

# ADAM DEL RE

Graphic Design • Illustration • Creative Development

Adam is a Senior Designer for Marvel Entertainment, working in the Special Projects department. There, he designs a wide variety of specialty projects and books, works as the acting Art Director for all *Art of Marvel Studios* books, and supervises the production of all in-house logo creation.

A graduate of the SCAD Sequential Art MFA program, Adam also works as a comic illustrator and visual development artist. His art can be seen in BOOM! Studios' *Bravest Warriors: Tales from the Holo John* and *The Regular Show* comics, and the Kickstarter funded *Horizon* and *Playlist* comic anthologies.



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Salutations and Acknowledgments from

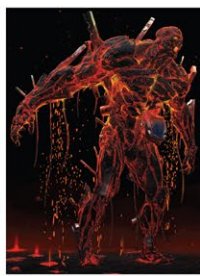
# SPIDER-MAN

## Far From Home



"The idea that I picked that I feel like works, even though it's subtle, is essentially that he uses his own webfluid to actually make the fabric," Meinhardt says. "So the upgraded suit is actually made from his webs. The pattern on the black parts of the suit is actually meant to look like webs because it's literally meant to be his webs in there. And the white spider is supposed to be a nod to that as well."

### MOLTEN MAN



The next element-based creature to be revealed is made from fire and molten lava. "We ended up going more amorphous because as he would walk, he'd go over metal objects, he would absorb them and become bigger and bigger and bigger—adding to him," Concept Artist Jerad Morantz says. "So that's why in the later versions you see cars and steel beams stuck in him. And as he would move forward, that would just kind of seep in and contribute to his mass—so he would get really big."

"I did a lot of sketches in the beginning. I did a lot of experimentation with the material. I was trying to find a way to create something that implied movement even though it was still as a stagnant sculpt. So you can see a lot of swirling and buckling-up patterns as if areas of the body are cool and warm and very much like magma in areas—dark and light areas. You can see different types of material studies—like steel going from cool to actually having the heat underneath it, so the surface of it is cooler than what's going on. But we ended up resting with a consistent, liquid-y, molten character."





# SPIDER-MAN

PETER PARKER

Arguably no superhero design is more iconic than that of Spider-Man. Children have dressed like daytime web patterns, and things in the margins of notebooks for decades. But what happens when you ask some of the world's most talented artists to honor the past while simultaneously reimaging everyone's favorite web-slinger for new generations?

“The Spider-Man costume is probably, with no exaggeration, one of the best graphic-designed elements in the history of graphic design. It is an unbelievably well-done image. I see kids come in, and babies who can't speak who come into our office and gravitate over to the Spider-Man drawing, the Spider-Man toy, the Spider-Man character. These kids focus in. So when you sit down to make a Spider-Man movie, you don't go, 'How are we going to change the most perfect piece of graphic design in the history of the medium?' You sit and go, 'How can we pull that to the surface in a different way, in a more unique way—while in certain ways staying more true to the conceit of the image than ever before, while at the same time taking it places that you haven't seen in the other films.’”

— Producer and Marvel Studios President Kevin Feige



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MENNERDING

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In contrast to Spider's makeshift suit, the Stark-made Spider-Man costume is a high-tech wonder. Having a costume created by Tony Stark helps explain the degree of technological ingenuity, but also other sophisticated design elements that we speculated he has sprung from a 15-year-old's mind.

“A lot of the stuff up front is, 'How do we make this different from the previous versions?' If Tony Stark designed this suit, let's bring in some of the design detailing that Tony would have put into it, like what he had already put into Captain America's costume, and then let the spider be a little bit more 'technologically driven.’”  
— Ryan Meinerding

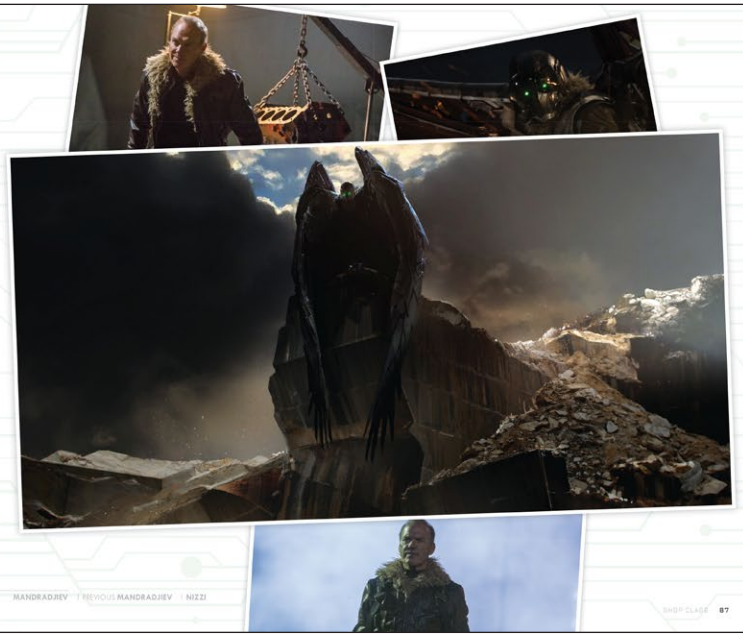
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WEB DESIGN 35

# VULTURE

ADRIAN TOOMES

“The idea that you would just build a suit to look like a vulture is very showboaty, and somewhat old-fashioned. I think there's an element to that we can touch on, but for me it's more of why you would need a wing suit in the first place. And if you can come up with a good reason for him to need a wing suit, then it's just working backwards from there. Why is this rap? Why would you have this? Why do you need to fly up to a certain height? If you fly up to a certain height, would you need a helmet? Do you need something for when there's no oxygen when you get to high altitude levels? Do you have to stay warm? Is this military technology? Or is it this a hacked sort of thing that the Tinkerer has built? How many personal embellishments would you put on this if it was basically custom made for you? So I think within that world, you get to have a lot of fun with why it looks the way it looks.”  
— Jon Watts



