

= Arthur Adams ( comics ) =

For other people named Arthur Adams , see the Arthur Adams disambiguation page

Arthur " Art " Adams ( born April 5 , 1963 ) is an American comic book artist and writer . He first broke into the American comic book industry with the 1985 Marvel Comics miniseries Longshot . His subsequent interior comics work includes a number of Marvel 's major books , including The Uncanny X @-@ Men , Excalibur , X @-@ Factor , Fantastic Four , Hulk and Ultimate X , as well books by various other publishers , such as Action Comics , Vampirella , The Rocketeer and The Authority . Adams has also illustrated books featuring characters for which he has a personal love , such as Godzilla , The Creature from the Black Lagoon and Gumby , the latter of which garnered him a 1988 Eisner Award for Best Single Issue .

In 1994 , Adams joined a group of creators that included Frank Miller , John Byrne and Mike Mignola to form Legend , an imprint of creator @-@ owned comics published by Dark Horse Comics , through which Adams published Monkeyman and O 'Brien , a science fiction adventure series featuring archetypal sci @-@ fi monsters that Adams wrote and illustrated . Although the Legend imprint ceased in 1998 , Monkeyman and O 'Brien continued to appear in print , sometimes in crossover stories with other comics characters , such as Gen <sup>1 3</sup> / Monkeyman and O 'Brien ( 1998 ) , and Savage Dragon # 41 ( September 1997 ) .

Because of his reputedly tight , labor @-@ intensive penciling style , which was initially influenced by Michael Golden and Walter Simonson , and his admittedly slow pace , Adams does not work as the regular artist on long @-@ running monthly series , but usually provides artwork for short storylines , one @-@ shots , miniseries or contributions to anthologies , such as his 2002 ? 2004 work on " Jonni Future " , a pulp science fiction series he co @-@ created with Steve Moore for the Wildstorm Productions anthology Tom Strong 's Terrific Tales , and his 2008 work on Hulk # 7 - 9 . His other published work consists of cover work for books such as Avengers Classic , Wonder Woman and JLA , as well as pinups and other spot illustrations for books such as Sin City , The Official Handbook of the Marvel Universe and his own published sketchbook series , Arthur Adams Sketchbook . He has also done design work for toys and video games . He is one of the most popular and widely imitated artists in the comics industry , whose drawing style has been credited as an influence upon the artists associated with the founding and early days of Image Comics such as J. Scott Campbell .

= = Early life = =

Arthur Adams was born on April 5 , 1963 in Holyoke , Massachusetts . His father was a loadmaster in the United States Air Force , and as a result , Adams frequently moved with his parents and four younger brothers to places that included West Virginia . When Adams was five years old , the family settled in Vacaville , California , near Travis Air Force Base . Adams ' first exposure to superhero and monster comics came through the ones his mother would buy for him once a month at a thrift store . His enthusiasm for superhero stories by particular creators began when his father returned from an overseas trip with the first Marvel Treasury Grab @-@ Bag , which included stories by Ross Andru , Wally Wood , and Gene Colan . He particularly liked Marvel Comics for their stories with monster @-@ like characters like the Thing , the Hulk and Man @-@ Thing . He became interested in dinosaurs and monsters like King Kong after watching Creature Features on TV every Saturday , and Universal Monster movies such as Frankenstein and Creature from the Black Lagoon . He also enjoyed superhero and science fiction programming , such as Super Friends , the 1967 Spider @-@ Man cartoon and Star Trek . Adams enjoyed drawing frequently in his youth , as far back as he could remember . He discovered the work of Frank Frazetta when he was 13 or 14 , which was a " huge " early influence on him , and attempted to mimic his style using watercolor . Adams did not consider illustration as a profession , however , as he aspired to be a paleontologist . His interest in professional paleontology waned , however , when he realized that the extreme climates of the environments in which he would be required to work were not appealing to him .

Adams first thought about drawing comics professionally while in high school , when he bought

Marvel Comics ' Micronauts # 1 , which was illustrated by Michael Golden , the first artist Adams noticed significantly . Adams would subsequently seek out work by other artists , and names as influences Barry Windsor @-@ Smith , Mike Kaluta , Bernie Wrightson and Terry Austin . Adams also cites Bill Sienkiewicz 's " Moon Knight " work in Hulk magazine and in particular Walter Simonson 's work on The Uncanny X @-@ Men and The New Teen Titans , which Adams saw as " the bible of how to draw comics " , and " the perfect example of how to do a team book . " Simonson and his wife , Louise Simonson , became close friends and collaborators with Adams , and Louise would later edit Adams ' breakthrough project , Longshot . Adams names Simonson and Golden as his two largest artistic influences . Adams also says he was influenced by Jack Kirby after he became a professional artist . In a 1997 interview , Adams responded to the observation that fans had noticed a manga influence in his work by stating that he had likely been influenced by Masamune Shirou . Aside from books on drawing human anatomy , Adams ' only formal education in illustration was learning newspaper strip @-@ type drawing in his freshman year of high school from Mr. Vandenberg , a teacher who stressed the importance of clear storytelling and perspective . After a female classmate Adams was attracted to talked him into joining the acting club , Adams also considered becoming an actor , eventually doing community theater for two years . He quit acting when he turned 19 , in order to concentrate on drawing .

