



Comic Books

SAMPLES OF IN-HOUSE WORK

Indicia and back
cover design



Writer:

Gerry Duggan, Brian Posehn

Artist:

*Scott Koblish &
Mike Hawthorne*

Color Artist:
Val Staples

Inker:
John Lucas

Editor:

Jordan D. White

ANNIHILATION: CONQUEST

STARLORD



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writer

TIMOTHY GREEN II
penciller

VICTOR OLAZABA
inker

NATHAN FAIRBAIRN
colorist

NIC KLEIN
cover artist

LAUREN SANKOVITCH
assistant editor

BILL ROSEMANN
editor

JOE QUESADA
editor in chief

DAN BUCKLEY
publisher

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Re-created
logos, credits
& titles

SIEGE

CHAPTER FOUR

NO SUCH THING AS HEROES



**BRIAN MICHAEL
BENDIS**
WRITER

**OLIVIER
COIPEL**
PENCILER

**MARK
MORALES**
INKER

**LAURA
MARTIN**
COLORIST

COIPEL, MORALES & MARTIN COVER ART

FRANCO BELLINI, DANIELLE DELL'OTTO, JOE QUESADA, DANNY MIKI & RICHARD ISANOVE VARIANT COVERS

**LAUREN
KOVITCH**
CATE EDITOR

**TOM
BREVOORT**
EDITOR

**JOE
QUESADA**
EDITOR IN CHIEF

**DAN
BUCKLEY**
PUBLISHER

**ALAN
FINE**
EXECUTIVE PRODUCER

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Art by Ry



Arrangement of bubble heads, font enhancement, and digital comic refinement

Writer/Director **Shane Black** is one of the pioneering screenwriters of modern action films. At age 26, he wrote the screenplay for *Lethal Weapon* starring Mel Gibson and Danny Glover, launching one of the most successful film franchises of all time. Black subsequently wrote the screenplays for *Lethal Weapon 2*, *The Last Boy Scout*, *Last Action Hero*, and *The Long Kiss Goodnight*, all of which display his uniquely appealing blend of action and character-based humor. In 2005, he wrote and directed the well-received *Kiss Kiss Bang Bang*, which marked a return to the big screen for Robert Downey Jr. *Iron Man 3* reunites Black with Downey in their biggest, most ambitious production to date.

Producer and Marvel Studios President **Kevin Feige** has guided the studio through more than a decade of films and was instrumental in starting up the current era of movies produced directly by the studio. Feige serves as producer for the studio's entire slate of films—including *Iron Man*, *Iron Man 2*, *The Incredible Hulk*, *Thor*, *Captain America: The First Avenger*, *Marvel's The Avengers*, *Iron Man 3*, and the upcoming *Thor: The Dark World*. In that role, it falls to him to coordinate the emergent Marvel Cinematic Universe between the different productions—drawing together a talented pool of directors, producers, actors, and artists to create a coherent film world, the likes of which Hollywood has never attempted.

Executive Producer and Marvel Studios Co-President **Louis D'Esposito** served as Executive Producer on the blockbuster hits *Iron Man*, *Iron Man 2*, *Thor*, *Captain America: The First Avenger* and *Marvel's The Avengers*. He balances running the studio with overseeing each film from their development stage to distribution; he is currently working on *Iron Man 3*, *Thor: The Dark World*, *Captain America: The Winter Soldier*, and *Guardians of the Galaxy* as well as working with Marvel Studios' President Kevin Feige to build the future Marvel slate. In addition to executive producing Marvel Studios' feature films, D'Esposito directed the short film *Item 47* for Marvel, which

was released as an added feature on *Marvel's The Avengers* Blu-ray disc. Prior to joining Marvel Studios in 2006, D'Esposito's executive producing credits include the 2006 hit film *The Pursuit of Happyness* starring Will Smith, *Zathura: A Space Adventure*, and the 2003 hit *S.W.A.T.* starring Samuel L. Jackson and Colin Farrell.