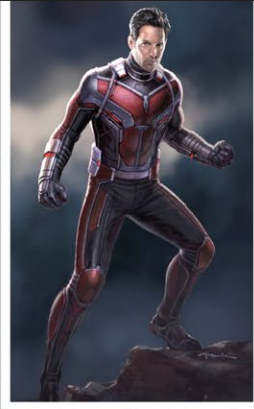
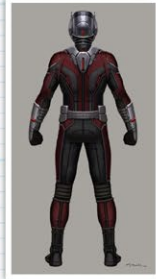
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# SCOTT LANG

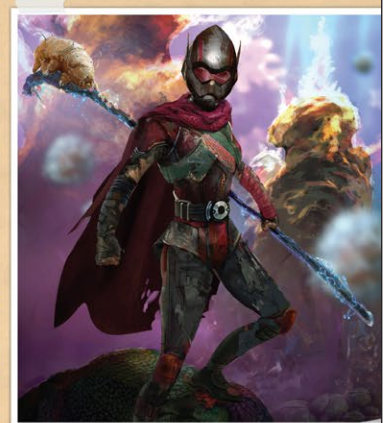
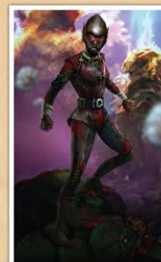
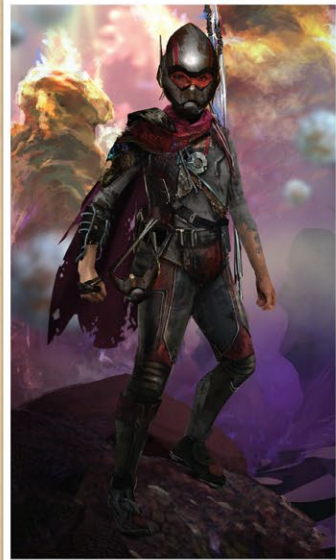
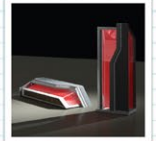
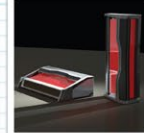


## HANK PYM LOG ENTRY:

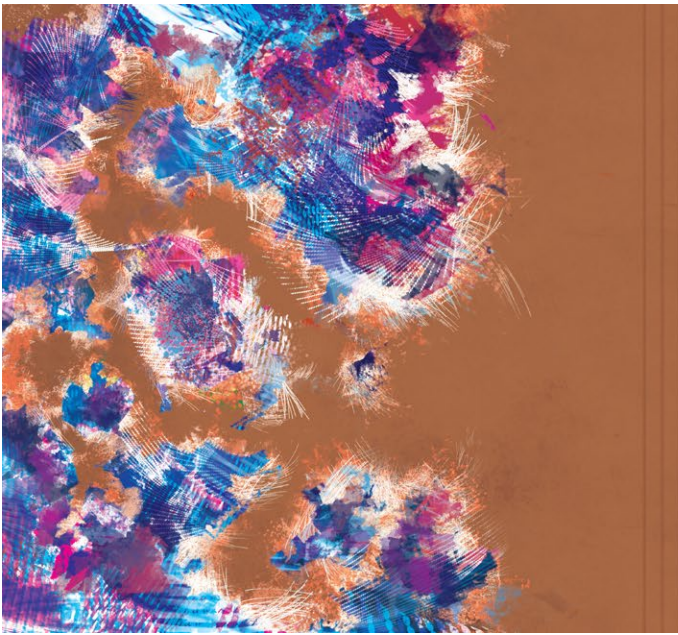
The Ant-Man suit is lost. Actually, that isn't quite true. Scott said he let the government take it. Simply unreal. And this after telling him over and over again about how I spent most of my life trying to keep my tech out of the hands of people like S.H.I.E.L.D. and Howard Stark. I guess he wasn't listening. Not surprising. His little stint in Leipzig with Captain America got the rpg most prized possession. Regardless, there's nothing to be done about it now. Only thing I can do is the minimum to make another Ant-Man suit. I'll change up the design a bit, though, and make some minor modifications. There's always room for a few adjustments, but there's no time to make all the changes I'd like. My time is better spent on more important matters at the moment. — H.P.



"I think one of the cool things about the MCU is that the hero suits are always changing and developing, and they're always pushing the tech forward." Director Peyton Reed says. "But definitely there have been some changes to the Ant-Man suit since Ant-Man and even the Civil War." Changing the saddle was Visual Development Supervisor Andy Park, who also worked on the suits for Ant-Man and Captain America: Civil War. "For the current Ant-Man and the Wasp look, Hank has created a new, updated costume for us," Park says. "We're on the suit with Hope due to Scott's alliance with the Avengers in Captain America: Civil War. In a lot of ways, I pulled back from the more extreme aspects of his Civil War look. I decided to create a look that was specifically a blending of the two costumes. There's a charm to the first Ant-Man look due to it being retro, and there's a nice clean modernity to his Civil War look. Taking the best from both worlds all while knowing that it's still a modern suit, I created Ant-Man 2.0. I think that's a great title—get what I did? I disrupted the big muscle and end piece from Civil War and brought back a lot of the exterior and feel of the first suit. But I made sure to maintain an updated modern sensibility."



"What I need to do with Janet was to take ideas of what her outfit was from her past, from the first movie, and see what would happen—that she would look like a couple of years later." Senior Concept Illustrator Andrew Farnsworth says. "How would she adapt to her new environment? We played a lot with different ways to protect her equipment, which would be used differently. How some parts would be more comfy. Some parts, like her wings, wouldn't be used the same way they would be when she was the Wasp—but maybe it would be a weapon, some kind of spear, or part of some sort. I tried to make her feel like she's part of the wilderness, but still have her feel like she's the Wasp—not have her completely come from what the audience knows her to be."