= = Career = =

= = = Early work = = =

Adams ' first published work was a Farrah Fawcett pinup that he copied from Farrah Fawcett 's iconic 1976 swimsuit poster , which he submitted to the letters page of the DC Comics series Captain Carrot and His Amazing Zoo Crew ! That series ' editor , Roy Thomas , paid Adams \$ 10 to publish the piece as a fan pinup .

Adams initially created a portfolio of pinups and monster splash pages , and added story sequences when he began attending comic book conventions at age 17 , including a Creation Convention in San Francisco , where he received career advice from Steve Leialoha and Chris Claremont , and also met another aspiring illustrator , Mike Mignola ( with whom he became friends , and later , business partners ) . Because of the popularity of the X @-@ Men , he included a Wolverine story in his portfolio , although he was only a casual fan of the X @-@ Men himself . He would later become closely associated with the X @-@ Men in his early career . After showing his portfolio to editor Bob Schreck at a Creation Convention , he gained permission to set up a table , doing drawings for fans for \$ 5 ? \$ 10 . His early convention appearances led to a meeting with a collaborator who asked him to illustrate some horror material for a comic book magazine , but the work , which Adams deems as poor , was never published . He began submitting samples to Marvel Comics when he was 18 , taking a job at a pizzeria after graduating high school .

In 1982 he was given an unpaid job illustrating " One @-@ Eyed Jack " , a story that was self @-@ published in High Energy # 1 .

Adams ' first professional job came about after he met Joe Rubinstein at a Creation Convention . Rubinstein took Adams ' samples to Marvel editors Dennis O 'Neil and Linda Grant , who in 1983 offered Adams the chance to write and draw " The Return of Richard Buzznick " , a short story for the black and white anthology Bizarre Adventures . Though Adams completed the story , the series was canceled before his story was published , and Adams returned to submitting samples while working at the pizzeria . Adams later dismissed the story as poorly drawn . He also drew " Away Off There Amid The Softly Winking Lights " , a story in the 1984 Pacific Comics anthology Three Dimensional Alien Worlds .

= = = Longshot and X @-@ Men = = =

Al Milgrom , who was ending his career as a Marvel editor to go freelance , found Adams ' samples

as he was cleaning out his office for its future occupant , editor Carl Potts . Potts and his assistant editor , Ann Nocenti , sent Adams a Defenders script , from which Adams did layouts of 10 to 15 pages . Adams stated that while his action scenes were not rendered very well , the editors praised his casual , character @-@ based scenes . Nocenti described to Adams the concept for a miniseries she was writing , Longshot , which had been turned down by every other artist she offered it to . Adams , now a couple of months before his twentieth birthday , did a series of preliminary design drawings , basing the main character 's appearance and hairstyle on that of singer Limahl , and the female lead , Ricochet Rita , on Nocenti herself . The series was freelance @-@ edited by Louise Simonson , and without a firm schedule , which provided Adams the time he needed to complete it . This was due in part to his problems with perspective and other things he was not accustomed to drawing , such as windmills , babies and people smiling , and in part because he had to redraw the first half of it , as Ann Nocenti 's story was so dense that the pages featured up to 20 panels . As a result , Adams took eight months to draw the first issue . This problem was addressed by editor Elliot Brown , who showed Adams how to compose panels depicting multiple actions . Simonson would later introduce Adams to Marvel editor @-@ in @-@ chief Jim Shooter , who furthered Adams ' understanding of storytelling clarity by sitting down with him and showing him the panel @-@ to @-@ panel structure in an old Marvel book . He would take two years to draw all six issues of the miniseries . Longshot # 1 was published with a cover date of September 1985 . Reviewing the first issue for Amazing Heroes , R.A. Jones , who criticized the writing , stating :

" Longshot does have one major saving grace , and that is the penciling of Arthur Adams . I 'm going to once again go out on my prophetic limb and predict that Art will soon become a fan favorite . He has a dynamic style that grabs your attention and won 't let go . To be sure , he exhibits some of the weaknesses of any young artist , the occasional awkward pose or crude drawing--but as a first effort this is incredibly impressive . In fact , this limited series should be worth buying simply to watch the progress Adams makes from issue to issue .

Nocenti 's position as editor on the X @-@ Men books led to Uncanny X @-@ Men writer Chris Claremont 's discovery of Adams ' work , and in turn to Adams ' frequent association with that franchise during the 1980s , which began with New Mutants Special Edition # 1 and Uncanny X @-@ Men Annual # 9 , which were part of the " Asgardian Wars " storyline , and which Adams illustrated before Longshot # 1 was published . Nocenti also asked Adams to produce a cover for Heroes for Hope , a 1985 book intended to benefit famine relief in Africa , which was written and illustrated by dozens of creators , including writers Harlan Ellison and Stephen King , and artists John Byrne , Charles Vess and Bernie Wrightson . Nocenti asked Adams to pattern the cover after Paul Smith 's 1983 cover of Uncanny X @-@ Men # 173 , whose focus was Wolverine charging the viewer . This in turn led to Bob Budiansky , who was in charge of producing Marvel 's posters , asking Adams to produce a Wolverine poster with the same type of pose . The image , inked by Terry Austin , became not only a bestselling poster , but an iconic life @-@ size standee for comics shops , and led to two other posters by Adams , a 1987 X @-@ Men poster featuring most of the characters that had ever been a member of that team , and " Mutants " , a modification of Adams ' 1988 Marvel Age Annual # 4 cover that featured most of the characters appearing in all the X @-@ Men @-@ related books at the time , also with a charging Wolverine in the center . By 1986 , Adams ' professional career had been cemented , and he moved out of his parents ' home and into an Oakland , California apartment that he shared with Mike Mignola and Steve Purcell . Adams and Nocenti reunited for a story in Web of Spider @-@ Man Annual # 2 ( 1986 ) in which Warlock of the New Mutants encountered Spider @-@ Man .