Executive Producer **Victoria Alonso** is currently executive producing Shane Black's *Iron Man 3*, Alan Taylor's *Thor: The Dark World*, Joe and Anthony Russo's *Captain America: The Winter Soldier* and James Gunn's *Guardians of the Galaxy* for Marvel Studios, where she serves as Executive Vice President of Visual Effects and Post Production. She executive produced *Marvel's The Avengers* for writer/director Joss Whedon and co-produced *Iron Man* and *Iron Man 2* with director Jon Favreau, Kenneth Branagh's *Thor*, and Joe Johnston's *Captain America: The First Avenger*. Alonso's career began at the nascency of the visual effects industry, when she served as a commercial VFX producer. From there, she VFX-produced numerous feature films, working with such directors as Ridley Scott (*Kingdom of Heaven*), Tim Burton (*Big Fish*) and Andrew Adamson (*Shrek*), to name a few.

Executive Producer **Charles Newirth** was responsible for the physical production of all of Revolution Studios' 47 motion pictures, including *America's Sweethearts*, *Black Hawk Down*, *xXx*, *Anger Management*, *Dada*, *Day Care*, *Mona Lisa Smile*, *Hellboy*, *13 Going on 30*, *Click*, and *Rocky Balboa*. He also served as executive producer on Revolution's *The Water Horse: Legend of the Deep*, *Across the Universe*, *Freedomland*, *Christmas with the Kranks*, *Peter Pan*, *Maid in Manhattan*, and *America's Sweethearts*. Before joining Revolution in 2000, Newirth produced *Galaxy Quest*, *Patch Adams*, and *Home Fries*. Additionally, he was executive producer on *Zookeeper*, *City of Angels*, *Ghosts of Mississippi*, *The American President*, and *Phenomenon*. He co-produced *Forrest Gump*, *Toys*, and *Bugsy*, and was an associate producer on

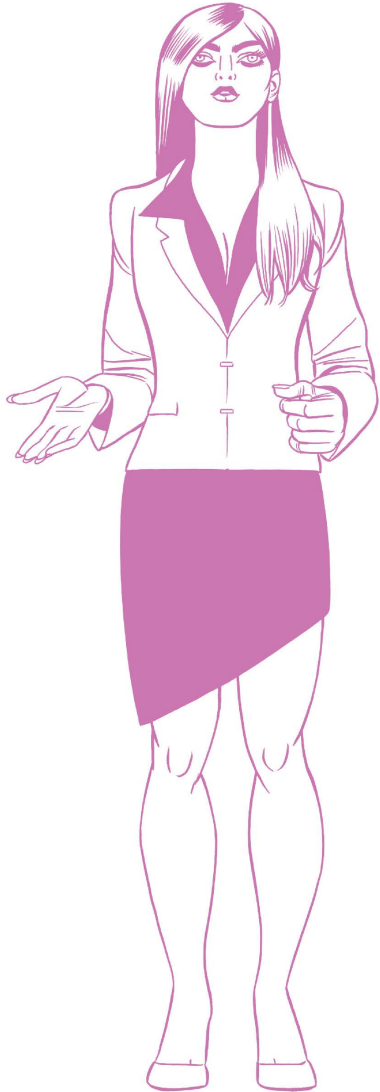


IRON MAN MARK XLII

Phil Saunders
concept art.



Lettering, proofreading,
typesetting to ensure consistent
font appearance in a comic book



WRITER
CHARLES SOULE

STORYTELLER
JAVIER PULIDO

COLOR ARTIST
MUNSA VICENTE

LETTERER
VC'S CLAYTON COWLES

COVER ART
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COLLECTION EDITOR: JENNIFER GRÜNWARD
ASSISTANT EDITOR: SARAH BRUNSTAD
ASSOCIATE MANAGING EDITOR: ALEX STARBUCK
EDITOR, SPECIAL PROJECTS: MARK D. BEAZLEY
SENIOR EDITOR, SPECIAL PROJECTS: JEFF YOUNGQUIST
SVP PRINT, SALES & MARKETING: DAVID GABRIEL
BOOK DESIGN: JEFF POWELL

DIGITAL PRODUCTION/MANAGER: TIM SMITH 3
DIGITAL PRODUCTION: JACKELINE TEJADA

EDITOR IN CHIEF: C.B. CEBULSKI
CHIEF CREATIVE OFFICER: JOE QUESADA
PRESIDENT: DAN BUCKLEY
EXECUTIVE PRODUCER: ALAN FINE

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Ensuring consistent alignment of indicia, credits, and text, while including the names of all comic creators and designers.