THE ART OF  
ANT-MAN AND THE WASP

Spec: TTA421902  
 Form: H11711  
 Date: 11/17/18  
 Product: Ant-Man and the Wasp  
 Project: DWING  
 TTA441903





# HELA

## GODDESS OF DEATH

After slaying Surtur, Thor returns to Asgard for the first time since the war in Jotun. The God of Thunder has been living in the jungle of Oka, but his brother's return is his long-awaited chance to change his fate. Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate. Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate.

"One of the first things that Thor notices when he sees Helia is that she doesn't look like the goddess he's met in the past. She's more like a warrior. Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate."

Struggling with his new role as the God of Thunder, Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate.



# ESCAPE FROM SAKAAR

Being in a new place, Helia has been forced to find a way to survive. Her journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate.

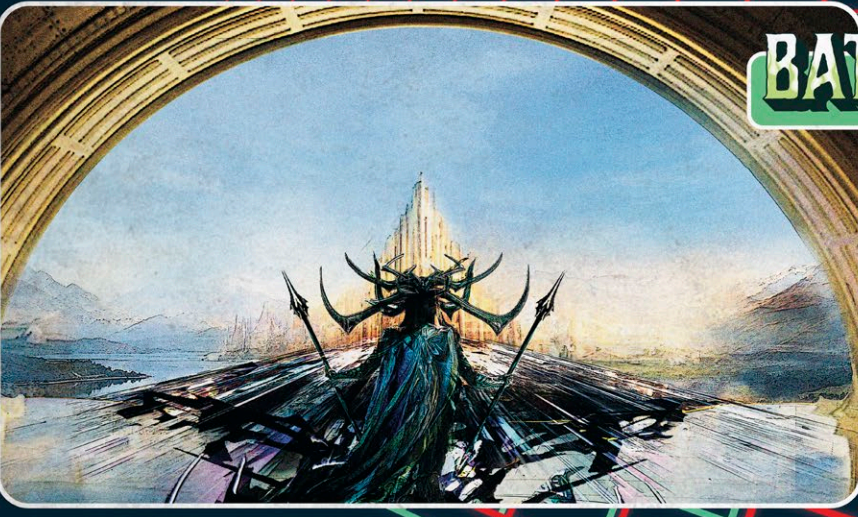
"The Hulk has a plan. He's going to use his strength to break through the walls of the prison. Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate."

Even when he does, things aren't completely over for him. "Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate."

"And even though he says the Hulk is a broken being within him, Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate."



# BATTLE FOR ASGARD



Asgard has changed since Helia's arrival. The Goddess of Death has killed all Asgardian citizens who opposed her. As Helia slowly grows stronger, Helia's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate.

When Thor finally arrives back home, he starts with his a cloud of doubt. Is he strong enough to destroy Helia? He's not even sure. Can he do what it takes to save his people? "On Sakaar, Thor is pushed to his absolute limit." Helia's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate.

Helia is completely exhausted and at the end of his rope. He knows that he doesn't have the strength to defeat Helia. But in the end, Thor's journey discovers that his brother has been deceiving on the king, leading to his death, and his brother's journey to Asgard. Thor's return to Midgard with his sword is his chance to change his fate.







# THANOS

Since the beginning of the universe, many beings have sought out the Infinity Stones for their own reasons, but Thanos desires them for a singular purpose: eradicating half of the population of the universe to prevent the cosmos from destroying itself. The Mad Titan previously tried to amass the stones by manipulating other individuals to collect them on his behalf, but those attempts proved unsuccessful. Now, Thanos has decided to take matters into his own hands.

**"TRYING TO MAKE HIM THE BEST VILLAIN THAT HAS EXISTED... WAS A HUGE TREAT."**

"Figuring out Thanos—trying to make him the best villain that has existed in this universe so far and really pay off the ten years of storytelling that come before it—was a huge treat." Marvel Studios Head of Visual Development Ryan Meinerding says. "I feel really proud of the work that was done to bring him to life. Josh Rouse's performance shining through those eyes is something that is incredibly haunting, and the fact that he is the star of the show in this one and actually wins is a crazy, crazy thing."

"The plan of getting all the Infinity Stones is putting him in a position of being so powerful that he is sort of calmer, more single-minded, and more reasonable. He is not necessarily worried about killing the heroes. As long as he ends up with the stones, he can accomplish what he wants to. That was sort of the place where we were starting. We were trying to find looks that were more casual, because he wouldn't really need his armor after he had gained more than one Infinity Stone."

"We were trying to find casual looks that would be reminiscent of his classic costume—something that had a slightly regal vibe to it, but wasn't a full-on set of armor. The one that the Russoes and Kevin [Figueiredo] landed on was a textured blue shirt with the gold collar."



# CAPTAIN AMERICA



Steve Rogers is a fugitive. Due to his actions during Captain America: Civil War, he is no longer an Avenger—although that doesn't stop him from helping those in need where he can through unsanctioned, covert operations. "The last few lines I've gotten to work on Cap—I'm not going to say that the design process was easy, but it was generally kind of straightforward in that the storytelling he was going through in the movies really needed a very specific visual, and I was able to work out that visual without having to do a lot of versions," Marvel Studios Head of Visual Development Ryan Meinerding says. "Coming out of Civil War, where Cap is at was always going to be a little bit blurrier, because it's not exactly clear where he's at emotionally, and it's not exactly clear how that would be translated into a costume."

