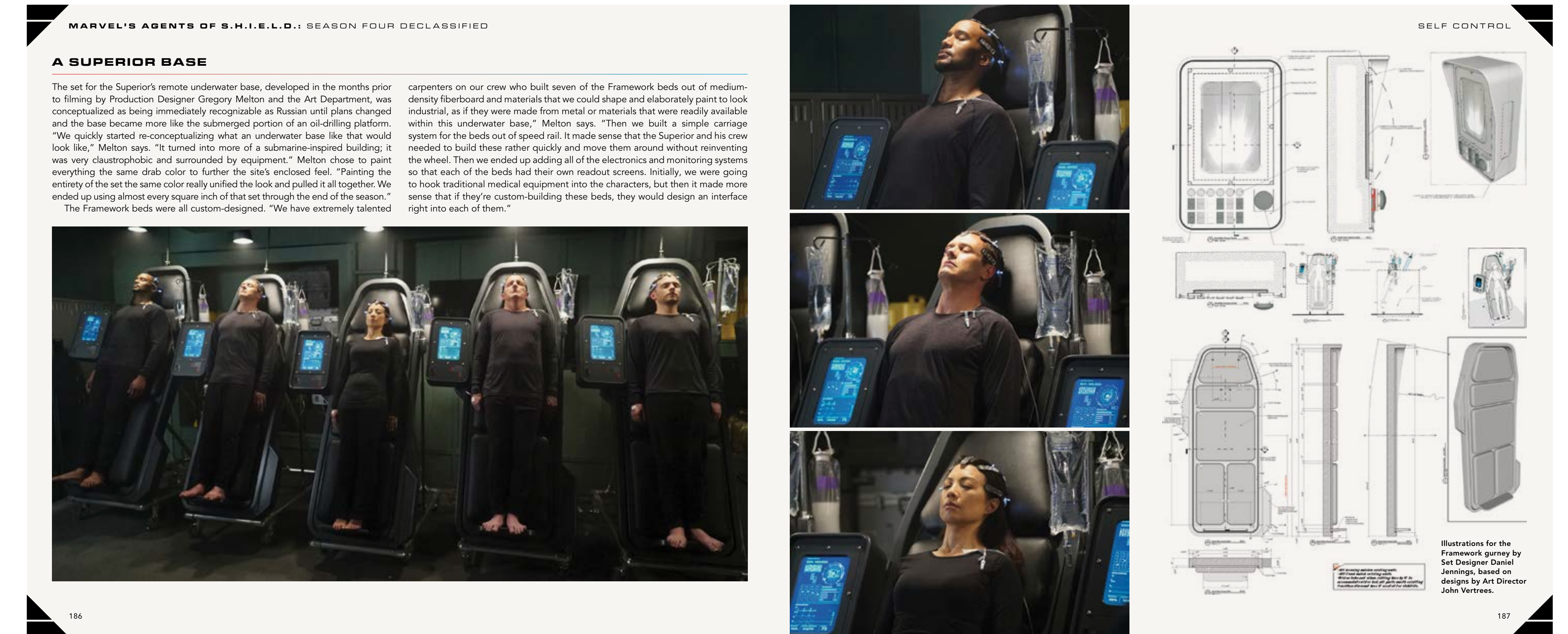


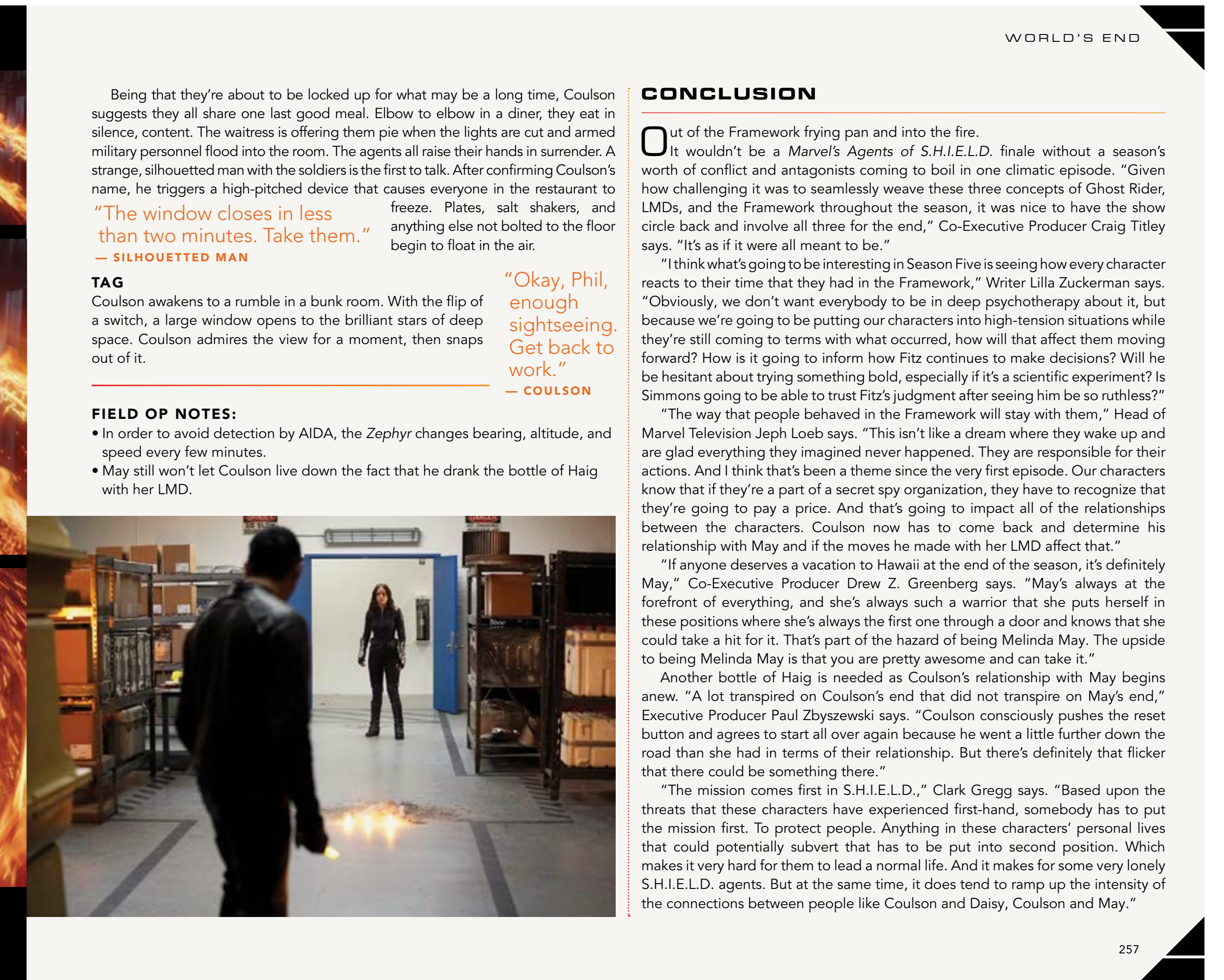
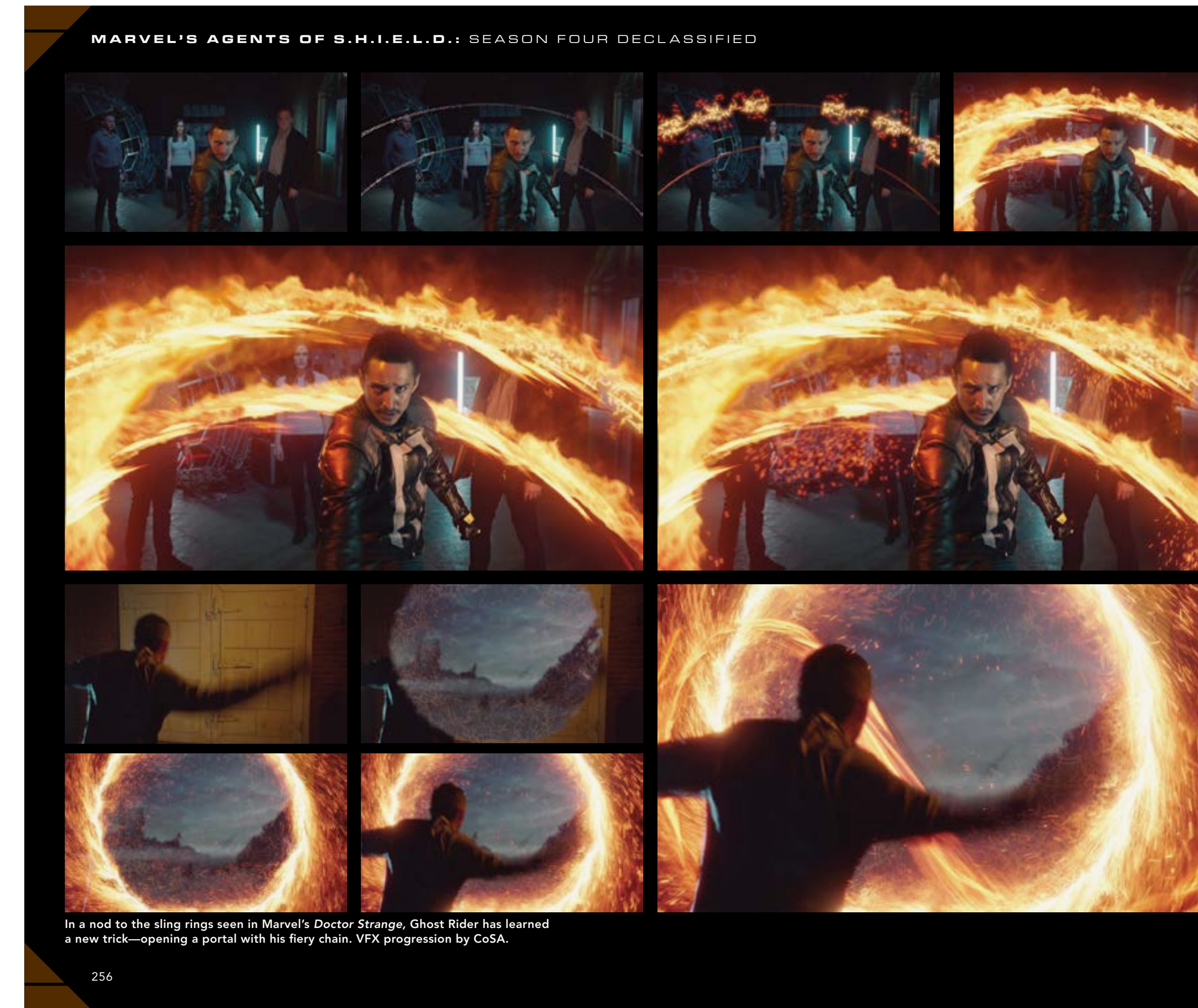
RODOLFO M. GRAPHIC DESIGNER

R M - D . C O

MARVEL'S AGENTS OF SHIELD book design (2017-2014)



MARVEL'S AGENTS OF SHIELD book design (2017-2014)



BEHIND THE CAMERA

The final episode of the LMD pod marked the directorial debut of Executive Producer Jed Whedon. Though he and his wife, Executive Producer Maurissa Tancharoen, have called the shots as showrunners since the pilot, it was his first turn behind the camera. "I've directed videos and internet stuff, but this is my first foray into television directing," Whedon says. "There's no better training ground for directing than being a showrunner, because you're making all of the decisions that affect the look and feel of every episode, and the series as a whole. We have such a great team that is already such a well-oiled machine. I didn't have to be the quarterback that carries the team. Everyone on our cast and crew is incredibly helpful in making sure that every director that comes onto our show gets what they want. Maurissa and I have assisted the incoming directors in preparing to shoot an episode, and as producers we spend a lot of time talking to the actors about their characters. It just felt like a natural progression."

"I gave Jed the same advice that someone had given me a long time ago," Executive Producer Jeffrey Bell says. "I had a friend in college who had worked on one of Sam Raimi's early films and gushed about how great a director he was. I asked him what set him above the rest, and his answer was that he knew what he wanted, he knew people's names, and he said 'please' and 'thank you.' You can do any one of those. But if you're nice and don't know what you want, you're destined for failure. It was clear to me from when I first met Jed that he would make a terrific director. He has such a great eye for detail. He's very specific, and you can see it in his writing. He writes very visually. He has a great rapport with the actors. I had very confidence that he would do great."



The episode not only had to bring the LMD story arc to a satisfying conclusion, but also leave the audience gasping for more with a setup for the upside-down world of the Framework. "It's a big episode," Whedon says. "I wanted it to have a big scale with a lot of great sequences and visual effects. But it's also hyper-personal. There are a lot of emotional sequences in the episode. The scenes between Fitz and Simmons not knowing who is the LMD and the scene where Daisy finds Simmons and tests to see if she's real were the big tentpoles in the episode."