His work on the X @-@ Men franchise would continue with a number of covers for The New Mutants and The Uncanny X @-@ Men in 1986 and 1987 , respectively . He also drew all but three of the first 23 covers and interior frontispieces to Classic X @-@ Men from 1986 to 1988 . His interior X @-@ Men @-@ related work included a two @-@ issue run on X @-@ Factor and the one @-@ shot Excalibur : Mojo Mayhem , both in 1989 , and three Uncanny X @-@ Men Annuals , in 1986 , 1988 and 1990 . It was in drawing the 1988 annual that Adams says he felt like a professional comic book artist for the first time , as he first felt confident that he knew what he was doing .

= = = Diversification and experimentation = = =

Adams did work for publishers other than Marvel during the 1980s , as when he drew several pages of Batman # 400 in 1986 and Action Comics Annual # 1 in 1987 . The latter is viewed as a turning point in Adam 's drawing style , characterized by bulkier figures of Batman and Superman , though Adams explains that this was in part due to the influence of The Dark Knight Returns , and that the overall change in art was style partly due to deliberate experimentation on his part , and partly to Dick Giordano 's inking , which exhibited a different line weight . That same year , he illustrated Gumby Summer Fun Special # 1 by Comico Comics , a job he obtained through Comico editor Diana Schutz , an old friend who noticed the incidental images of Gumby that Adams had included in the pages of Longshot . Adams , who did not harbor fond memories of that cartoon as a child , and who feared he would be typecast as a Gumby artist if he took the job , told Schultz he would only do it if she could get Bob Burden to write it , on the assumption that Schultz would decline this condition . Schultz , who initially wanted Mark Evanier for the job , considered this , and eventually agreed to it after contacting Burden , who was enthusiastic about the idea . That book , which demonstrated Adams ' versatility in handling comedy as well as superheroics , garnered him and Burden a 1988 Eisner Award for Best Single Issue . Adams would later illustrate a second Gumby book , Gumby 's Winter Fun Special , which was written by Steve Purcell .

Adams was one of 54 artists profiled in Ron Goulart 's 1989 book , The Great Comic Book Artists , Volume 2 , whose front and back covers Adams himself illustrated .

= = = 1990s monster and creator @-@ owned work = = =

Adams ' 1990s Marvel work included a 1990 three @-@ issue run on Fantastic Four , in which the Hulk , Spider @-@ Man , Wolverine and Ghost Rider formed a replacement Fantastic Four after being falsely informed that three of the original Fantastic Four had been murdered . The story allowed Adams the opportunity to draw a number of various monsters and other characters , such as the classic FF foe , Mole Man , the Moloids and the Skrulls , and is cited by Adams as one of his favorite works . It was later referenced by late night talk show host Conan O 'Brien in a " Fan Corrections " segment in a 2012 episode of Conan . Adams did more work for the X @-@ Men franchise , such as the 1997 intercompany crossover one @-@ shot Gen <sup>1 3</sup> / Generation X. His 1990s Marvel work also included providing designs for a line of Hulk action figures .

Adams became acquainted with Randy Stradley and other staff members of Dark Horse Comics , after which he illustrated a number of their books featuring the classic Universal Monsters he loved in his youth . His first Godzilla work was Godzilla Color Special # 1 in 1992 . For that story Adams created an organization called G @-@ Force , which he designed to be a Japanese version of the Fantastic Four , and in the story , had that group mention that they had fought the Shrewmanoid , a villain Adams later created for Monkeyman & O 'Brien . Toho , the production company that produces the Godzilla films , would later introduce a version of that team in the 1993 film Godzilla vs. Mechagodzilla II . A book on the making of that film features a cover illustration of Godzilla that was copied from the Color Special , which amused Adams . Adams would follow these with other Godzilla works , such as " King Kong vs. Godzilla " , a story that appeared in the anthology Urban Legends # 1 that is notable for being the only work of his to date that he wrote , penciled , inked and lettered , and " Trampin ' Tokyo " , an Alan Moore story he drew for Negative Burn # 18 ( December 1994 ) . In 1995 he drew Godzilla vs. Hero Zero , and wrote issues 5 - 8 of Target : Godzilla ! When Adams learned that Dark Horse would acquire the rights to the Universal Monsters , Adams lobbied to them to illustrate a comics sequel to the 1954 film Creature from the Black Lagoon , but Dark Horse wanted to produce an adaptation of the film first , and told Adams that if he illustrated that , that he would be able to illustrate a future sequel . The 50 @-@ page adaptation was published in 1993 , but the line 's low sales cost Dark Horse money , and it was cancelled after four books , precluding the sequel that Adams wanted to draw .