# AMERICA



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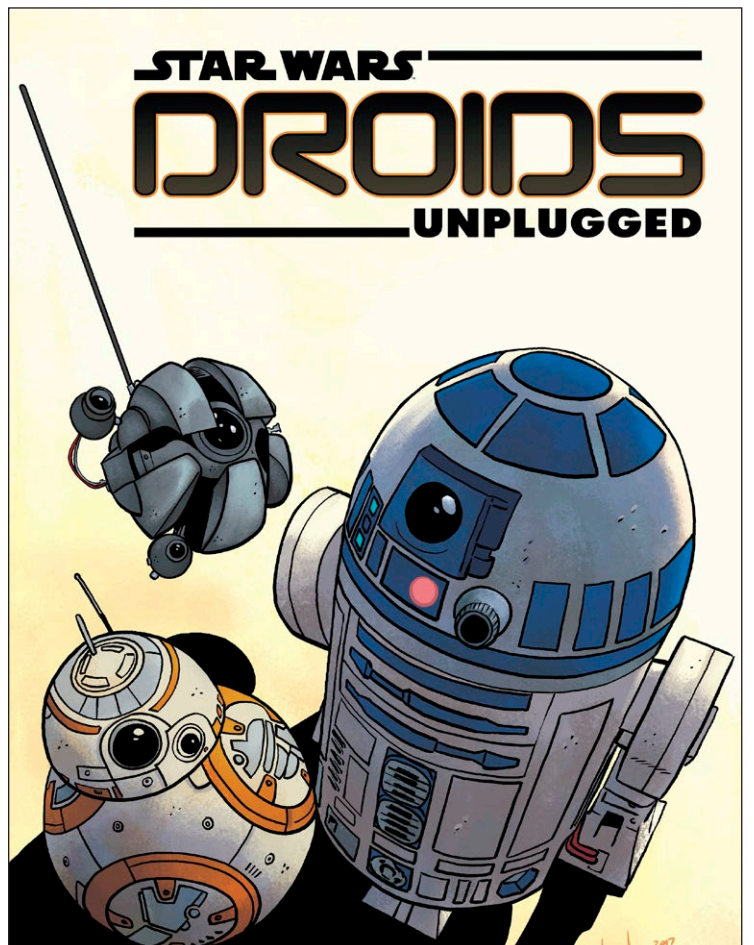
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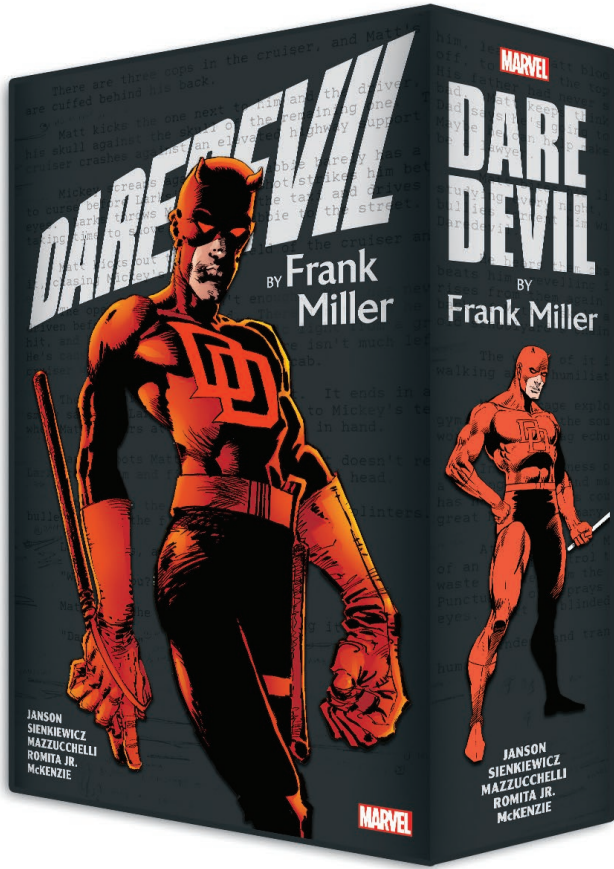
335 ACKNOWLEDGMENTS





Logo creation and designs for Marvel Comics titles. Content © Marvel Entertainment, 2019.



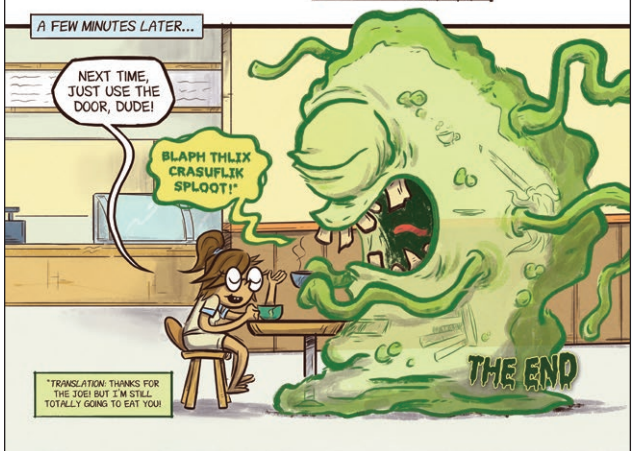


Design and layout for Daredevil by Frank Miller boxset. Content © Marvel Entertainment, 2019.