Amid those emotional sequences is the tense and horrifying scene in which Simmons realizes Fitz has been compromised. "Iain and Elizabeth have been given such emotional scenes," Whedon says. "To this day, one of Maurissa and my favorite scenes comes at the end of Season One where Fitz and Simmons are trapped in the med-pod as it sinks to the bottom of the ocean. Fitz sacrifices his own life to save Simmons, and there are ramifications for that. Their relationship is so precious to all of us on the staff and a lot of the viewers. I think their love is a forever kind of love, but we have to put as many obstacles in their way as we can. Otherwise, it wouldn't be good drama."

In another emotional scene, LMD May realizes she would die to protect Coulson. Her heroic and selfless act proves May will always be the resolute warrior who wants to do good, no matter the circumstances. And that includes being a top agent of Hydra in the world of the Framework. "The theme and exploration of our characters and the things that they're struggling with, the regrets that they have and are carrying with them, are what we're really proud of being able to achieve this season," Whedon says.

SELF CONTROL

MARVEL'S AGENTS OF S.H.I.E.L.D.: SEASON FOUR DECLASSIFIED

OUR ROBOT MASTERS

Senator Nadeer was one of the season's most polarizing characters. With the revelation that her brother had undergone Terrigenesis, there was speculation she would show some compassion. Instead, she planted a bullet in his stomach. "Nadeer is shaped by her circumstances," Writer Brent Fletcher says. "We had written a scene that was deleted for time at the beginning of the episode where Nadeer and Vijay in a flashback are celebrating their mother's birthday. They were seen as kids, and there's a real love between them. Just as their mother is about to blow the candles out on the cake, there's an explosion—it's the Chitauri attacking New York City. What that did was give Nadeer a starting point for her mentality. An origin for her hatred toward anything alien. Killing her brother is pretty irredeemable. Once you murder somebody, it's difficult to come back. Is she capable of reforming and changing? I think so. But she never really gets the chance. I think she feels bad that she killed her brother, but it's for the cause. She feels justified and noble for following through with it."

As Vijay's body falls to the ocean floor, he's once again enveloped within an Inhuman husk.

"Vijay's story is left dangling a bit," Fletcher says. "Our intention wasn't to leave his story open-ended. Unfortunately, we found ourselves strained for real estate in the later episodes of the season. We have a solution to that, but the back half of the season was so packed that we didn't have space to play that story out. Hopefully in Season Five we'll be able to wrap it up and reveal the rest of that mystery."



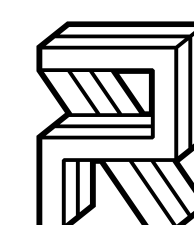
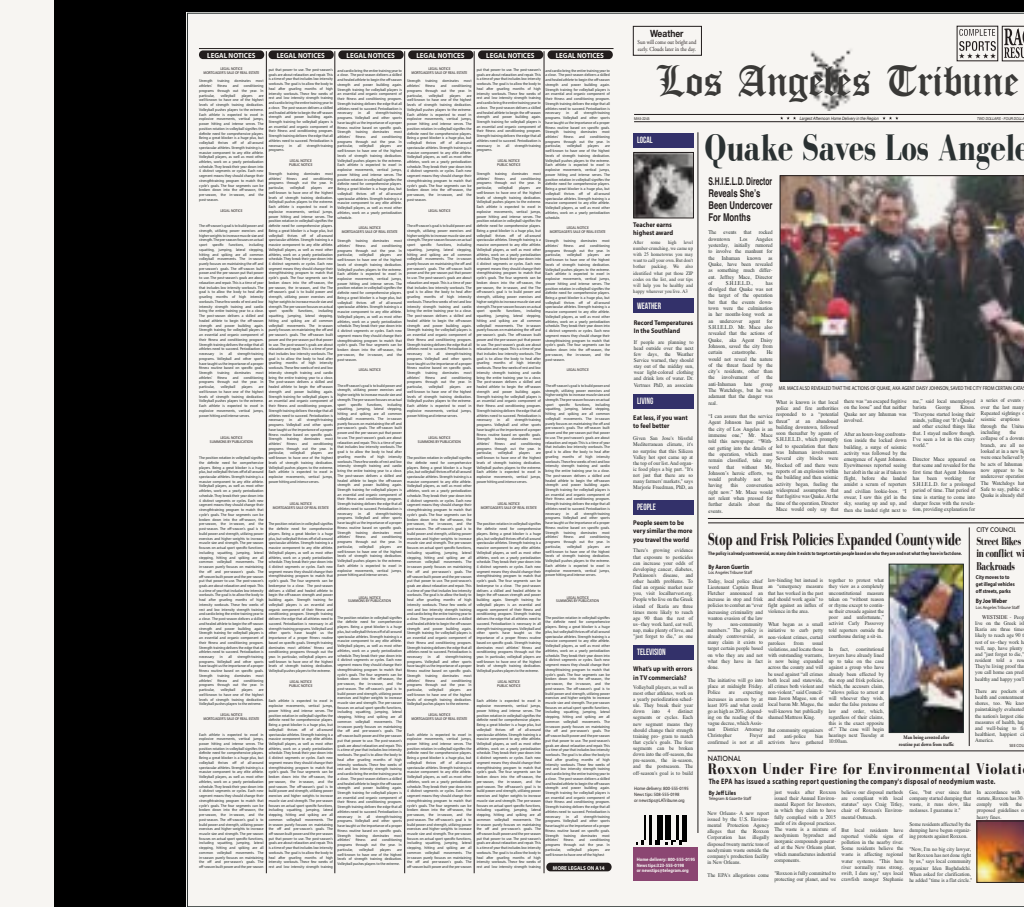
LOOKING GOOD, FEELING GOOD

During her undercover mission, Simmons tells Bynum she wants to speak to Nadeer about Bill 2474, otherwise known as the Armed Forces Bill. However, in the production draft of the script, Simmons asks to speak to the senator about Bill 2747, which she calls the "Orange Juice Bill." The joke was a nod to the 1983 film Trading Places, in which the characters played by Eddie Murphy and Dan Aykroyd convince two stock traders to invest in orange juice futures. While the tribute to the comedy classic ended up on the cutting room floor, the alias Simmons takes remained.

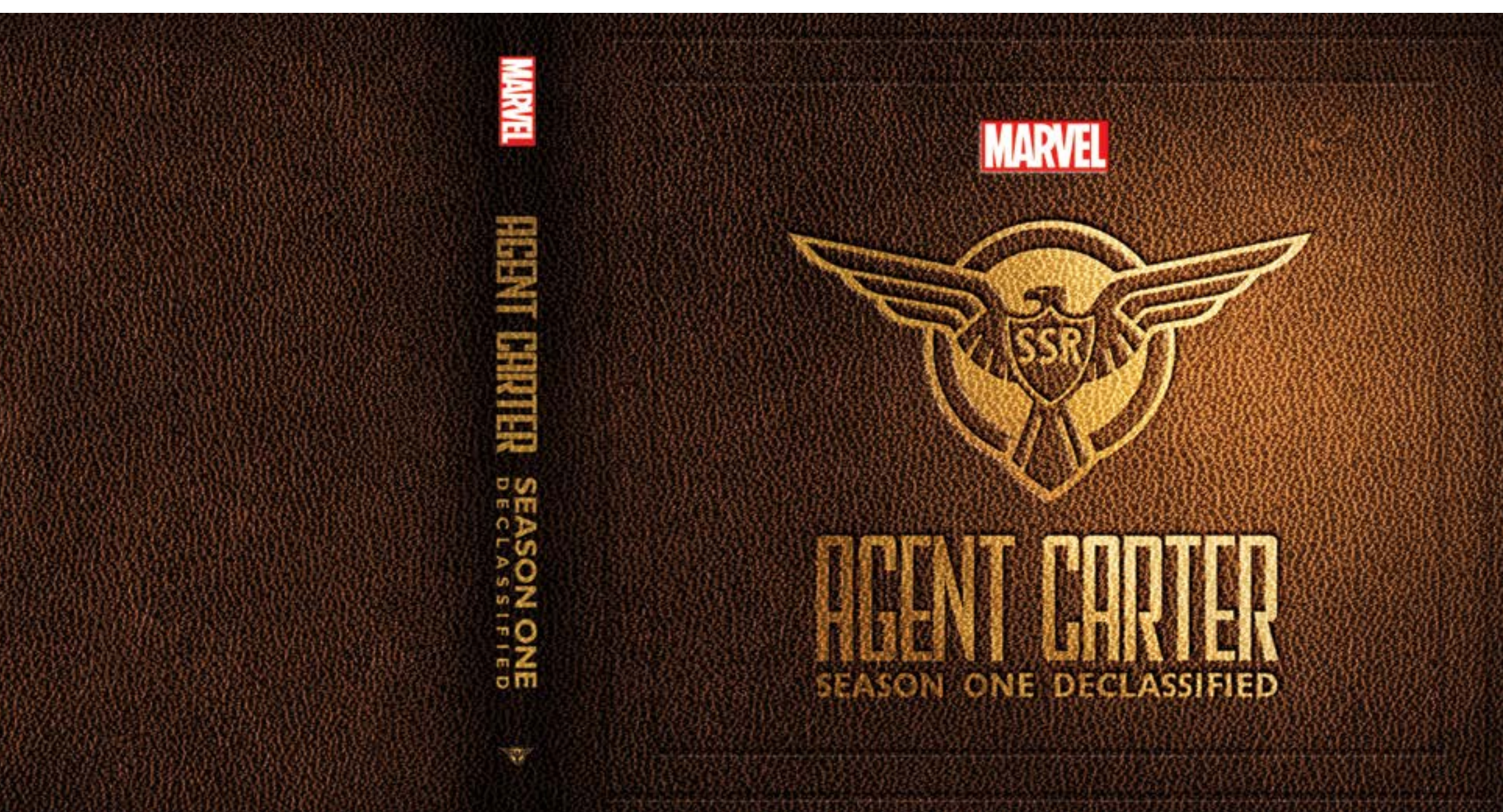
"In the script, Simmons is undercover as 'Ms. Beeks,' an homage to the character Clarence Beeks," Brent Fletcher says. "It was a joke that I made in the writers' room, spitting ideas that maybe Simmons should be there on behalf of the orange juice lobby, and [Executive Producer] Paul Zyzanski immediately got it. The two of us started riffing on Trading Places and came up with these fun nods that went into the script. When the episode started production, I walked onto set and Gaffer John Farr comes up to me and says, 'Hey, Brent, I love the Trading Places reference in this episode.' It was literally one of my favorite moments that I had built into the episode. It became a runner where Daisy even had a line during Simmons' fight where she said, 'Guess that guy really hates orange juice.' Which I thought played. But it didn't make sense for Daisy to be joking while Simmons was in danger. When it got cut, it was heartbreaking. Sometimes you have to lose some of your darlings."