Hi Jackeline, I'm Antonio 🙌

I hope you do not mind me sending you a message. I found your profile while sourcing for a role. Yours is not the right fit because you're too good. But, I noticed you used to work for Marvel digital comics. For years I have been wondering: how do Marvel produce pristine digital editions of comics from 50 years ago?! Is it achieved with some magic software? I've compared digital editions with physical scans and bar the new nature, I cannot discern any difference in the inks. So, how is this Marvel achieved?

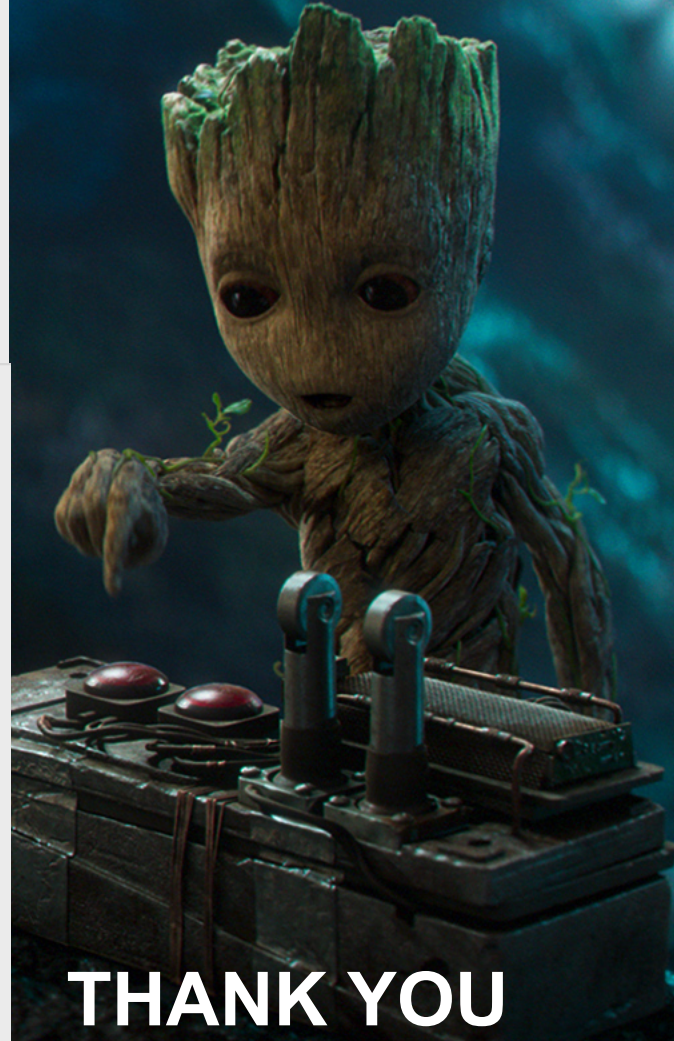


Jackeline Tejada · 3:42 PM

Hello, Antonio thank you for those kind words. No worries if I can share an interesting experience while I was working at Marvel it would have been the fantastic job of double-checking files and fixing comic covers. The creation of one comic takes a lot of work to develop starting from editors, writers, pencilers, inkers, graphic designers, font designers, colorists, cover designers, illustrators, and storytellers.

Everyone takes their job seriously and each one gets feedback to improve and to make sure the comic is perfect and ready for print. My job was to bring back those vintage comics and transfer them to the Marvel Unlimited App, MCU and make sure those comics that were old have to be scanned perfectly and retouch if it was necessary. Also, creating smart panels to offer a great user experience while reading the comics online. In the new comics, I used to double-check for any subliminal messages inside the drawings as some illustrators will draw something hidden that can affect the company's interest and values. That's the magic of working at Marvel I feel like no one there has an ego and that makes Marvel achieved so far the most awesome way of creating comics for their fans.

I hope this would have enlightened you and remember every comic you read is very special and worked by multiple professionals that give their best for their fans, so they can continue experiencing the magic while reading Marvel comic books.



THANK YOU