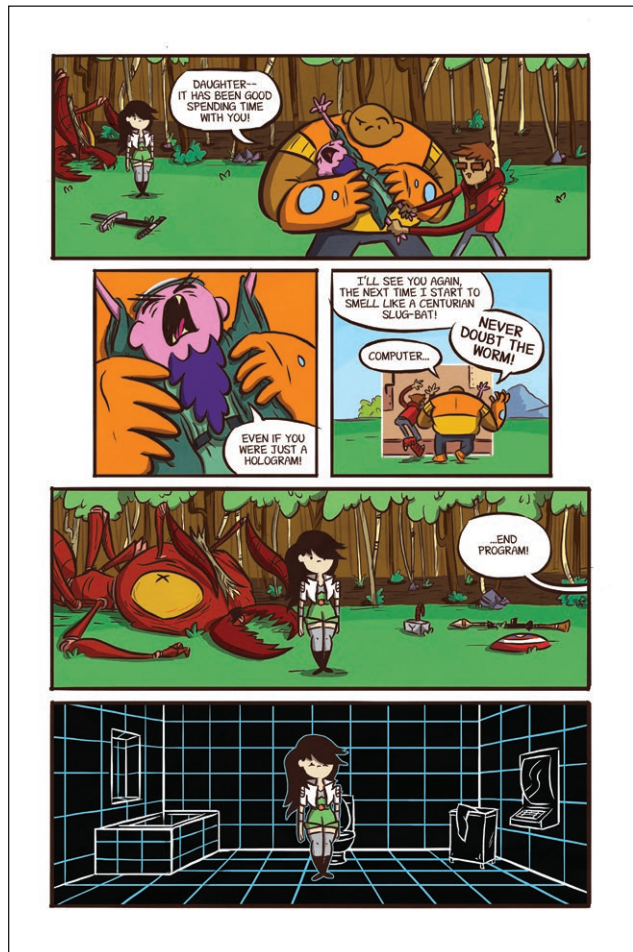
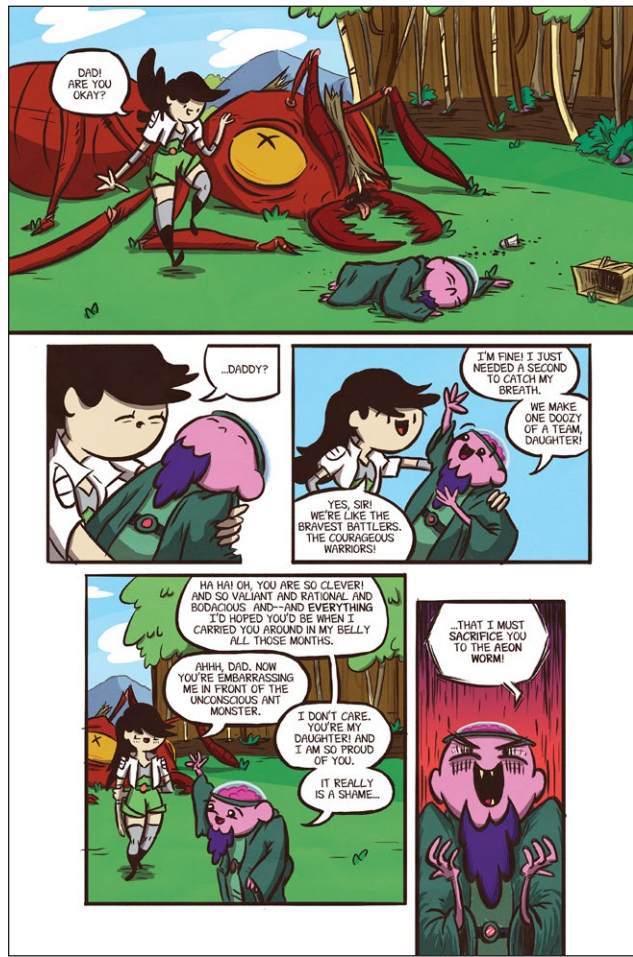
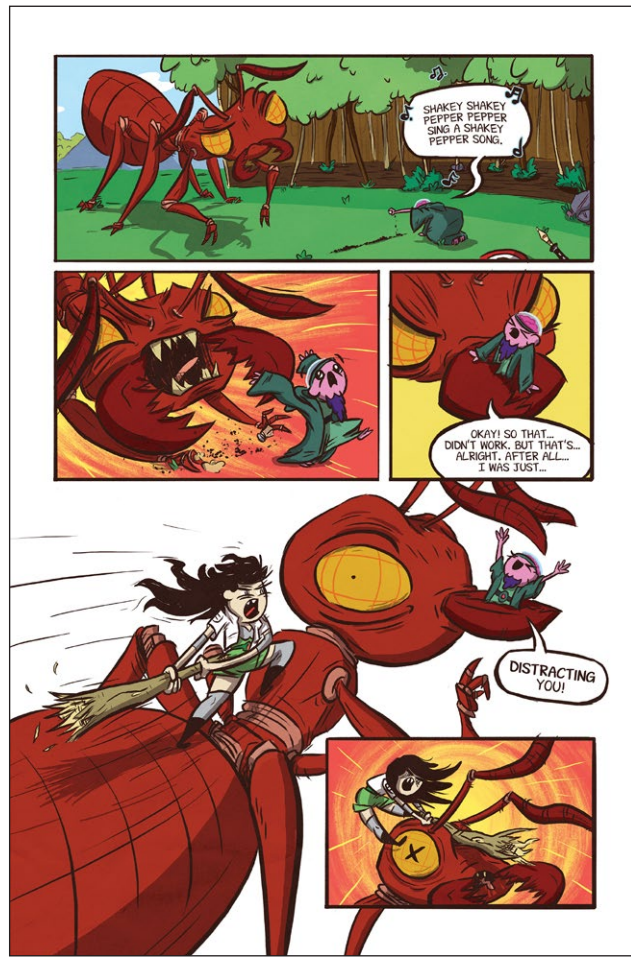