In the early 1990s , Adams and Mignola were contacted by Erik Larsen , who invited them to

produce books of their own creation for Image Comics , which Larsen and a group of other artists formed to publish creator @-@ owned books . Adams had never before considered producing his own original material , as he preferred to illustrate the properties he enjoyed as a child . However , his talks with Larsen convinced him to create Monkeyman and O 'Brien , a duo similar in concept to Angel and the Ape . The stories star San Francisco native Ann Darrow O 'Brien , whose name is a tribute to Fay Wray 's character from King Kong and that film 's special effects creator Willis O 'Brien , and Axewell Tiberius , a super @-@ intelligent gorilla man from another dimension . The duo finds itself embroiled in a variety of adventures typical of classic B @-@ movies , often featuring the type of movie monsters Adams is fond of , such as the subterranean Shrewmanoid and the extraterrestrial Froglodytes . Despite the offer from Image , Adams and Mignola ( the latter of whom created Hellboy , which had been rejected by DC Comics ) , took their ideas to Dark Horse , for whom Adams had already done work , as it would allow them to collaborate with creators they admired , such as Frank Miller and John Byrne . Together with Paul Chadwick , Mike Allred , Dave Gibbons , and Geof Darrow , the creators formed Legend , a creator @-@ owned imprint of Dark Horse . After an initial 1993 appearance in San Diego Comic Con Comics # 2 , Monkeyman and O 'Brien appeared in installments in Dark Horse Presents # 80 in 1993 and Dark Horse Insider # 27 in 1994 . The duo 's first appearance under the Legend imprint was an ongoing backup story in Mike Mignola 's 1994 Hellboy : Seed of Destruction miniseries . They would eventually graduate to their own self @-@ titled miniseries in 1996 . When first producing the series , Adams had on hand the Marvel Monsterworks reprint of the Atlas Comics monster stories " Where Monsters Dwell " and " Creatures on the Loose " for inspiration . Although the Legend imprint ceased in 1998 , Monkeyman and O 'Brien continued to appear in print , sometimes in crossover stories with other comics characters , as in Savage Dragon # 41 ( September 1997 ) by Erik Larsen , and Gen <sup>1 3</sup> / MonkeyMan and O 'Brien ( 1998 ) , both published by Image Comics , the latter of which Adams wrote and drew for Wildstorm Productions .

In 1996 Dark Horse Comics published Art Adams ' Creature Features , a collection of Adams ' previously published stories that paid tribute to various B @-@ movie monsters , some of which had originally been published in black and white , but which were colored for the collection . They included Adams ' Creature from the Black Lagoon , two of his Godzilla stories , and the " Trapped In The Lair of the Shrewmanoid " story from Dark Horse Insider # 27 . The collection featured an introduction by Geoff Darrow .

= = = 1999 ? present = = =

In 1999 , Adams returned to Wildstorm to draw an eight @-@ page flashback sequence in issue # 4 of Alan Moore 's series , Tom Strong , which was published under Moore 's brand for Wildstorm , America 's Best Comics . His subsequent Wildstorm work would include Danger Girl Special # 1 ( 2000 ) and two issues of The Authority in 2002 , significant portions of which Adams was asked by DC Comics to redraw in order to de @-@ emphasize the violence , in light of the September 11 attacks , much to Adams ' frustration . That same year , Adams and writer Steve Moore co @-@ created " Jonni Future " , a pastiche of a pulp science fiction series such as Adam Strange and Barbarella , which was published in eight @-@ page installments in the America 's Best Comics anthology Tom Strong 's Terrific Tales , the first ten issues of which Adams penciled from 2002 to 2004 . Adams work on " Jonni Future " has been characterized as exhibiting a romantic influence , with greater amounts realism and fine hatching , which Adams refers to as " noodling " . Adams says he was inspired by sources such as Paolo Eleuteri Serpieri , Warren Publishing 's Vampirella , and the character designs in Capcom video game character books when he drew " Jonni Future " , and refrained from using straight edges or templates in order to achieve a more elegant , hand @-@ drawn appearance . He regards " Jonni Future " as his best work .

Throughout the 2000s , Adams provided cover images for various DC Comics , such as Superman , Batman and JLA : Scary Monsters , as well as for books by various other publishers , such as Vampirella , Red Sonja , Jurassic Park , Madman Adventures , Thundercats , Xena : Warrior Princess and Buffy the Vampire Slayer . Adams ' 2000s Marvel cover work include Generation X #

67 - 72 in 2000 and 2001 , and Incredible Hercules # 113 - 115 in 2008 , as well for three of its collected editions . His 2000s interior comics work includes Superman / Batman # 26 ( 2006 ) , an issue dedicated to writer Jeph Loeb 's late son , Sam , to which dozens of writers and artists contributed . In 2008 he illustrated a Red Hulk story in King @-@ Size Hulk # 1 , and later illustrated a Hulk / Wendigo story that appeared in 11 @-@ page installments Hulk # 7 - 9 , as well as those issues ' covers . In 2010 he illustrated Ultimate X # 1 @-@ 5 , his first work for the Ultimate Marvel line of comic books .

On November 30 , 2011 , Gumby Comics / Wildcard Ink published a single volume collecting Adams ' previous two specials featuring Gumby . The book was initially called Gumby 's Arthur Adams Specials , but was eventually published with a sticker covering Adams ' name on the cover , effectively renaming the book Gumby 's Spring Specials . According to Rich Johnston of Bleeding Cool , this was done on Adams ' request , who wanted nothing to do with the publisher , and took action to keep his name off the book 's cover . The book is nonetheless sold by merchants such as Mile High Comics under its originally intended name .