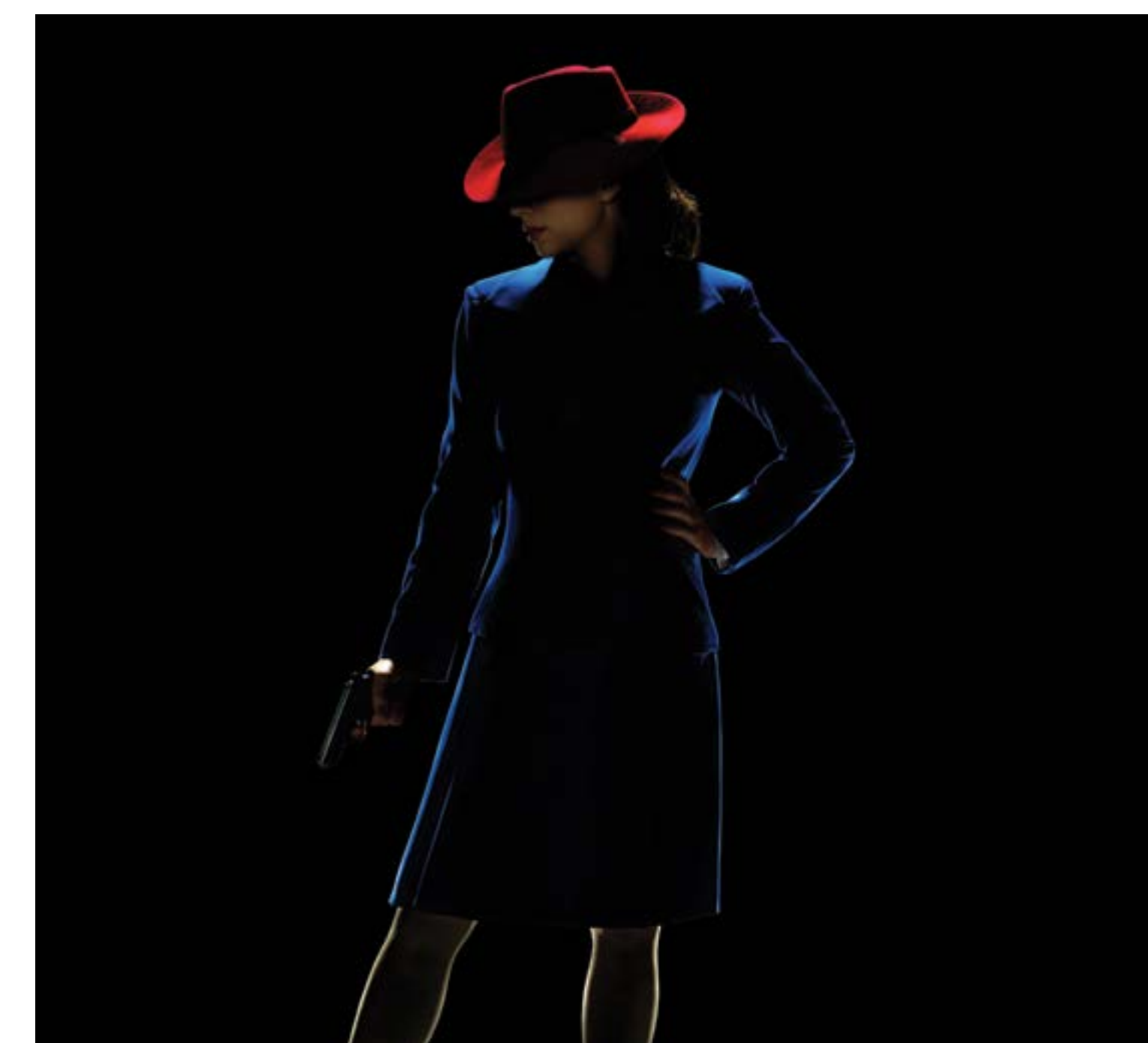
BROKEN PROMISES



MARVEL'S AGENT CARTER book design (2016-2015)



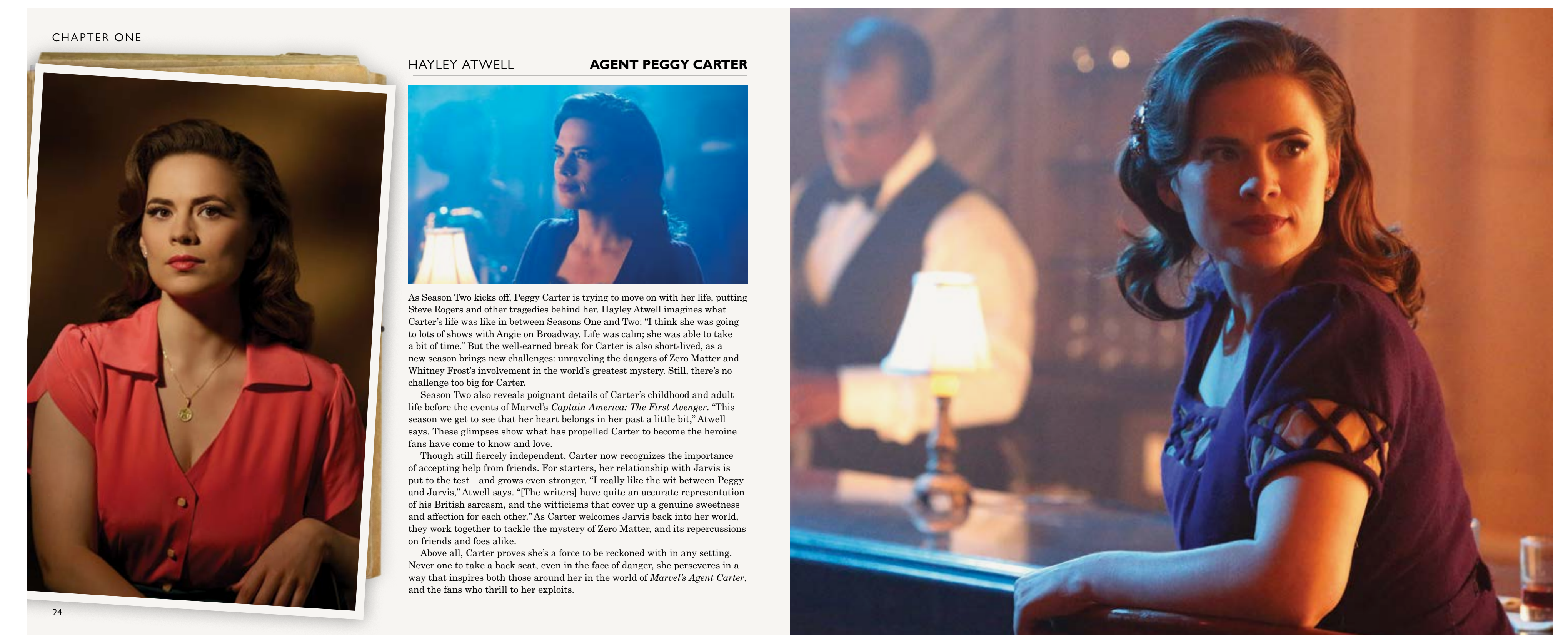
SEASON ONE BOOK COVER



SEASON ONE SLIPCASE BACK



SEASON ONE SLIPCASE FRONT



MARVEL'S AGENT CARTER book design (2016-2015)

CHAPTER ONE

feeling of being marginalized, of trying to prove your worth to those around you. We've all worn those heels.

But what was so special about Peggy Carter that Marvel crafted not just the story of a supporting comic-book character, but an action-packed period piece for modern network television?

"In many ways, Agent Carter is the linchpin in the early workings of the Marvel Cinematic Universe," explains Jeph Loeb, head of Marvel Television. "She is the character that was integral to Steve becoming Captain America and the character that we know would go on to become one of the co-founders of S.H.I.E.L.D., which is very important to those of us in the television side. In many ways, it was equally important for us to have an opportunity to tell the story of a strong, funny, powerful woman in the Marvel Universe who was being challenged in a way that, while it was taking place in 1946, is something people can relate to in present day."



Recreated from new assignments, Captain America and Peggy Carter reassemble parts from Tales of Suspense #75, written by Stan Lee, penciled by Jack Kirby and John Romita Sr., inked by Frank Giacosa, and lettered by Sam Rosen.

"And that was our theme—being able to see exactly how strong and capable Peggy was, but because of the times and the biases, she was not allowed to be able to do the best job she could do. So being able to tell the story of the origins of S.H.I.E.L.D. with this incredibly strong, classic character was very exciting for us."

"The first love I ever lost."
—CAPTAIN AMERICA,
STEVE ROGERS: SUPER-SOLDIER #2



Cover to Captain America: Peggy Carter, Agent of S.H.I.E.L.D. (2016) #1 by Stylla Oum.

Who is Agent 13?

Created by Stan Lee and Jack Kirby in 1966, Margaret "Peggy" Carter first appeared in full in *Tales of Suspense* #77—though she'd been glimpsed in *Tales of Suspense* #75. Introduced in a flashback sequence as Agent 13, Peggy was an American who joined the French Resistance as a teenager, becoming a skilled gunman. She served several missions with Captain America, and their respect for each other's military prowess turned into a strong mutual attraction. But in a tragic twist, Peggy was caught too close to a shell blast and developed amnesia. She moved back home to Virginia and settled down to live her life in relative peace, until again meeting Captain America and joining S.H.I.E.L.D. years later. Peggy's World War II romance with Steve Rogers—and her name—went unrevealed until *Captain America #161*, but her bravery and toughness were immediately obvious.

Peggy Carter is unique. This is no helpless reporter, model, or actress—she is a soldier who fights at Captain America's side. That has never changed. But her backstory has. Any comics reader knows that timelines are based on a sliding scale. When Captain America's continuity required updates, Peggy's life and adventures were adjusted to fit. It takes Peggy longer to reunite with Captain America in the current version, and when she does, it's

NAME	FIRST COMIC APPEARANCE
PEGGY CARTER	TALES OF SUSPENSE #75, 1966
HOWARD STARK	IRON MAN #28, 1970
JARVIS	TALES OF SUSPENSE #59, 1964
DR. FENNHOF	CAPTAIN AMERICA #107, 1968
LEET BRANNIS	ALL WINNERS #4, 1942
JEROME ZANDOW	CAPTAIN AMERICA COMICS #5, 1941
TIMOTHY "DUM DUM" DUGAN	SGT. FURY AND HIS HOWLING COMMANDOS #1, 1963
JONATHAN "JUNIOR" JUNIPER	SGT. FURY AND HIS HOWLING COMMANDOS #1, 1963
PERCIVAL "PINKY" PINKERTON	SGT. FURY AND HIS HOWLING COMMANDOS #8, 1964
SAMUEL "HAPPY SAM" SAWYER	SGT. FURY AND HIS HOWLING COMMANDOS #1, 1963
ERAST MUELLER	SGT. FURY AND HIS HOWLING COMMANDOS #14, 1965
ANTON YANKO	TALES OF SUSPENSE #46, 1963

MY NAME IS AGENT



The life and death of Lieutenant Cynthia Glass, from *Adventures of Captain America* (1991) #2 and #4—written by Fabian Nicieza, penciled by Sean Ferguson (#2), and Steven Cap and Kevin Wynn (#4); inked by Terry Austin, colored by Paul Mounts, and lettered by Richard Springling.

as the aunt of Sharon Carter, Cap's modern love interest—previously known as Peggy's younger sister.

There are a few key differences between the comic-book Peggy and the Marvel Cinematic Universe Peggy—her hair color, her amnesia after the war, and her level of involvement with pre-Captain America Steve Rogers, the 98-pound weakling considered unfit for duty. The Peggy Carter of the Marvel Cinematic Universe is much closer to a combination of two wartime love interests from the comics: Peggy Carter and Lieutenant Cynthia Glass.

Glass, a.k.a. Agent X, is the brown-haired confidante and love interest of Rogers when he is a candidate for the Super-Soldier program. She's with Steve when Dr. Abraham Erskine is murdered as part of Operation Rebirth—Project Rebirth in the Marvel Cinematic Universe. Cynthia convinces Captain America to let her accompany him on his first adventure in 1991's *Adventures of Captain America*.

The lieutenant certainly isn't lacking in bravery—but honesty is a bigger problem. Cynthia is a double agent for the Nazis, and she betrays Cap to the Red Skull. But in a sudden change of heart, she redeems herself with the ultimate sacrifice: She takes a bullet meant for Captain America.

CHAPTER THREE

Spy-Tech

Like any good spy story, *Marvel's Agent Carter* has enough inventive tech to fill a warehouse. These are only a few of Peggy's tools of the trade.

Sweet Dreams Lipstick ("Now Is Not the End")—Peggy's preferred shade of lipstick contains a chemical that will knock out anyone she kisses. It's perfect for guys who won't take no for an answer.

Leviathan Typewriter ("Now Is Not the End")—The typewriter is both the Enigma machine and long-distance communicator. Leviathan repurposed these war instruments for their espionage activities.

Vita-Ray Detector ("Now Is Not the End")—Vita-rays are an important component of Project Rebirth, the military operation that transformed Steve Rogers into Captain America. Though the rays are a Howard Stark discovery, Dr. Abraham Erskine invented the device that detects vita-ray radiation.



BAD BABIES

Like any proper billionaire, Howard Stark has a vault of secrets hidden in his mansion. But this is no drawer full of money. Howard's most monumental failures populate these shelves—and we all know what happens when the bad guys get their hands on them.

Nitramene ("Now Is Not the End")—Molecular Nitramene is a compound formed of a lanthanum carbon alloy and vita rays. The extremely volatile combination can create an implosion that will level city blocks.

The Constrictor ("Time and Tide")—The Constrictor was created to give back massages. Unfortunately, rather than relaxing the muscles, this prototype causes catastrophic muscle contraction that eventually breaks bones.

Miniature Camera Pen ("The Blitzkrieg Button")—Howard went to great pains to miniaturize a camera lens small enough to fit in a pen. This piece of technology is essential for every spy's toolkit. It's also great for selfies. Smile!