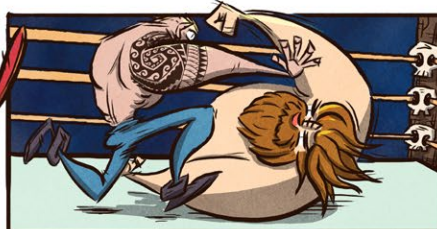
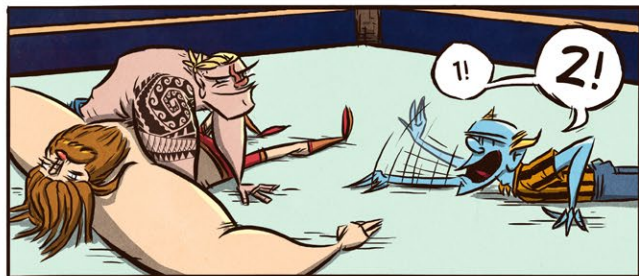
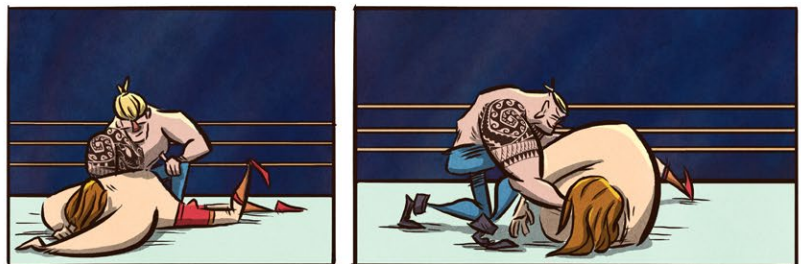
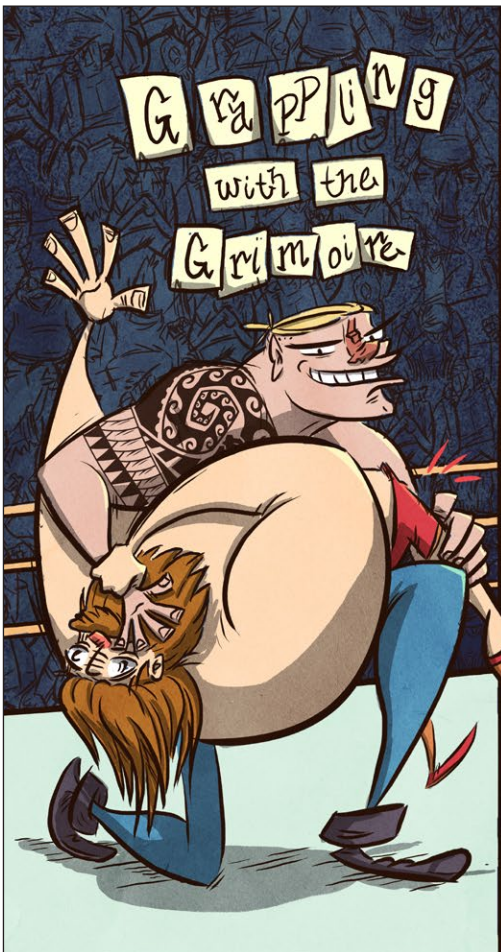
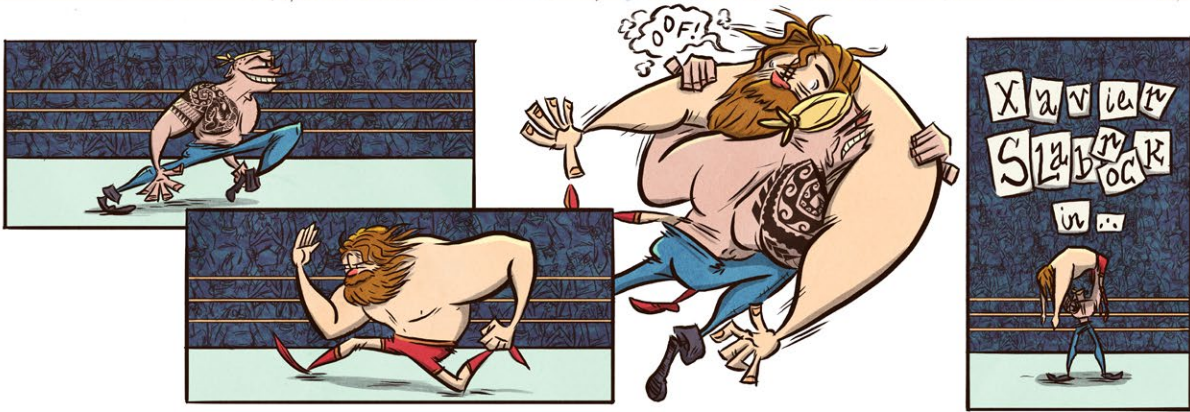
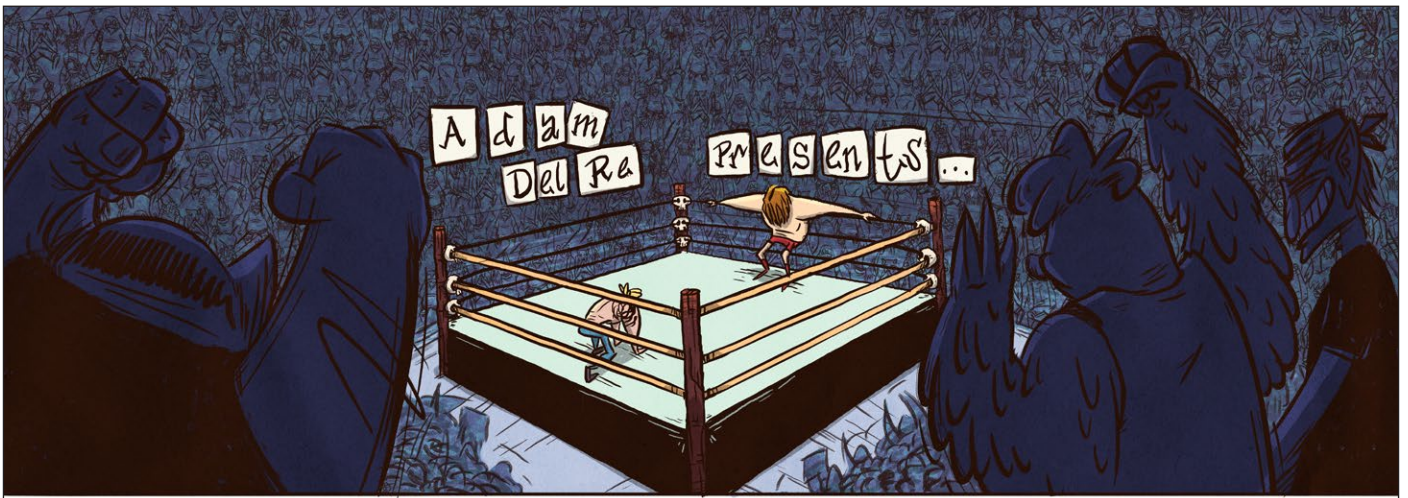
Art for Regular Show: Cuppa for the Creature, 2016, written by Eddie Wright.