Outside the field of comics , Adams has also provided illustrations for various magazines , such as PlayStation Magazine , as well as toy designs , video games , and X @-@ Men @-@ themed cans of Chef Boyardee pasta . In 2016 he provided the illustration for a satirical piece in GQ magazine that imagined a number of controversial public figures as comic book supervillains , including Donald Trump , Vladimir Putin , Sepp Blatter , Martin Shkreli and Kris Jenner .

Though his work for Marvel takes priority for him , he also makes a significant amount of his income from private commissions , which he produces when time permits .

= = Technique and materials = =

Adams ' art style is noted for its high level of detail , and he has a reputation of being a " tight " penciller . He states that he works at a slow pace , which limits the amount of work he does . When he penciled Fantastic Four # 347 - 349 in 1990 for regular writer / illustrator Walter Simonson , who needed a break in order to catch up on his own work on that title , Adams managed to pencil the first two issues in five weeks and four weeks , respectively , but was considerably late on the third . In 1997 Adams stated that he could produce a page of either pencils or inks in a day . In a 2007 interview , he stated he tends to produce 2 / 3 to 3 / 4 of a page a day , and can also ink at that rate , but can do up to two pages in a day if he is under pressure , as when he produced Cloak and Dagger # 9 ( 1986 ) in 22 days , for example . Another example is the 1989 one @-@ shot Excalibur : Mojo Mayhem , which due to changing deadlines , he completed at a quicker pace . Adams singles out one page of that book that he drew a half @-@ hour as his personal record for speed , but decries its poor quality . Adams is also noted for the humor in his work , as with , for example , the extraneous characters he places in cameo appearances in the backgrounds of his comics , as when he drew Gumby in the panels of Longshot , or the forms in which he depicted the shapeshifting alien Warlock in his The New Mutants work .

Adams prefers to work from a plot rather than from a full script , a result of Ann Nocenti 's dense Longshot scripts , though he has worked from a full script , as with his work on Three Dimensional Alien Worlds for Pacific Comics and The Authority . Though he says he prefers group books because they more easily allow him to hide his " bad layout skills " , he is nonetheless comfortable with solo character books . He begins drawing thumbnail layouts from the story he is given , either at home or in a public place . The thumbnails range in size from 2 inches x 3 inches to half the size of the printed comic book . He or an assistant will then enlarge the thumbnails and trace them onto illustration board with a non @-@ photo blue pencil , sometimes using a Prismacolor light blue pencil , because it is not too waxy , and erases easily . When working on the final illustration board , he does so on a large drawing board when in his basement studio , and a lapboard when sitting on his living room couch . After tracing the thumbnails , he will then clarify details with another light blue pencil , and finalize the details with a Number 2 pencil . He drew the first three chapters of " Jonni Future " at twice the printed comic size , and also drew the fifth chapter , " The Garden of the Sklin " , at a size larger than standard , in order to render more detail than usual in those stories . For a

large poster image with a multitude of characters , he will go over the figure outlines with a marker in order to emphasize them . He will use photographic reference when appropriate , as when he draws things that he is not accustomed to .

In the early part of his career , Adams ' pencils were embellished by inkers such as Whilce Portacio , Dick Giordano and Terry Austin . When Adams attempted to ink his own work before becoming a professional , he initially used a Croquille pen , but after meeting Mike Mignola , he was spurred to switch to a brush , which he used for approximately a year before returning to a Croquille . He eventually began to ink his own work , which he prefers to do . Beginning in the late 1990s , he began using the Staedtler Pigment Liner , a felt @-@ tip pen . He prefers pens to brushes because pens feel " looser " , and cited this as his reason for using felt @-@ tip pens when he inked " Jonni Future " .

Although Adams has experimented with painting with watercolor and oil paints ( his 1989 covers for Appleseed were rendered with a combination of ink , watercolor and color pencil ) , his color work is so sporadic that he says he has to relearn what he has forgotten in the interim each time , and is usually dissatisfied with the results . Because a significant portion of his income is derived from selling his original artwork , he is reluctant to learn how to produce his work digitally .

= = Influence = =

Adams is one of the most popular and widely imitated artists in the American comics industry . Adams ' style is attributed as a direct influence on the artists who would go on to found Image Comics , and the other popular artists of the 1990s associated with that era , such a Jim Lee and Rob Liefeld . Timothy Callahan of Comic Book Resources points to the use of dynamic action poses , idealized figures , costume designs featuring numerous accessories , a preference for copious crosshatching over brushwork in rendering , and the depiction of cybernetic limbs and other reflective surfaces seen in those artists ' styles as being derived from Adams work , in particular his run on Longshot . Callahan also points out that the detailed webbing for which Todd McFarlane became known during his run on Spider @-@ Man had previously been used by Adams on the cover of Longshot # 4 . Though Callahan notes that Adams did not necessarily originate these elements , but was influenced himself by Michael Golden and Micronauts , he states that Adams popularized them . Noting also that Adams ' Longshot pencils were inked by Whilce Portacio and an uncredited Scott Williams , Callahan refers to that book as " early Image , in primal form " . Artists who have named Adams as an influence include J. Scott Campbell , Aaron Kuder and Shelby Robertson .