Captain America's Blood ("The Blitzkrieg Button")—Following the success of Project Rebirth, the SSR took twelve vials of Steve Rogers' blood. One of these samples was entrusted to Howard. Desperate to repeat the project's success, the government went through all their samples—to no avail. Howard is the owner of the last vial of Super-Soldier blood.

The Blitzkrieg Button ("The Blitzkrieg Button")—Named after the reason for its creation, the Blitzkrieg Button was intended as a way to combat the German Air Force's constant bombings of Allied cities. Flip the switch, and it creates an instant citywide blackout—bombers can't see where to drop their payloads. It would claim. The real Blitzkrieg Button is a miniaturized refrigeration unit designed to hide Howard's vial of Steve's blood. Among all his destructive inventions, Howard most fears the potential of the Blitzkrieg Button.

SSR-Issue Field Vest ("The Iron Ceiling")—This titanium-alloy vest does the trick for agents behind enemy lines.

Stark Heat Vest ("SNAFU")—During World War II, Stark attempted to invent an armored vest that could double as a source of heat for the cold German winters of the Ardennes forest. The vest works great—the power source does not. When the clasp lock, it completes the circuit and turns on the unit, but the vest overheats and eventually explodes—and undoing the clasp has the same effect.

Stark Protective Vest ("Valediction")—Howard had his personal combat vest tailored specifically for his measurements—because when you're a wealthy bachelor, love is a battlefield.

Midnight Oil ("Valediction")—While under military contract, Howard developed a compound gas codenamed Midnight Oil that would allow soldiers to remain awake days at a time. It was a failure. The gas causes symptoms similar to extreme sleep deprivation—anger, hallucinations, psychosis, and apathy. It's the reason Howard built his vault in the first place.



MODERN RETRO: BRINGING AGENT CARTER'S WORLD TO LIFE

Prototype for the Leviathan typewriter.

FROM SCRIPT TO SCREEN

A good hero is nothing without great villains. Early in her investigation, Peggy stumbles into the crosshairs of Leviathan, a Russian terrorist organization reminiscent of Hydra.

Although different from its comic-book incarnation, which relies heavily on the use of scavenged alien technology, the show's Leviathan is no less sinister, and spawns a number of evildoers for Peggy and her team to face.

Marvel's *Agent Carter* played with the noir tradition by appearing to suggest recurring villains in the form of Leet Brannis, played by James Frain, and Green Suit, played by James Landry Hébert. But then both characters died in Episode Two, "Bridge and Tunnel."

The real villains would not be revealed until Episode Five, "The Iron Ceiling," and even then the circumstances remained mysterious. Dottie Underwood's motive had not yet been revealed, and Dr. Irvenko still appeared to be one of the good guys.

Beyond their affiliation with Leviathan, the show's multiple villains share another common tie: World War II. "The villains were all created because of what happened in this one war in Germany," Stephen McFeely says.

This commonality humanizes the villains—they become more than caricatures with evil laughs and elaborate plans. At the core, each one is simply desperate—for revenge, for love. And in that way, they're not terribly different from our heroes.

"Leviathan is coming!"
—LEET BRANNIS

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CHAPTER THREE

VFX

Marvel's Agents of S.H.I.E.L.D. had proven Marvel's knack for visual effects on a TV budget. But *Marvel's Agent Carter* needed something a little different. Visual Effects Supervisor Sheena Duggal and her team had to create not only isolated effects for explosions and stunts, but also the entire cityscape of 1940s New York.

"It all started with the story. The first thing that I do is take the script and break it down, and find out about how many visual effects I think we have in it. Then I sort of break it down into minutia—into how many shots I think there are," Duggal explains. "I start having conversations when we're in all of our production meetings with all the other departments, seeing which parts they can do and which parts are going to be visual effects."

Once the plan is formulated, Duggal supervises the placement of green screens and any other physical items. She also begins working with vendors such as Industrial Light & Magic and Double Negative—a job that requires incorporating disparate pieces. Fortunately, she has help: Director of Photography Gabriel Beristain.

"I guess Gabby and I would be the consistent visual people," Duggal says.

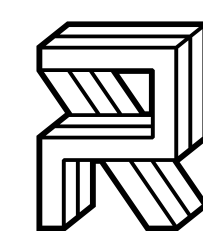
"Gabby's keeping the consistency in the visual during the shoot, and I'm keeping the consistency in the visual in everything all the way through post. We have eight directors, so we're going after a cohesive vision, and we're the visual guides of that vision."

That vision can include everything from removing the ceiling lights in the tea kettle's reflection in Episode One, to creating the dynamic lake implosion in Episode Two, to adding the flies around the murdered dentist in Episode Seven. In any landscape shot of New York, the audience is seeing VFX team's work.

"We enhance scars, we add blood, we add muzzle flashes—we're doing a lot that is completely invisible and seamless to other people," Duggal says. "If we told people there were two hundred and fifty shot effects in Episode One, they'd be hard-pressed to see where all of those are because a lot of them are photo-real, seamless visual effects."

Those details combine with the large effects to create a huge body of work. Duggal and her team reviewed dailies to provide feedback throughout the entire process, sometimes monitoring progress on hundreds of shots at a time.

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MASTERS OF SPANISH COMIC BOOK ART book design (2016)

ALBO SPECIALE N.17 - 240 PAGINE



Manfred Sommer, *Tex Albo Speciale 17*

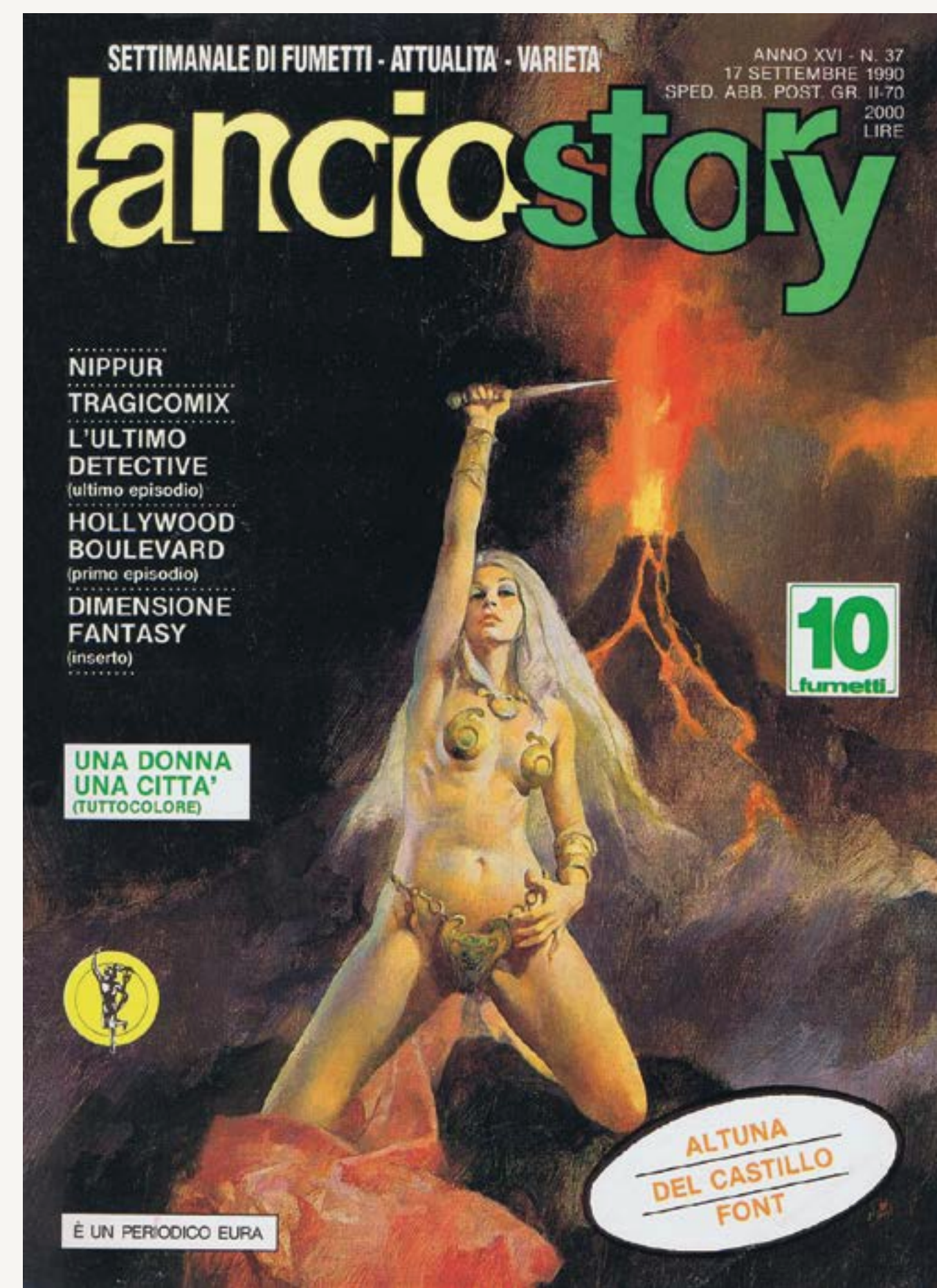
The weekly anthology titles *Skorpio* and *LancioStory* predominantly featured South American creators, but were also highly receptive to Spanish artists. Both Font and Luis Royo have created well over 250 covers for the two titles, with Font's last cover appearing as recently as 2011. Other notable cover artists included San Julián, Jad, Fernández, Maroto, and Gonzalez. Inside the magazines, creators like Azpiri, Bermejo, and Ortiz were regulars and almost 1000 episodes of Berne's *Chiara Di Note* (Clara De Noche) have been printed to date. Italy's most popular and prestigious publisher is Bonelli and here too the Spanish artists have made an impact. Esteban Maroto worked on the Bonelli titles *Brendon* and *Dampyr* from 1999-2013; Jose Ortiz drew several issues of *Magico Vento*; and Ortiz and Font have both drawn the legendary horror strip *Dylan Dog*. But Bonelli's prominence is based primarily on the extraordinary success of the western series *Tex* and it is here that the Spanish have excelled. Jesus Blasco was the first Spaniard to work on the strip (from 1986 to 1994) and he was followed by Ortiz, Font, De La Fuente, and Sommer. The highest accolade as an artist in Italy is to be given the chance to draw an issue of the annual *Tex Albo Speciale*, an oversized, 240 page epic which can take years to draw. Creators of the stature of Magnus, Joe Kubert, and Ivo Milazzo have all drawn issues and it is a measure of the respect given to the Spanish artists that Víctor de la Fuente (in book 5), Jose Ortiz (6) Jordi Bernet (10), Alfonso Font (12) and Manfred Sommer (17) have all been accorded that honor.

Inevitably the 21st century has seen the influence of the Golden Generation wane as tastes change, artists retire and many, sadly, have passed away. It is perhaps a consequence of their diffuse working

patterns, with artists appearing literally all over the world, that the true breadth of their achievements has never been fully appreciated. Interestingly, one of the world's most visible comic artists is Spanish, though his name is not as well-known as it deserves to be. Jose Luis Garcia-Lopez emigrated from Spain to Argentina as a small child and started working for DC Comics in 1975 where he quickly became one of the most accomplished artists working in America. For decades he has been DC's principal artist for their licensing department, so wherever their characters appear, be it on a t-shirt, book cover, poster or pencil case, the chances are it was drawn by Lopez. Though stylistically Lopez is not obviously a part of the Golden Generation, he shares their classical draughtsmanship and an appreciation for Alberto Breccia's textures and experimentation. Recently, seemingly without the wider readership realizing it, a second Spanish invasion has been underway, with numerous artists working for Marvel and DC who stylistically owe nothing to their Spanish forefathers, but like Lopez work happily within the superhero idiom.

Over the last few years, there have been so many artists working in the United States that not one but two agents have emerged. David Macho began bringing a portfolio of artists' work with him to San Diego Comic-Con in the late 1990s and began saw his roster, including Ramon F. Bachs, Jesus Saiz and Fernando Blanco, find willing taskers.

However, artistically their inspiration has not come from forerunners like Gonzalez or Ortiz, rather in a clear break with their cultural heritage, this new generation has looked to more mainstream talents like John Byrne, Jim Lee, Alan Davis, Adam Hughes, and Bryan Hitch. The link with the past is severed and perhaps that sense of a specific Spanish identity has been lost.



Jordi Longaron, *Lanciostory 37* (Eura), 1990.