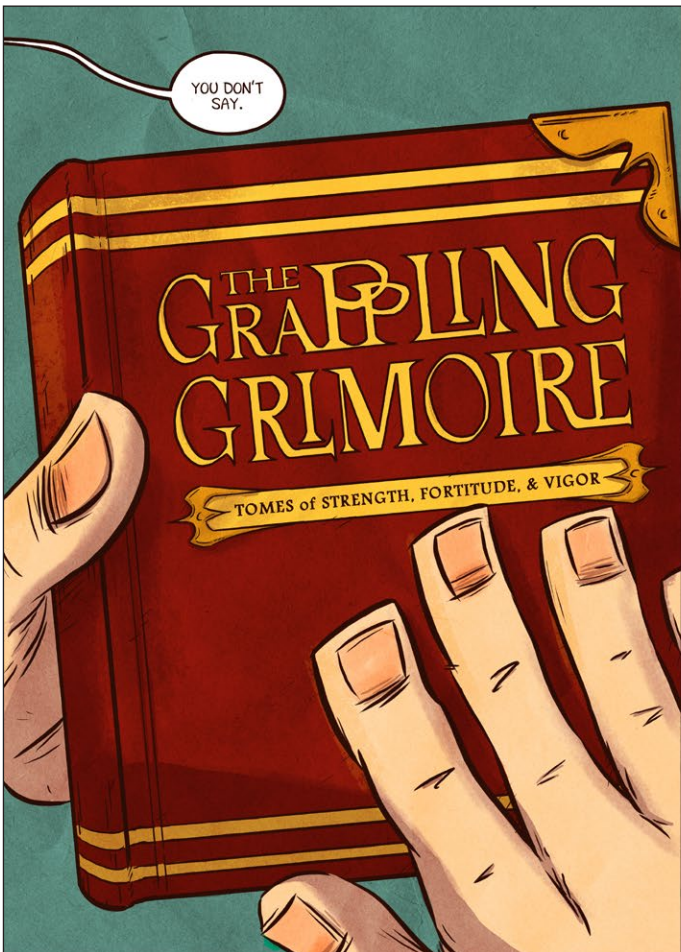
Art for Bravet Warriors: Tales from the Holo John — Father/Daughter Fun Day, 2015, written by Paul Allor.





Writing and art for Slabrock: Grappling with the Grimoire, 2015.