= = Personal life = =

Adams is married to Joyce Chin , a comics artist who has inked a number of his cover pencils . Adams has also inked Chin 's pencils , as on Xena : Warrior Princess # 4 ( January 2000 ) . As of 1997 they lived in Portland , Oregon , but as of 2001 they and their children live in San Francisco , California . Regarding religion , Adams has stated that he does not believe in " any particular god " . His favorite Godzilla film is Godzilla vs. The Thing , and his other favorites include Ghidorah , the Three @-@ Headed Monster and Monster Zero .

= = Awards = =

1986 Russ Manning Most Promising Newcomer Award

1988 Eisner Award for Best Single Issue ( with Bob Burden for Gumby Summer Fun Special # 1 )

= = = Interior work = = =

Three Dimensional Alien Worlds : " Away Off There Amid the Softly Winking Lights " ( with Bruce Jones , one @-@ shot , Pacific Comics , 1984 )

Longshot # 1 @-@ 6 ( with Ann Nocenti , Marvel , 1985 )  
 New Mutants Special Edition # 1 : " Home is Where the Heart is " ( with Chris Claremont , Marvel , 1985 )  
 Uncanny X @-@ Men Annual # 9 @-@ 10 , 12 , 14 ( with Chris Claremont , Marvel , 1985 ? 1990 )  
 Batman # 400 : " Resurrection Night ! " ( with Doug Moench , among other artists , DC Comics , 1986 )  
 Cloak and Dagger # 9 : " The Lady and the Unicorn " ( with Bill Mantlo , Marvel , 1986 )  
 Web of Spider @-@ Man Annual # 2 : " Wake Me Up I Gotta Be Dreaming " ( with Ann Nocenti , Marvel , 1986 )  
 Action Comics Annual # 1 : " Skeeter " ( with John Byrne , DC Comics , 1987 )  
 Gumby 's Summer Fun Special : " Summer Fun Adventure " ( with Bob Burden , one @-@ shot , Comico , 1987 )  
 Gumby 's Winter Fun Special : " Winter Fun Adventure " ( with Steve Purcell , one @-@ shot , Comico , 1988 )  
 Wonder Woman Annual # 1 : " Chapter 1 : The Diving Bird " ( with George Pérez , DC Comics , 1988 )  
 X @-@ Factor # 41 @-@ 42 ( with Louise Simonson , Marvel , 1989 )  
 Excalibur : Mojo Mayhem ( with Chris Claremont , one @-@ shot , Marvel , 1989 )  
 Fantastic Four # 347 @-@ 349 ( with Walter Simonson , Marvel , 1990 ? 1991 )  
 Marvel Holiday Special # 1 ( Marvel , 1991 )  
 Armageddon : Inferno # 1 , 3 @-@ 4 ( with John Ostrander , DC Comics , 1992 )  
 Godzilla Color Special : " Godzilla : King of the Monsters " ( with Randy Stradley , one @-@ shot , Dark Horse , 1992 )  
 Creepy 1993 Fearbook : " Bugs " ( with Kurt Busiek , Harris Comics , 1993 )  
 Urban Legends : " King Kong vs. Godzilla " ( one @-@ shot , Dark Horse , 1993 )  
 Universal Monsters : Creature from the Black Lagoon ( with Steve Moncuse , one @-@ shot , Dark Horse , 1993 )  
 Monkeyman and O 'Brien ( Dark Horse , 1993 ? 1999 ) :  
 Dark Horse Presents # 80 , 100 , 118 @-@ 119 ( 1993 ? 1997 )  
 Hellboy : Seed of Destruction # 1 @-@ 4 ( co @-@ feature , 1994 )  
 Monkeyman and O 'Brien # 1 @-@ 3 ( 1996 )  
 Dark Horse Extra # 1 @-@ 7 ( 1998 ? 1999 )  
 The Big Book of Urban Legends : " The Spider in the Hairdo " ( with Robert Boyd , Jan Harold Brunvald and Robert Loren Fleming , Paradox Press , 1994 )  
 Negative Burn # 18 : " Alan Moore 's Songbook : Trampling Tokyo " ( with Alan Moore , Caliber Press , 1994 )  
 Asylum # 1 : " Warchild " ( with Eric Stephenson , Extreme Comics , 1995 )  
 Aliens : Havoc # 1 ( with Mark Schultz , among other artists , Dark Horse , 1997 )  
 Gen <sup>1 3</sup> ( Wildstorm , 1997 ? 1998 ) :  
 Gen <sup>1 3</sup> / Generation X : " Generation Gap " ( with Brandon Choi , one @-@ shot , 1997 )  
 Gen <sup>1 3</sup> 3D Special : " Mauling " ( one @-@ shot , 1997 )  
 Gen <sup>1 3</sup> / Monkeyman and O 'Brien # 1 @-@ 2 ( 1998 )  
 Gen <sup>1 3</sup> # 34 : " I Want My Mommaaaaaa ! ! " ( with John Arcudi , 1998 )  
 Starship Troopers # 1 @-@ 2 ( with Bruce Jones and Mitch Byrd , Dark Horse , 1997 )  
 Legends of the DC Universe 80 @-@ Page Giant # 2 : " The Great Unknown ! " ( with Karl Kesel , DC Comics , 1998 )  
 Danger Girl Special : " Delusions of Grandeur " ( with J. Scott Campbell and Andy Hartnell , Cliffhanger , 2000 )  
 Superman # 165 : " Help ! " ( with Jeph Loeb , DC Comics , 2001 )  
 Orion # 10 , 12 : " Legends of Apokolips " ( with Walter Simonson , DC Comics , 2001 )  
 The Authority # 27 @-@ 28 : " Brave New World , Parts Two and Three " ( with Mark Millar and Grant Morrison ( uncredited ) , Wildstorm , 2002 )  
 Tom Strong 's Terrific Tales # 1 @-@ 4 , 6 @-@ 10 : " Jonni Future " ( with Steve Moore , America