CHAPTER 11

ARTIST GALLERY

THIS BOOK IS CONCEIVED AS A CELEBRATION OF SPAIN'S GOLDEN Generation and the following pages feature artwork from that era's finest artists. Eighteen of the most important artists are represented by biographies or autobiographies and given a number of extra pages to showcase the breadth of their artistic achievements. Not every artist that deserved to be appreciated became a fan favorite, indeed some terrifically talented artists still languish in complete obscurity. Some artists working almost exclusively in the UK, such as Juan Sole Puyal for instance, will have spent practically their entire careers without a single credited strip to their name. Others, such as Juan Gonzalez Alacreu, Roberto Casarrubio, Jordi Franch and Emilio Frejo remain little known despite the undoubted quality of their artwork. In any collection like this there will inevitably be a degree of subjectivity in the selection of creators, clearly this is one person's choice of artists and my perspective won't necessarily be shared by everybody. I do feel that all the principal creators are well represented but I've also been determined to cast the net wide and there are certainly some lesser known names here. There is an emphasis on those artists who came to prominence working for Warren and I make no apologies for that; not only were that particular group enormously talented, but at Warren they were given the opportunity to express themselves artistically in a way that they had not been before. For many, this period was the most creative of their careers. But one of the purposes behind the book is to present a more complete picture of the Spanish diaspora in the many countries and genres they worked in, and the art selected here is certainly international in its scope. I have also cast the net wider than simply comics, since the division between comics and illustration among Spanish creators has often seemed so amorphous. So many artists moved seamlessly between the worlds of comics, book covers and magazine illustration that the demarcation of professions seems almost meaningless. And, if I'm honest, I didn't want to let a quibble over definitions get in the way of presenting some truly great art. So what we have is a collection of great artists working in comics as interior or cover artists, but represented by the full range of their creativity.

The artists in this gallery section are arranged alphabetically, though in many cases this is not always entirely straightforward. In Spain both the father and mothers surnames are passed on to their children, though the maternal part is not always commonly used. In cases where the artist used both surnames they are listed under the one they are best known by. So for instance Enrique Badia Romero signs his work simply Romero so it makes sense to list him under R. Antonio Bosch Penalva has signed his work both as both Bosch and Penalva over the years, but since his brother Jordi invariably signs his work Penalva it felt right to group them both together under P. Spanish artists love a Pseudonym, or are often know by primarily by their surname (Or in Edmonds case by his first name), and here they are listed under the names by which they are most widely known.

So sit back and prepare to immerse yourself in the world of Spanish comic creators. It is a journey that will take you from British romance comics to American Horror, from Spanish book covers to German pulps, from erotica to fantasy, from experimentation to ultra-realism. It is a collection that will thrill, challenge and amaze you and it is an artistic story that deserves to be celebrated.



CHAPTER 01

BEGINNINGS

IN HIS HOMOGENEOUS COMIC MEDIUM WAS REPRESENTATIVE, bursting into life like new shoots in spring. The pattern in Spain closely followed that of America, Britain, and Italy with the earliest visual narratives emerging in humor magazines around the turn of the 20th Century. Titles like *Ilustrado* and *Gente Menuda* in Madrid were among the first to showcase this new medium. These earliest strips would typically feature multiple pictures, with or without panel borders, with text running along the bottom of each picture, very much in the British comic tradition. Most of the important early humor titles were published in Barcelona, including several produced in the Catalan language by *Burgos* and *Comet*. *Pungit* (in 1904), *Almond* (*Almond* 1904) and *Vander* (1922) all of which mixed strips with text features and illustrations. The first all-comic title was the short lived tabloid *Dominguin* published in 1915, which was stylistically influenced by American Sunday comic strips. The most significant was the creator of *TBO* in 1917 by Arturo Saura and Editorial Bagan which became Spain's longest running comic, lasting an astonishing 66 years. In fact, the title became so synonymous with the comic medium that it lent its name to the art form and to this day comics in Spain are known as *Tibolos*.

Initially, *TBO* closely followed the British model, right down to strips about jolly tramps like the first British comic strip *Henry Willie* and *Tom Tom*. The artist most closely associated with the comic was Ricard Opisso who drew many of its covers and even designed the comic's logo. Stylistically, he mirrored the elongated, linear style of the British pioneer Tom Brown, but like Brown there was much more to his talents than just humorous strips. Opisso was Spanish for more accurately (Catalan) comic's first great master with several different styles and a fascinating life. He started work as an apprentice to the visionary Art Nouveau architect Antoni Gaudí at the age of 12 and later moved in the same circles as Pablo Picasso. As a humorist he appeared in all the most important early magazines including *Cu-cut*, *Pungit*, *Puchols*, *Chulo*, and the comics *Dominguin* and *Chico*. However, under the pseudonym *Rigo* in the teen and twenties he was also a prolific cover artist for numerous risqué periodicals such as *Don*, *AZTE*, *Albino*, *Sinua*, *Fibra* and *Papito*. Another altogether different speciality was his characteristically violent, implausibly detailed depictions of Barcelona street life for *TBO*. These wonderfully evocative tabloids were rendered in a confident linear style which hints at the deco styling of the '30s. During the Civil War Opisso was brought in by the Republican government as a poster artist and also exhibited his paintings in galleries. However, even after the Nationalist victory and the resultant reprisals he remained a much loved creator in TBO and elsewhere until his death at the age of 86 in 1966.

Another key figure in early comics was fellow Barcelona resident Juan Junceda, whose elegant artwork regularly appeared in *Dominguin*, *Papito*, *Vicini*, and *Pungit*. Junceda's work spanned the divide between Victorian decoration and Flapper era minimalism. His humor comic illustrations could be delineated with a single line and an instinctive use of patterns much like the artist William Heath Robinson. By contrast, his book illustrations could be a riot of crosshatched pen work evoking Mervyn Peake at his most feverishly intense. An early follower of Junceda was Xirinus (Jaime Jara, 1906 to 2002), whose long career astoundingly ranged from drawing for *Pungit* at 17, to dandy trawling horror strips for Skyward's American horror magazines in the 1970s, and girls comics in the '30s. As a member of the Union of Professional Artists in the '30s Xirinus campaigned for ownership of intellectual properties and royalties on reprints but after the war, because the pen name Xirinus was associated with the antifascist struggle, he had to use his real name for the rest of his career.

Throughout the '20s and '30s the demand for comic genre to include further humor titles such as *Pajarito* in 1925 (the first entry into the market for future comic giant *Burgos*), *Relaciones*, *Puchols*, *Charlot*, and in 1935, *Mickey* from Editorial Molino. The latterly colored *Mickey* title mixed Walt Disney strips, Spanish-drawn serials, and reprints of American strips such as *Terry* and the *Power* and *Jungle Jim* which provided



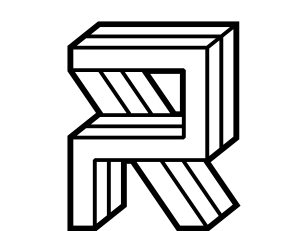
Almanaque TBO (Almanaque) (Burgos), 1920. Xirinus original artwork. Papito (1937, 1938). Xirinus original artwork.