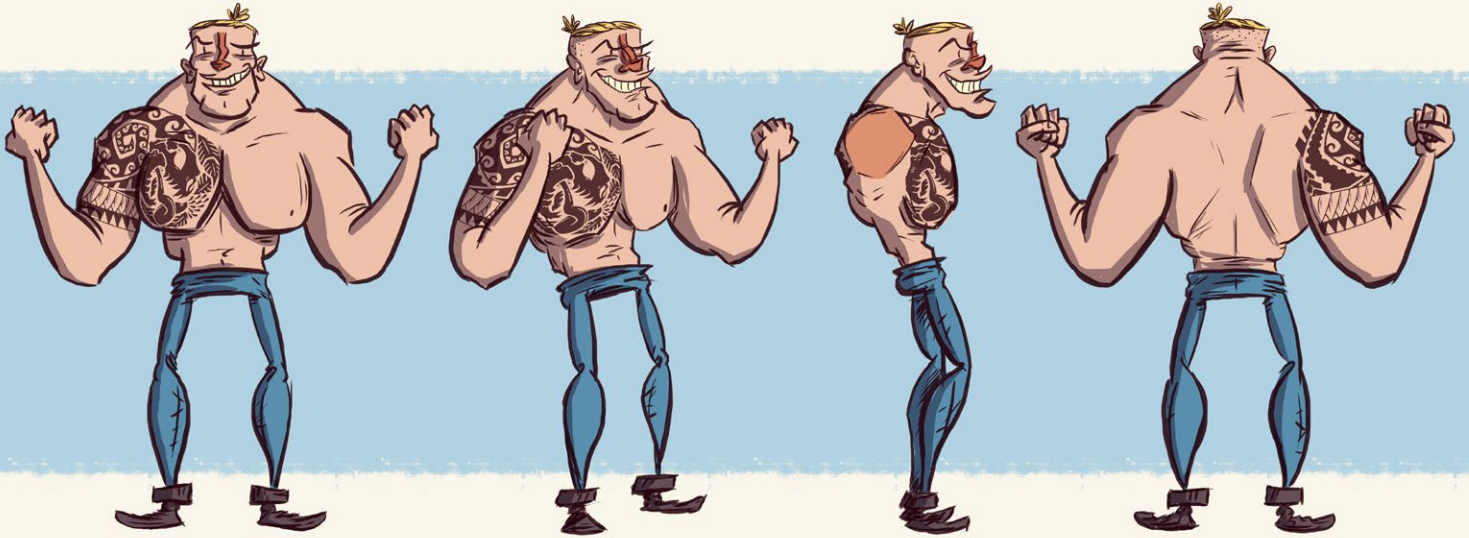




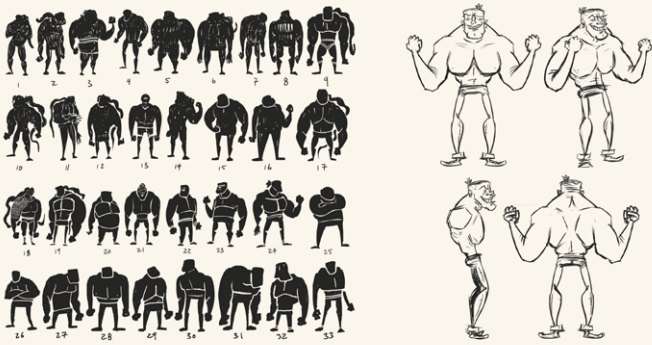




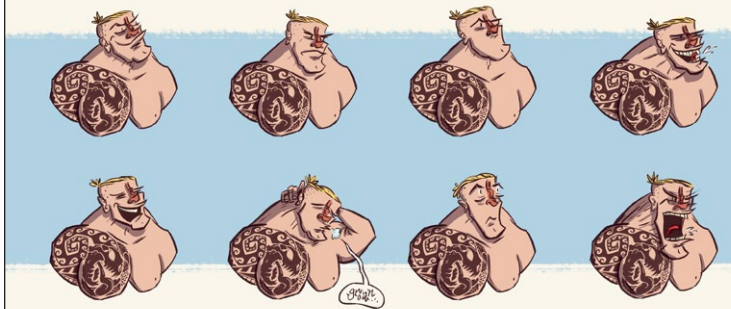
# HUNTER HAKSAW



## HUNTER HAKSAW



## HUNTER HAKSAW EXPRESSIONS



## HUNTER HAKSAW SIGNATURE MOVES



## HUNTER'S HAMMER

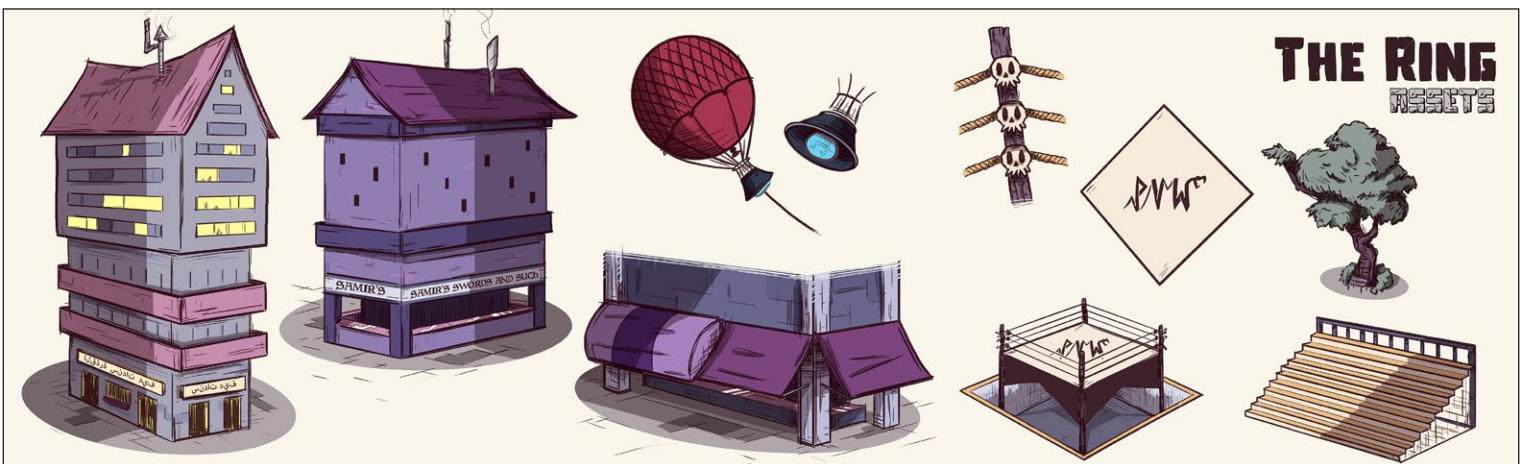


Concept art and layout for *Slabrock* comic, 2014.

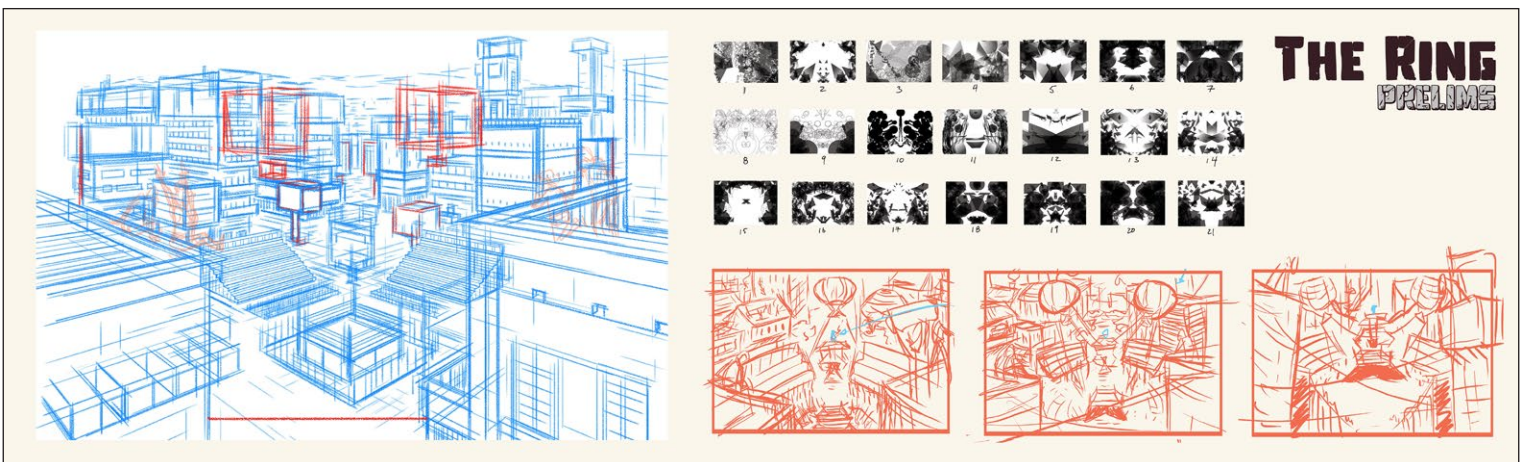




**THE RING**



**THE RING  
ASSETS**



**THE RING  
PRELIMS**

Concept art and layout for *Slabrock* comic, 2014.