's Best Comics , 2002 ? 2004 )

The Many Worlds of Tesla Strong ( with Alan Moore and Peter K. Hogan , among other artists , one @-@ shot , Wildstorm , 2003 )

Action Comics Annual # 10 : " The Many Deaths of Superman " ( DC Comics , 2007 )

Countdown to Final Crisis # 14 : " The Origin of Gorilla Grodd " ( with Scott Beatty , co @-@ feature , DC Comics , 2008 )

King @-@ Size Hulk : " Where Monsters Dwell " ( with Jeph Loeb , Marvel , 2008 )

Hulk # 7 @-@ 9 ( with Jeph Loeb , Marvel , 2008 )

Ultimate Comics : X # 1 @-@ 5 ( with Jeph Loeb , Marvel , 2010 ? 2011 )

AvX : VS # 6 ( with Jeph Loeb , Marvel , 2012 , pg 18 )

All @-@ New X @-@ Men # 25 ( Marvel , 2014 )

= = = Cover work = = =

Marvel Fanfare # 13 ( Marvel Comics , 1984 )

Marvel Team @-@ Up # 141 ( Marvel , 1984 )

Micronauts : The New Voyages # 2 ( Marvel , 1984 )

The Defenders # 142 ( Marvel , 1985 )

The New Mutants # 38 @-@ 39 ( Marvel , 1986 )

Firestar # 3 ( Marvel , 1986 )

Classic X @-@ Men # 1 @-@ 23 ( Marvel , 1986 ? 1988 )

Daredevil # 238 @-@ 239 ( Marvel , 1987 )

Uncanny X @-@ Men # 214 , 218 ( Marvel , 1987 )

The Spectre Annual # 1 ( DC Comics , 1988 )

Marvel Age Annual # 4 ( Marvel , 1988 )

The Last of the Viking Heroes # 7 ( Genesis West Comics ] , 1989 )

Tommy and the Monsters # 1 ( New Comics Group , 1989 )

Appleseed Book Two # 1 @-@ 5 ( Eclipse Comics , 1989 )

The Impossible Man Summer Vacation Spectacular ( Marvel , 1990 )

Marvel Super @-@ Heroes # 6 ( 1991 )

Conan the Barbarian # 247 @-@ 249 ( Marvel , 1991 )

Animal Confidential ] ' ( Dark Horse Comics , 1992 )

Vampirella : Summer Nights # 1 ( Harris Comics , 1992 )

Marvel Holiday Special ' 92 ( Marvel , 1993 )

Showcase ' 93 # 1 ( DC Comics , 1993 )

Superman : Legacy of Superman # 1 ( DC Comics , 1993 )

Dark Horse Comics # 11 ( Dark Horse , 1993 )

Comics ' Greatest World : Vortex # 2 ( Comics ' Greatest World , 1993 )

Out of the Vortex # 7 ( Dark Horse , 1994 )

Classic Star Wars : A New Hope # 1 ( Dark Horse , 1994 )

Division 13 # 1 ( Comics ' Greatest World , 1994 )

Medal of Honor # 2 ( Dark Horse , 1994 )

Gen <sup>1 3</sup> # 1 ( Wildstorm , 1995 )

New Men # 12 ( Extreme Studios , 1995 )

Godzilla # 1 @-@ 7 ( Dark Horse , 1995 )

Avengelyne # 3 ( Maximum Press , 1995 )

Badrock Annual # 1 ( Image , 1995 )

Godzilla vs. Hero Zero # 1 ( Dark Horse , 1995 )

Leonard Nimoy 's Primortals : Origins # 1 @-@ 2 ( Tekno Comix , 1995 )

Oblivion # 1 ( Comico , 1995 )

Leonard Nimoy 's Primortals # 13 @-@ 14 ( Tekno Comix , 1996 )

Untold Tales of Spider @-@ Man # 17 ( Marvel , 1996 )

The Real Adventures of Jonny Quest # 9 ( Dark Horse , 1997 )