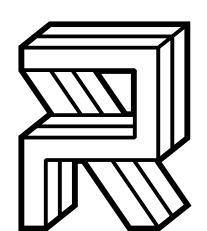
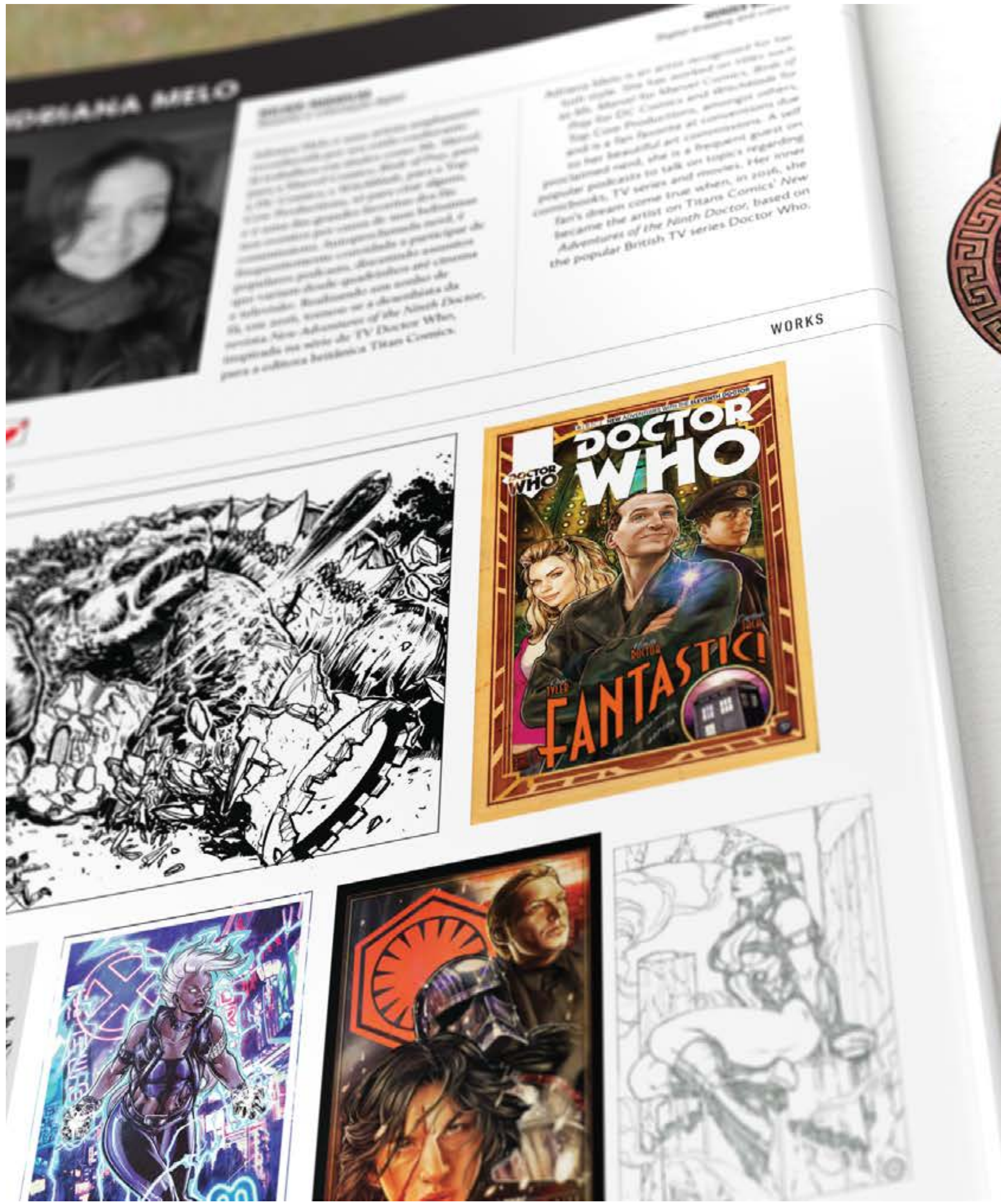
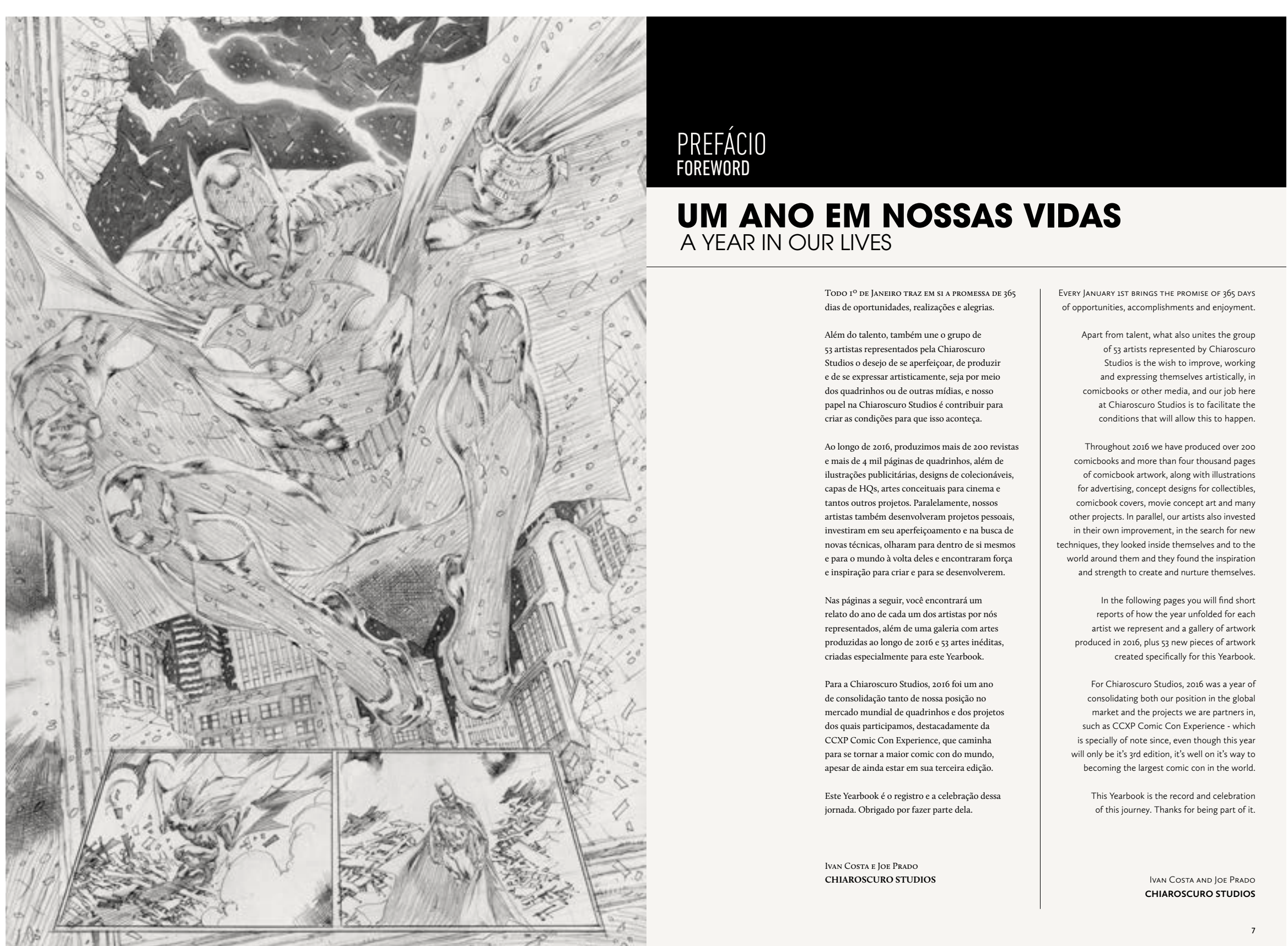
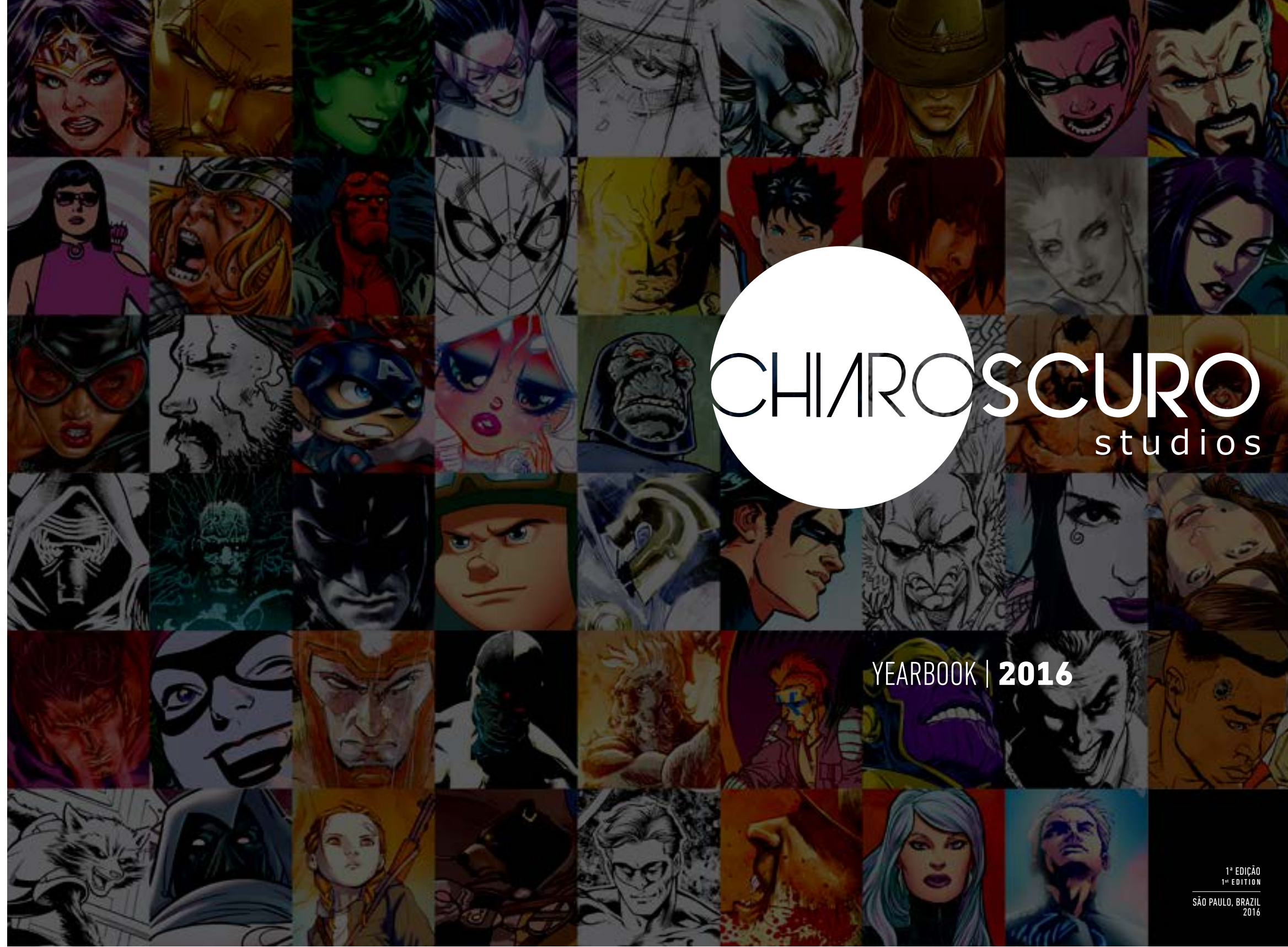
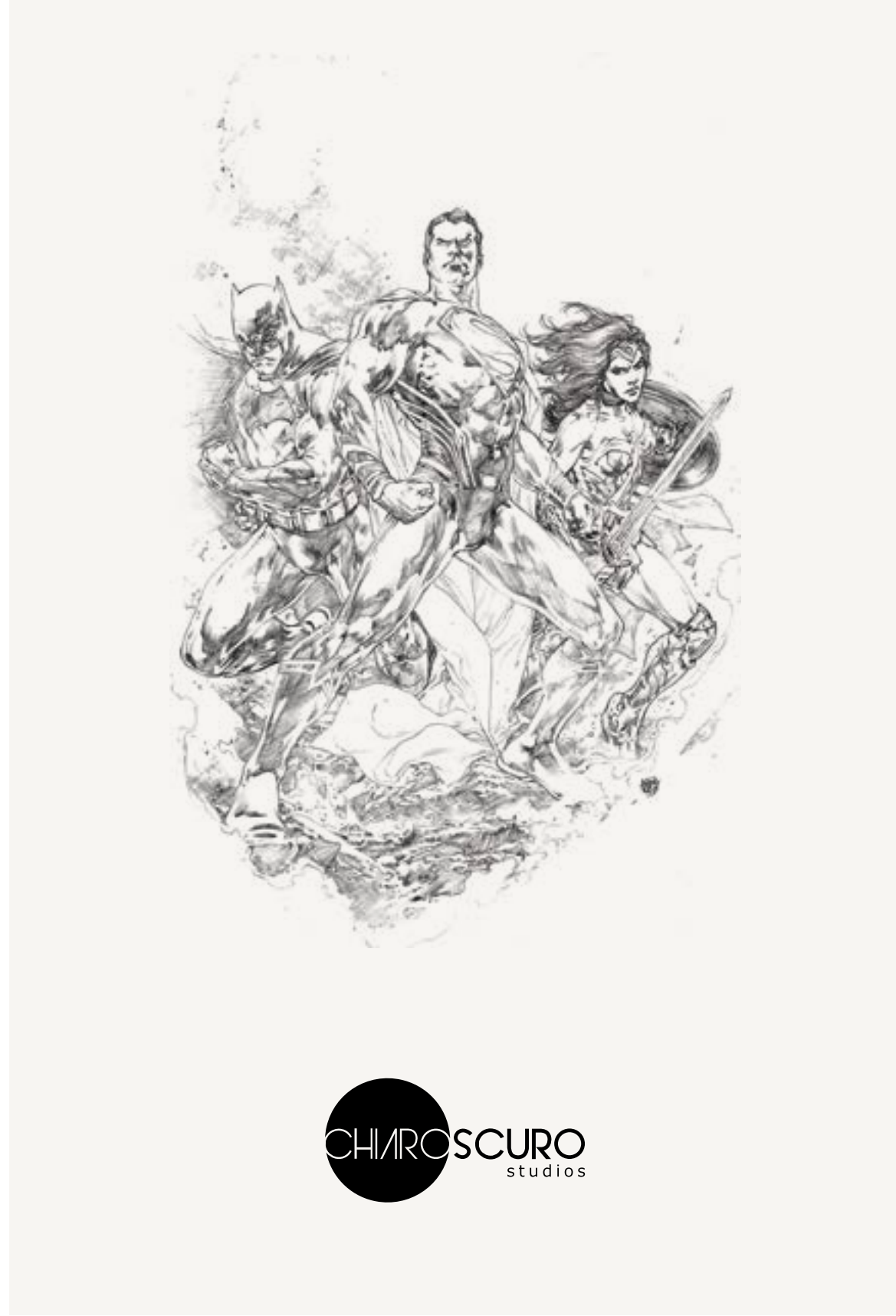
Creepy (Cristóbal), 1960. Image courtesy of Jose Maria Bal.



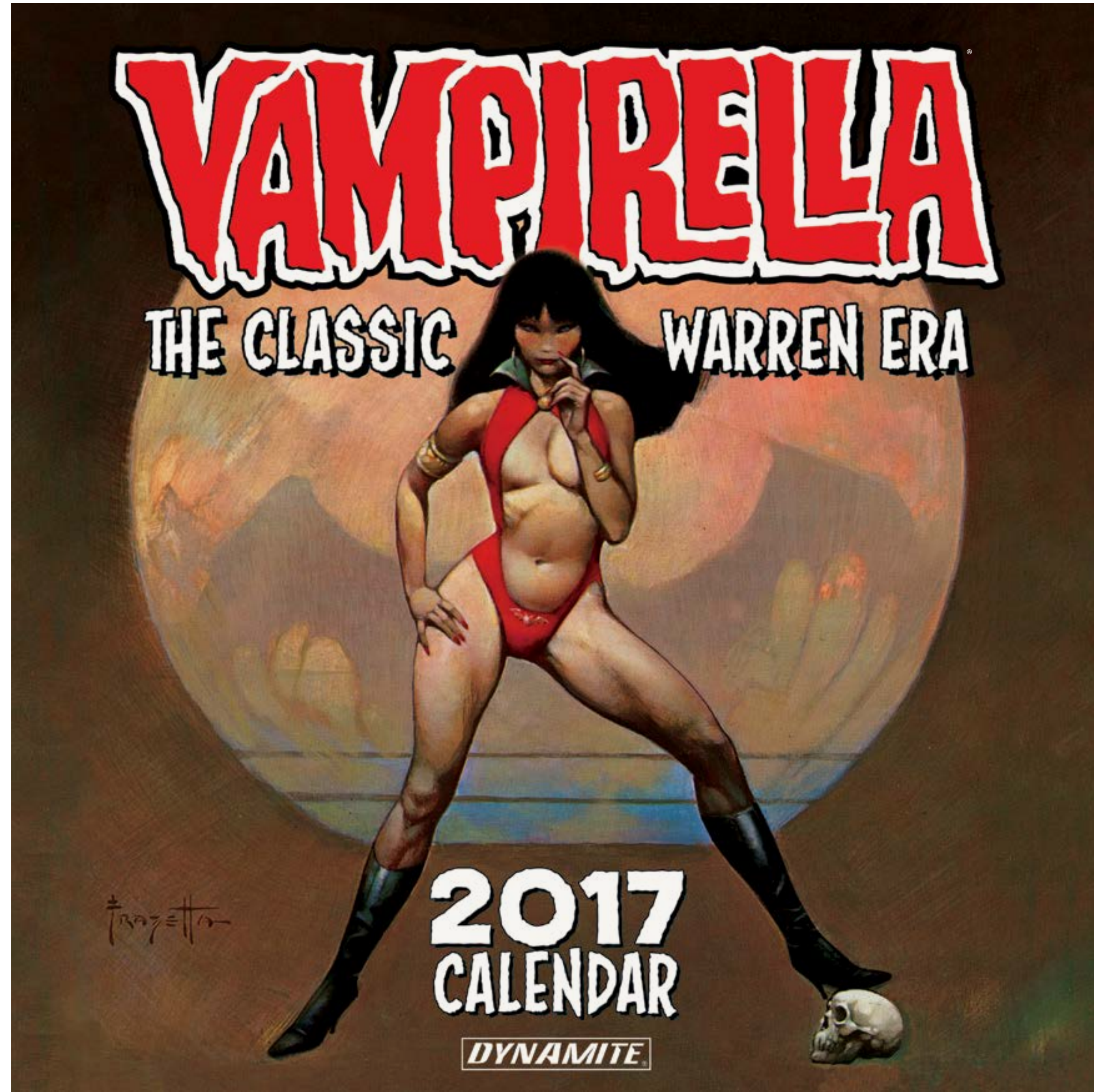
Bambola (García & Bal), 1961. Original artwork courtesy of Jose Maria Bal.



