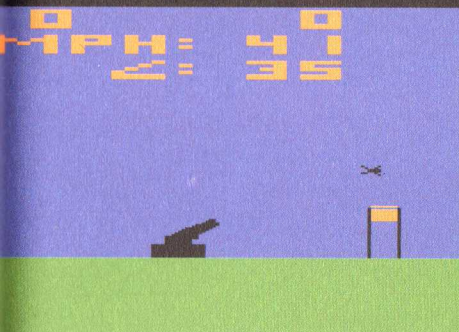
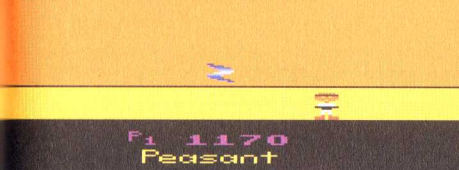


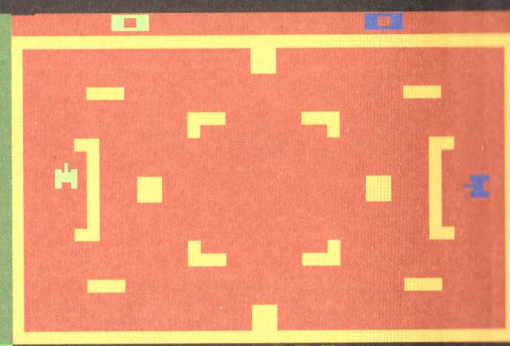
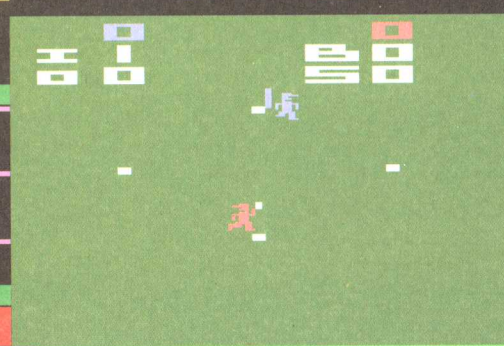
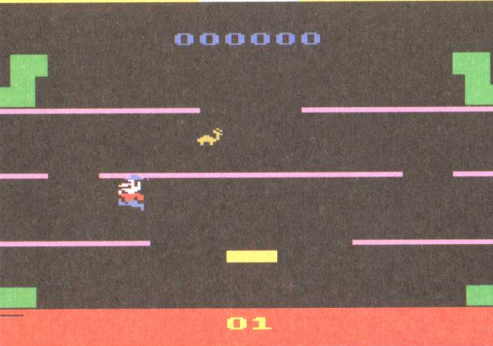
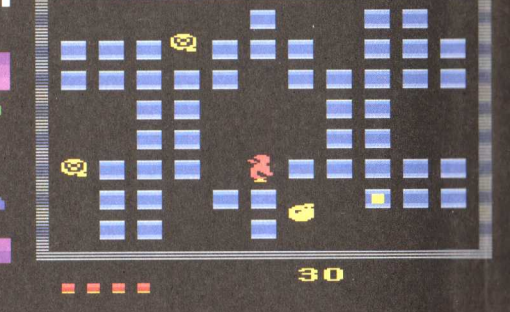
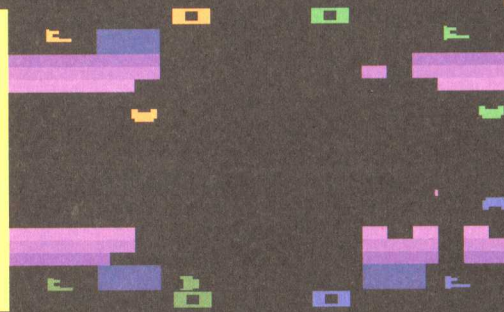
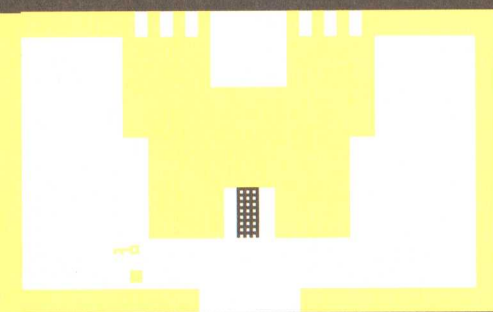
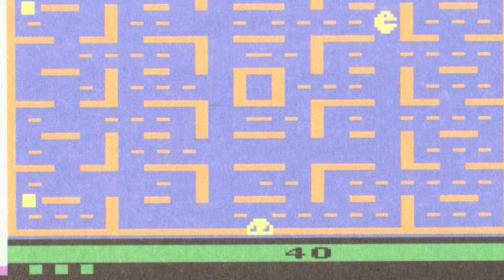
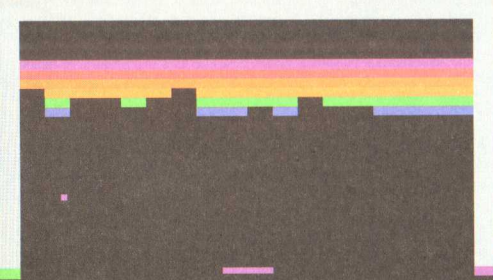
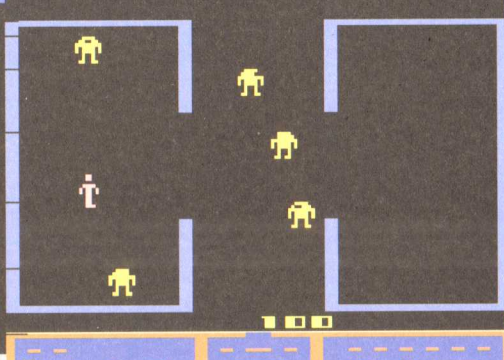
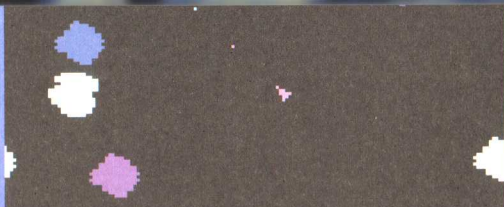
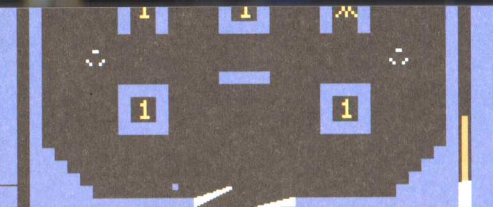
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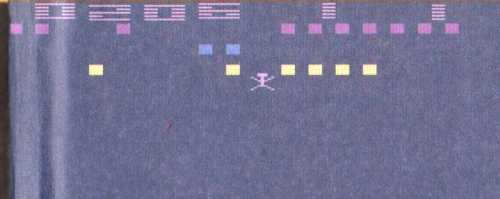
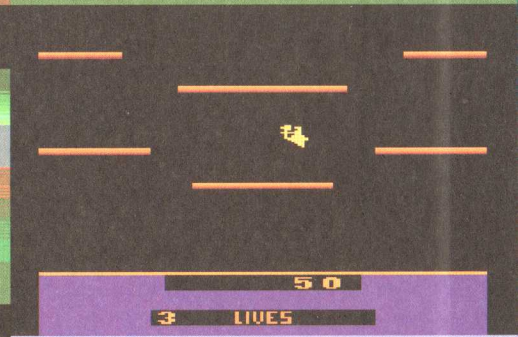
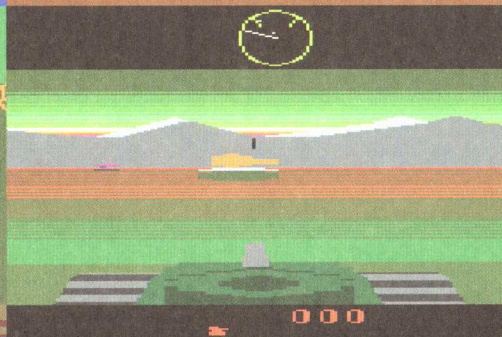