Star Kid # 1 ( Dark Horse , 1998 )  
Crimson # 2 ( Cliffhanger , 1998 )  
Buffy the Vampire Slayer # 1 , 6 ( Dark Horse , 1998 ? 1999 )  
Daring Escapes # 1 ( Image , 1998 )  
Clerks : Holiday Special # 1 ( Oni Press , 1998 )  
Darkchylde : The Legacy # 2 @-@ 3 ( Image , 1998 )  
Nathan Never # 1 @-@ 4 ( Dark Horse , 1999 )  
Wildcats # 1 ( Wildstorm , 1999 )  
Lady Death : The Rapture # 1 ( Chaos ! , 1999 )  
Purgatori : Goddess Rising # 1 ( Chaos ! , 1999 )  
JLA Annual # 3 ( DC Comics , 1999 )  
Batman Annual # 23 ( DC Comics , 1999 )  
Aquaman Annual # 5 ( DC Comics , 1999 )  
Wonder Woman Annual # 8 ( DC Comics , 1999 )  
The Flash Annual # 12 ( DC Comics , 1999 )  
Superman Annual # 11 ( DC Comics , 1999 )  
Green Lantern Annual # 8 ( DC Comics , 1999 )  
Martian Manhunter Annual # 2 ( DC Comics , 1999 )  
Tellos # 4 ( Image , 1999 )  
Tom Strong # 4 ( America 's Best Comics , 1999 )  
Lionheart # 2 ( Awesome , 1999 )  
X @-@ Men # 100 ( Marvel , 2000 )  
X @-@ Men : The Movie Special Edition # 1 ( Marvel , 2000 )  
Generation X # 67 @-@ 72 ( Marvel , 2000 ? 2001 )  
Kin # 6 ( Top Cow , 2000 )  
Gatecrasher # 5 ( Black Bull , 2000 )  
X @-@ Men Annual ' 00 ( Marvel , 2000 )  
Deadpool # 50 ( Marvel , 2001 )  
Defenders # 2 ( Marvel , 2001 )  
Cavewoman : Pangaeen Sea # 0 ( Basement , 2001 )  
Angel and the Ape # 1 @-@ 4 ( Vertigo , 2001 ? 2002 )  
The Authority # 29 ( Wildstorm , 2002 )  
Thundercats # 1 ( Wildstorm , 2002 )  
Tom Strong 's Terrific Tales # 5 , 12 ( America 's Best Comics , 2003 ? 2005 )  
JLA : Scary Monsters # 1 @-@ 6 ( DC Comics , 2003 )  
Magdalena / Vampirella # 1 ( Top Cow , 2003 )  
Wildguard : Casting Call # 3 ( Image , 2003 )  
Witchblade / Magdalena / Vampirella # 1 ( Top Cow , 2004 )  
Alter Nation # 1 ( Image , 2004 )  
Action Comics # 814 @-@ 821 ( DC Comics , 2004 ? 2005 )  
Red Sonja # 1 @-@ 2 , 25 , 50 ( Dynamite , 2005 ? 2010 )  
Worldstorm # 1 ( Wildstorm , 2006 )  
The Authority # 1 ( Wildstorm , 2006 )  
Justice League of America # 5 ( DC Comics , 2007 )  
Manhunter # 26 ( DC Comics , 2007 )  
Midnighter # 2 ( Wildstorm , 2007 )  
Tales of the Unexpected # 7 ( DC Comics , 2007 )  
Avengers Classic # 1 @-@ 12 ( Marvel , 2007 ? 2008 )  
Booster Gold # 1 @-@ 2 ( DC Comics , 2007 )  
Countdown Presents : The Search for Ray Palmer ? Wildstorm # 1 ( DC Comics , 2007 )  
Fantastic Four # 551 , 583 @-@ 584 , 600 ( Marvel , 2008 ? 2011 )  
The Incredible Hulk # 112 ( Marvel , 2008 )  
The Incredible Hercules # 113 @-@ 115 ( Marvel , 2008 )

Thor # 6 ( Marvel , 2008 )  
The Perhapanauts # 1 ( Image , 2008 )  
Invincible # 50 ( Image , 2008 )  
Brit # 7 ( Image , 2008 )  
Marvel Apes # 0 , 4 ( 2008 ? 2009 )  
Agents of Atlas # 1 ( Marvel , 2009 )  
Hulk # 10 @-@ 12 ( Marvel , 2009 )  
Jurassic Park # 2 ( IDW Publishing , 2010 )  
New Mutants # 15 , 25 ( Marvel , 2010 ? 2011 )  
New Mutants Forever # 2 , 4 ( Marvel , 2010 ? 2011 )  
Wolverine # 2 ( Marvel , 2010 )  
Carnage # 1 @-@ 2 ( Marvel , 2010 ? 2011 )  
Warlord of Mars : Dejah Thoris # 1 @-@ 5 ( Dynamite , 2011 )  
Avengers : The Children 's Crusade # 3 ( Marvel , 2011 )  
Captain America : Man Out of Time # 1 ( Marvel , 2011 )  
Young Allies # 6 ( Marvel , 2011 )  
Avengers Prime # 5 ( Marvel , 2011 )  
Thunderbolts # 154 ( Marvel , 2011 )  
Journey into Mystery # 622 ( Marvel , 2011 )  
Astonishing X @-@ Men # 43 ( Marvel , 2011 )  
Godzilla : Legends # 1 @-@ 5 ( IDW Publishing , 2011 )  
The Fearless # 1 @-@ 12 ( Marvel , 2011 ? 2012 )  
Godzilla # 1 ( IDW Publishing , 2012 )  
Secret Avengers # 22 @-@ 25 , 29 @-@ 37 ( Marvel , 2012 @-@ 2013 )  
Battle of the Atom # 1 @-@ 5 ( Marvel , 2013 )  
Uncanny Avengers Annual # 1 ( Marvel , 2014 )