CHIAROSCURO STUDIOS' YEARBOOK book design (2016)



DYNAMITE 2017 CALENDARS print design (2016)



VAMPIRELLA

2017

JANUARY 2017							FEBRUARY 2017							MARCH 2017						
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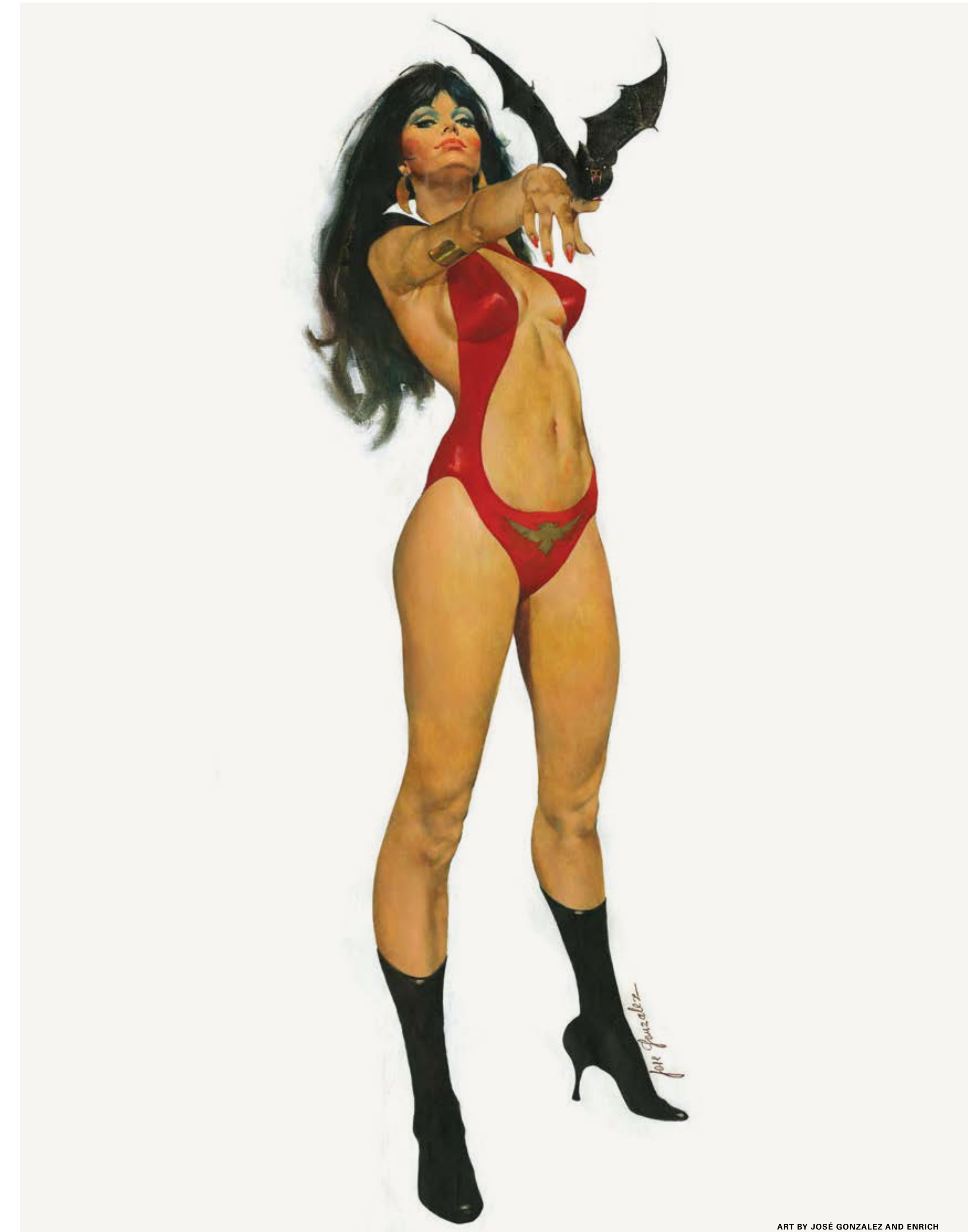
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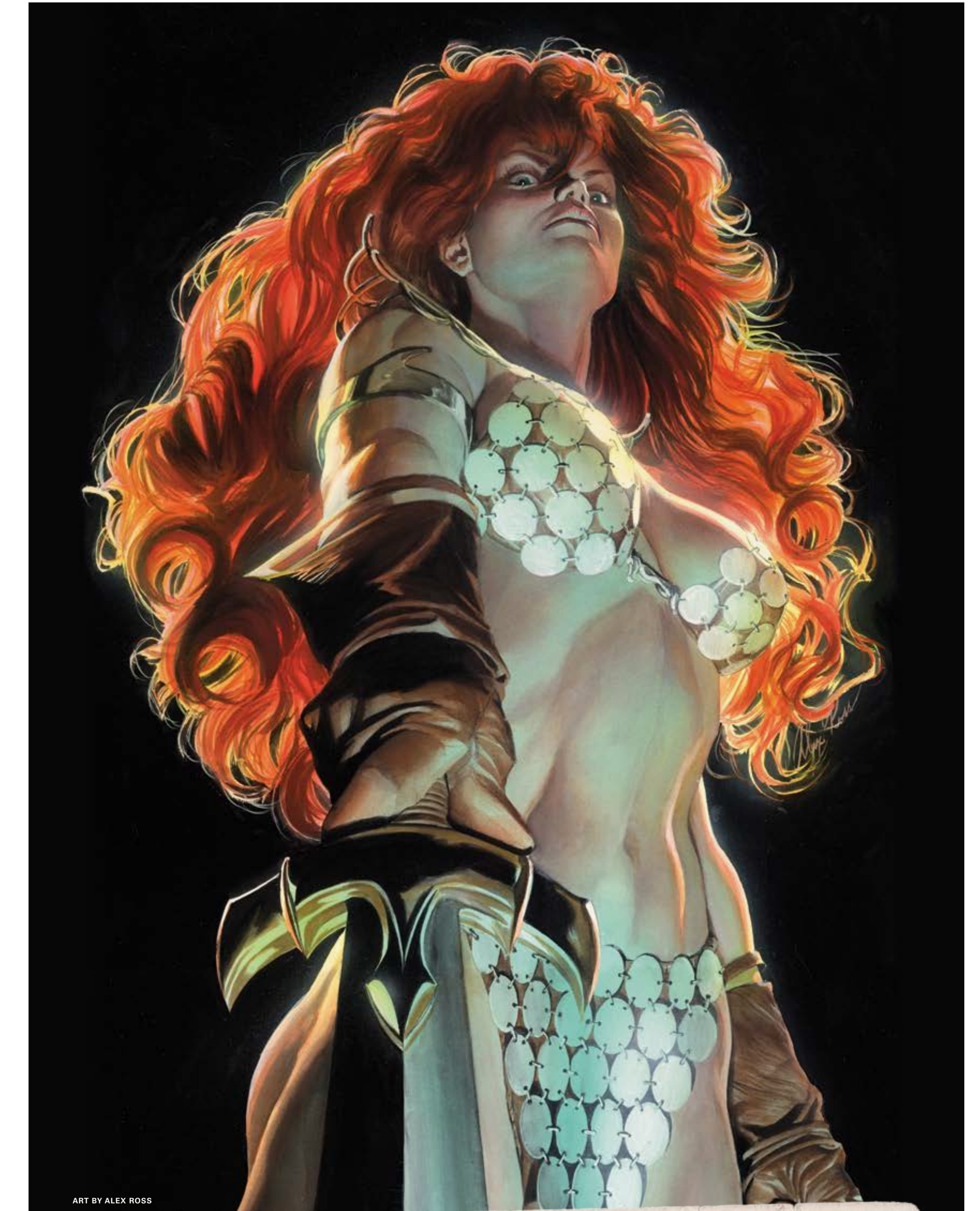
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ART BY JOSÉ GONZÁLEZ AND ENRICH

JANUARY 2017 **VAMPIRELLA**

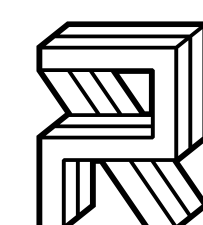
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ART BY ALEX ROSS

JANUARY 2017

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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15	16 ML KING DAY	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	NOTES			



THE AMAZING SPIDER-MAN: BEHIND THE SCENES AND BEYOND THE WEB book design (2014)



CHAPTER ONE
**ONCE BITTEN:
MEET PETER
PARKER**

Are you having trouble finding yourself?" the Oscorp receptionist asks Peter Parker when he arrives during intern orientation. She points at the badges and tells him to find his name, but she's inadvertently just posed the central question dogging Peter since he discovered his father's briefcase in the basement of the Queens home in which he lives with his Uncle Ben and Aunt May.

Peter Parker has come to Oscorp Tower in search of Dr. Curt Connors, who once worked with Richard Parker, Peter's father. Peter's parents had disappeared one rainy night when Peter was seven.

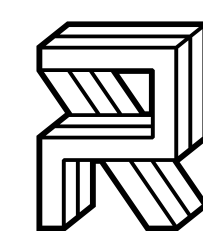
"Peter was a boy growing up with this enormous mystery hanging over him: 'Where did these people go? Who am I?'" Producer Matt Tolmach says.

His quest for answers does not get him closer to who or what his parents were fleeing the night they disappeared. But his life is changed when he digs deeper at Oscorp, finding his way into a high-security genetic-research lab containing experiments being conducted on live spiders.

"Basically, I didn't want the spider bite to be an arbitrary thing," Director Marc Webb explains. "I wanted it to be a representation of his desire to fill a void."

In a flash, Peter Parker's hunt for clues to his identity alters his biological makeup. He's still a smart, responsible, complex outsider who loves science. But now, with a single bite from a genetically altered spider, he has become science—his own test subject.

Having developed strength, reflexes, and agility proportionate to a spider's, Peter Parker now seeks answers to a different set of questions as he learns about his new abilities. He will face life-altering choices that will shape his destiny. His search for answers has led Peter Parker to become the Amazing Spider-Man!



THE AMAZING SPIDER-MAN: BEHIND THE SCENES AND BEYOND THE WEB book design (2014)

THE LIZARD

IAN JOYNER/LEGACY EFFECTS CONCEPT ART

v2 01 Based on Mashup of E and O with F's scale tweaks

v2 01 Based on Mashup of E and O with F's scale tweaks

Senior Visual Effects Supervisor Jerome Chen explains the aesthetic goal with the Lizard character. "There's a full CG creature who's the villain in the movie. And that villain then has to feel real, and be as sturdy and gritty as the rest of the picture." Legacy Effects created the physical assets needed to facilitate the illusion of a realistic Lizard. "We created a half-scale reference maquette and two upper busts at full size for lighting reference for Visual Effects," explains Lindsay MacGowan, Design and Prosthetics Supervisor at Legacy Effects. "One was a silicon version that gave all the translucency and spectral quality that they need, and also a lighter version made out of fiberglass more for action sequences, where they had to rush it through the frame just to get the reference they needed." "It's a shortcut for the three thousand people working in the dark later on," says Shane Mahan, Legacy Effects' Design and Prosthetics Supervisor. "They can watch the reference where the light bounces around or causes shadows to see how it really looks on the figure. They can replicate that instead of guessing and making it up. Maquettes are a valuable tool for in-the-moment reference of what's being shot, so that there's a sense of cohesiveness and believability to make it work later in post." "A lot of the concern we had was over scale," MacGowan continues. "So we ended up making little heads of the Lizard, just a couple of inches tall. We moved up to a bust at about six or eight inches tall to do paint tests. From there we went to full-size busts with different paint treatments before Mark and Avi chose what they wanted." Connors' transformation into the Lizard doesn't happen on-screen. "It's more character-driven, in the sense that you see only the hand and the arm transform a lot," Chen says. "Because he's constantly mutating and shrinking and growing, we realized there was no reason to do a practical arm, because we can't make something go from human size to superhuman size in camera. You have to do it in animation," Mahan adds.