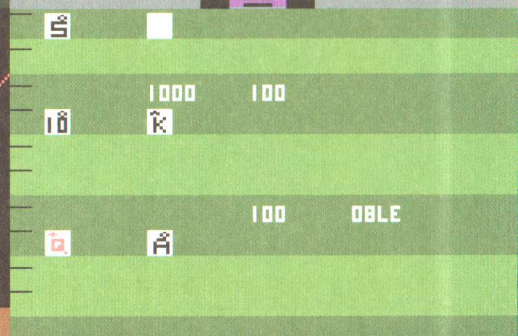
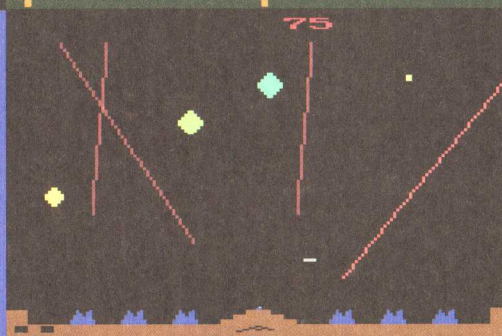
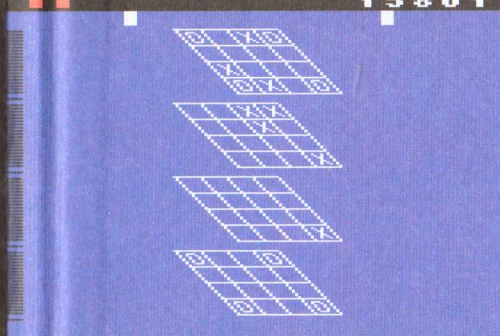
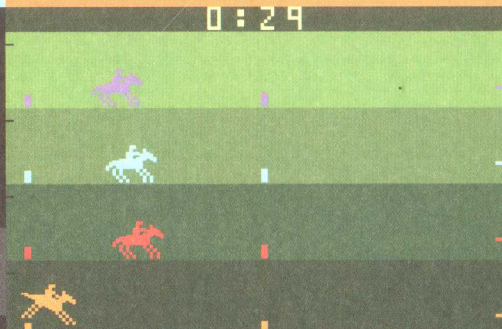
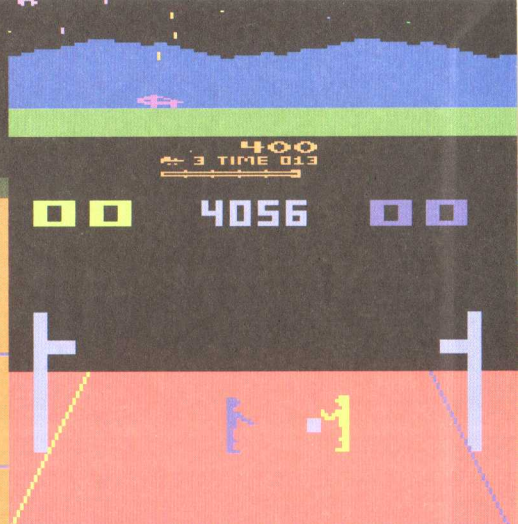
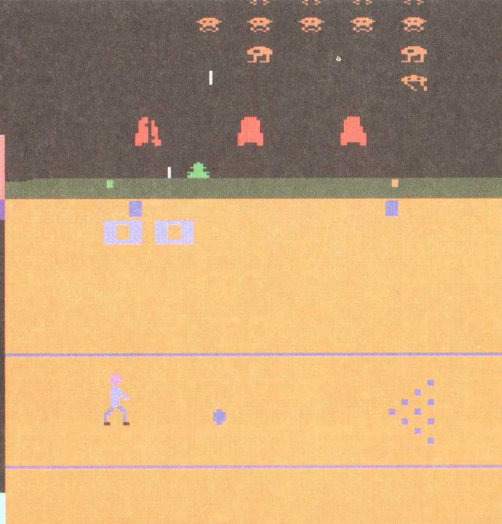
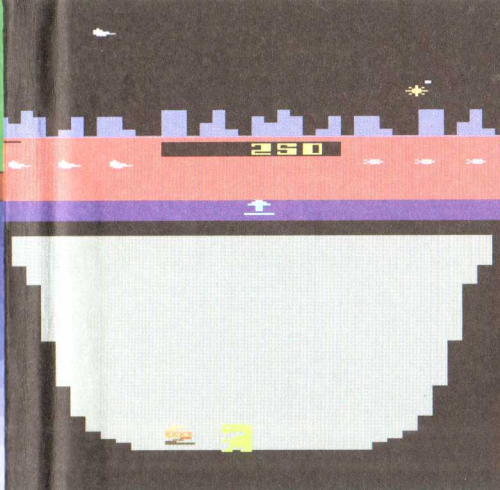
TIM LAPETINO HAS been a fan of Atari art since childhood. An award-winning creative director and graphic designer, his design and branding work has been published in more than a dozen books and magazines. He co-authored the design inspiration book *Damn Good: Top Designers Discuss Their All-Time Favorite Projects*, and has written for *HOW*, *Geek Monthly*, *RETRO*, and other publications. He is the founder and Executive Director of the Museum of Video Game Art (MOVA), and is dedicated to chronicling the intersection of design and pop culture. He resides in Chicago with his wife and two kids.











HAVE YOU PLAYED ATARI TODAY?



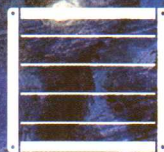
|| For me, revisiting the beautiful artwork presented in this book is almost as good as taking a trip in Doc Brown's time machine back to that halcyon era at the dawn of the digital age. But be warned, viewing these images may leave you with an overwhelming desire to revisit the ancient pixelated battlefields they each depict as well."

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