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"To me, the web-shooters were a way to dramatize his intellect, and his ability to build things, and his scientific notions," Marc Webb says. "It's what Stan Lee had done." Andy Siegel explains the development of the film's web-shooters: "In 1962, you could believe a teenager could go down to the basement and build a web-shooter. But in 2012, it's not really practical to believe that." The production team solved this problem by playing to Peter Parker's strengths. "We set up, right from the beginning, that he's a science geek," Barrett says. "He's good on a computer, and his father's a scientist, and his Uncle Ben's a tinkerer. So we set up that Peter lives within this environment. And so it's kind of natural for him, and the leap is not so great." "I concentrated a lot on the web-shooters because it's personally interesting to me—I am a comic-book fan—and because it was important that people believe Peter could really build the shooters out of watch parts," Siegel says. "I scoured the Internet for a month and a half for parts that could go into Uncle Ben's tool bench downstairs. Everything on the web-shooters comes from real items. The casing comes from a fossil watch. He takes it apart in the beginning of that sequence. The top part is based on a red plastic screen from an old LED watch. We put it all together so it makes sense, and I worked with Marc and a graphic artist to illustrate the beats for the sequence. I even made a videotape of myself assembling the web-shooters." Even the webs themselves got an upgrade in *The Amazing Spider-Man*, according to Senior Visual Effects Supervisor Jerome Chen. "If you watch it, when the webs fire, you'll see a little LED go off, and there's a slight mist that comes out of the web-shooter. Maybe it's particulates or a little bit of residue coming off the web pellet. It gives you this extra physicality of the effect, and it's featured a lot in the sequence where Spidey traps a car thief while he's trying to pursue Uncle Ben's killer. It's little details, but really helps add to Marc's sense of reality for what Spider-Man was." Peter's web fluid itself is contained in pellets produced at Osborn. Mechanical web-shooters mean Spidey could run out of ammo or experience technical failure at any time. "From an action standpoint, it's a wonderful thing to be able to imply a delivery system using a nozzle, which was similar to an actual spinneret of a spider," Conceptual Designer Ed Natavidad says. "Parts of a bicycle derailer were used for the palm trigger and were later replaced by a button, which existed beneath the surface of the glove." "IF WEBBING IS MANUFACTURED, HOSES MIGHT SUGGEST MIXTURE IS SECURED ELSEWHERE IN SUIT." "FINGERS REMAIN EXPOSED FOR ADHESION TO CLIMBING SURFACES. HARDWARE IS SLOWLY INTEGRATED INTO FINAL COSTUME." "VARIATIONS OF EARLY WEB SHOOTER USING PARTS FROM OLD WATCHES, BICYCLE SHIFTERS, LEATHER BRACELETS, AND RUBBER HOSE WHICH REGULATE WEB DISCHARGES AT BASE OF PALM."

ED NATIVIDAD CONCEPT ART

ED NATIVIDAD 06/02/2010 WEB SHOOTER STUDIES V02

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ED NATIVIDAD CONCEPT ART

RELOAD MOTION

ED NATIVIDAD 06/02/2010 RELOADING SYSTEM

"I implied a delivery system using a nozzle, which was similar to an actual spinneret of a spider," Conceptual Designer Ed Natavidad says. "Parts of a bicycle derailer were used for the palm trigger and were later replaced by a button, which existed beneath the surface of the glove."

CHAPTER ONE — ONCE BITTEN: MEET PETER PARKER 41

THE COSTUME

E.J. KRISOR CONCEPT ART

Barrett: "The suit is made of a woven synthetic fabric, and we printed it with a metallic, plasticized ink. We did quite a few layers of printing because we wanted to create a 3-D effect so even when you saw it in 3-D, it still had even more depth. I also wanted to have that feeling of when you look at an insect under a microscope, there are cells upon cells upon cells. And it's a little bit otherworldly—you don't really want to touch it."

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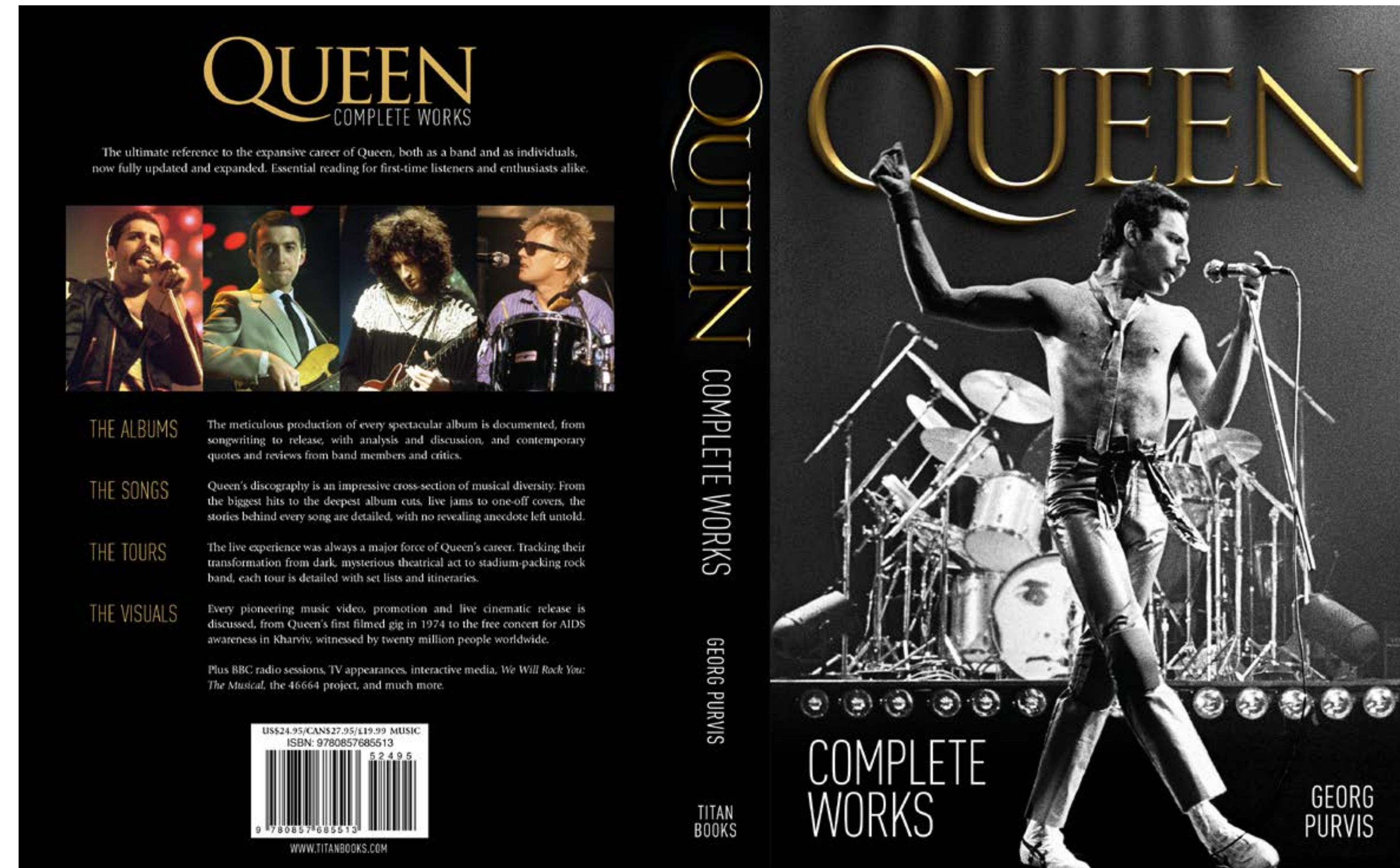
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CHAPTER FIVE — WITH GREAT POWER... 199

MISC BOOK DESIGN

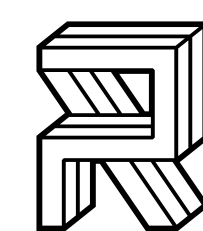


OEUVRE: DREW STRUZAN (TITAN BOOKS, 2011)

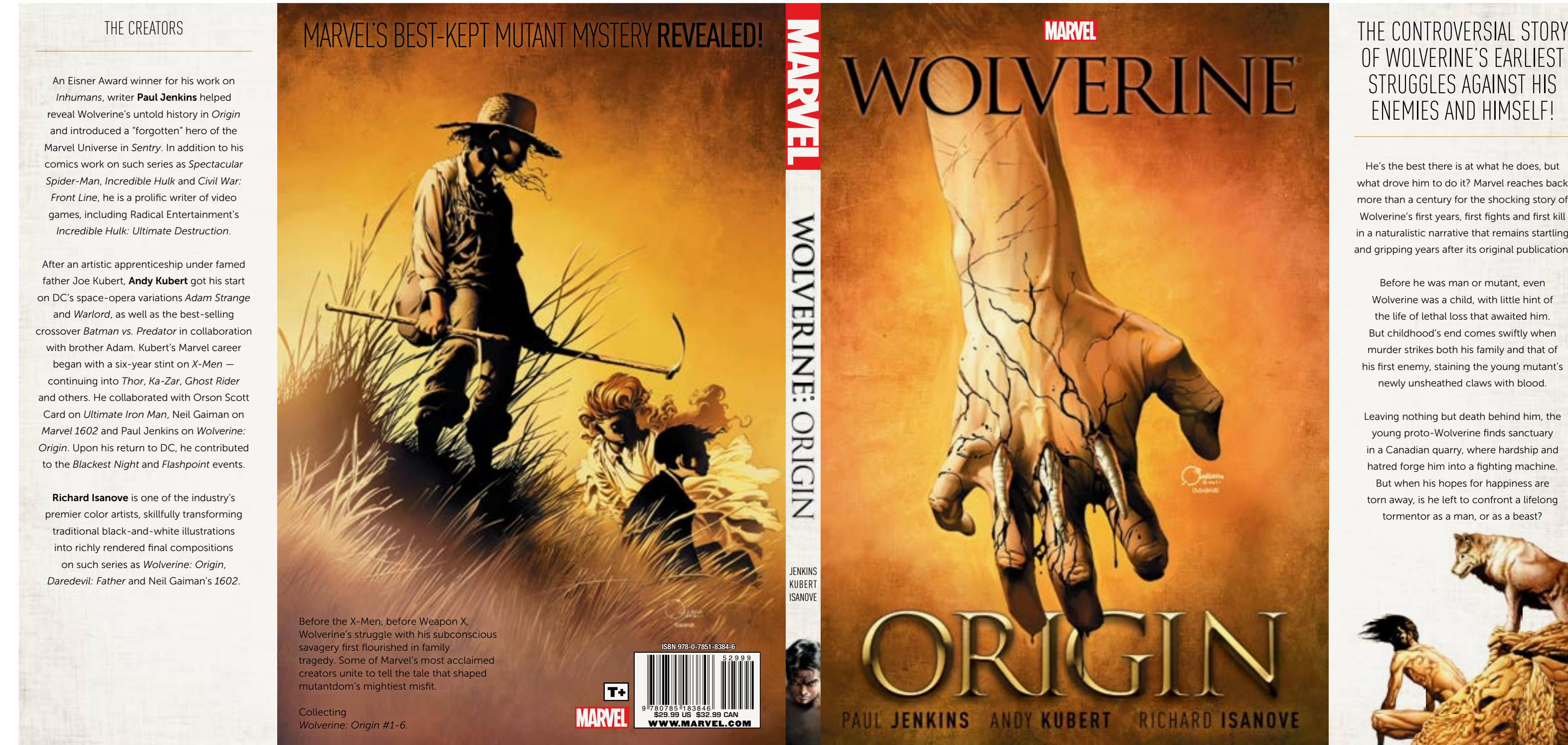


QUEEN: COMPLETE WORKS (TITAN BOOKS, 2011)

RODOLFO M. GRAPHIC DESIGNER



R M - D . C O



WOLVERINE: ORIGIN DUST JACKET (MARVEL COMICS, 2013)



HARD COVER

HALF TITLE



TITLE AND CREDITS PAGES



SECRET AVENGERS TPB COVER (MARVEL COMICS, 2015)



TITLE AND CREDITS PAGES



HALF TITLE



SAVE THE EMPIRE PART ONE

This is just a small sample of my work.
Get in touch if you'd like to find out more!

R M - D . C O

