

ÞXSMÞN



ÞXSMÞN





T H E   A R T   O F

**MARVEL**

# THOR

THE DARK WORLD

WRITTEN BY  
MARIE JAVINS & STUART MOORE

FOREWORD BY  
CHARLIE WEN



JEFF POWELL

COVER ART BY  
JOOLS FAIERS

## FOR MARVEL PUBLISHING

JEFF YOUNGQUIST, Editor

ALEX STARBUCK, Assistant Editor

JOE FRONTIRRE, Production

BRIAN OVERTON, IP HUB Manager

DAVID GABRIEL, SVP of Print & Digital Publishing Sales

AXEL ALONSO, Editor in Chief

JOE QUESADA, Chief Creative Officer

DAN BUCKLEY, Publisher & President - Print, Animation & Digital Divisions

ALAN FINE, Executive Producer

## FOR MARVEL STUDIOS

KEVIN FEIGE, President

LOUIS D'ESPOSITO, Co-President

VICTORIA ALONSO, Executive Vice President, Visual Effects

CRAIG KYLE, Senior Vice President, Production & Development

WILL CORDA PILGRIM, Creative Manager, Research & Development

ERIC HAUSERMAN CARROLL, Creative Executive

MICHAEL ROSS, Senior Vice President, Business & Legal Affairs

RYAN POTTER, Principal Counsel

ERIKA DENTON, Clearances Director

RANDY MCGOWAN, VP Technical Operations

ALEX SCHARF, Digital Asset Coordinator

DAVID GRANT, Vice President, Physical Production

ALEXIS AUDITORE, Physical Assets Coordinator

© 2013 MVL Film Finance LLC. Marvel, Iron Man, all character names and their distinctive likenesses: TM & © 2013 Marvel Entertainment, LLC and its subsidiaries. All rights reserved. Super Hero(es) is a co-owned registered trademark.

ISBN# 978-0-7851-6812-6

Printed in the U.S.A.

First printing 2013.

10 9 8 7 6 5 4 3 2 1

Published by MARVEL WORLDWIDE, INC., a subsidiary of MARVEL ENTERTAINMENT, LLC.

OFFICE OF PUBLICATION: 135 West 50th Street, New York, NY, 10020.

ALAN FINE, EVP - Office of the President, Marvel Worldwide, Inc. and EVP & CMO Marvel Characters B.V.

DAVID BOGART, SVP of Operations & Procurement, Publishing

TOM BREVOORT, SVP of Publishing

C.B. CEBULSKI, SVP of Creator & Content Development

JIM D'KEEFE, VP of Operations & Logistics

DAN CARR, Executive Director of Publishing Technology

SUSAN CRESPI, Editorial Operations Manager

ALEX MORALES, Publishing Operations Manager

STAN LEE, Chairman Emeritus

Andy Park keyframe.







S  
←  
T  
+  
N  
Σ  
E  
←  
T  
+  
N  
x  
Q  
C

**9 FOREWORD**  
BY CHARLIE WEN

**10 INTRODUCTION**  
WARRIOR OF TWO WORLDS

**16 CHAPTER ONE**  
RETURN TO THE GOLDEN REALM

**62 CHAPTER TWO**  
BORN OF ETERNAL NIGHT

**140 CHAPTER THREE**  
FOR ASGARD!

**242 CHAPTER FOUR**  
BATTLE OF SVARTALFHEIM

**260 CHAPTER FIVE**  
MARKETING THOR:  
THE DARK WORLD

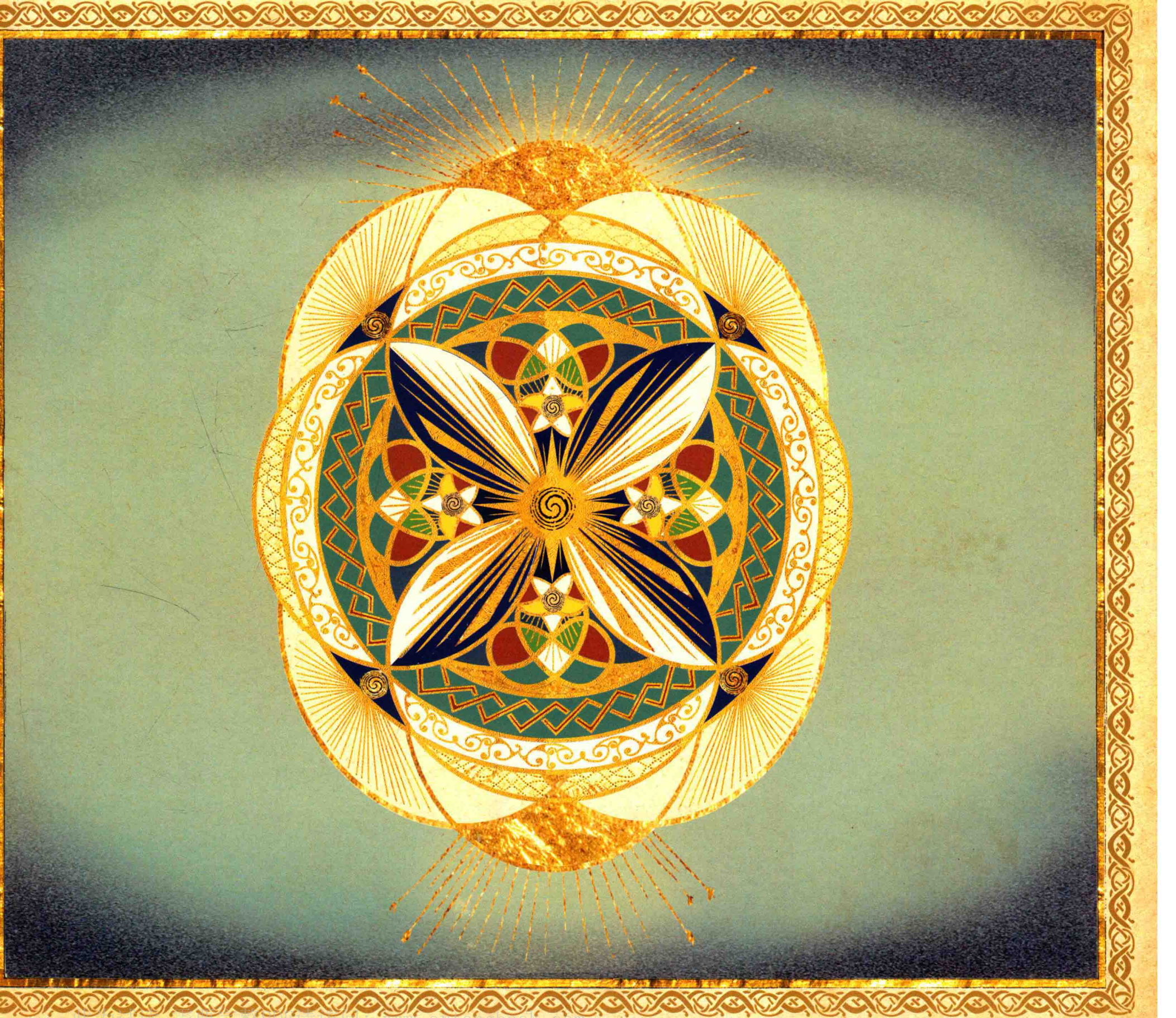
**265 AFTERWORD**  
BY CHARLES WOOD

**266 CONTRIBUTOR BIOS**

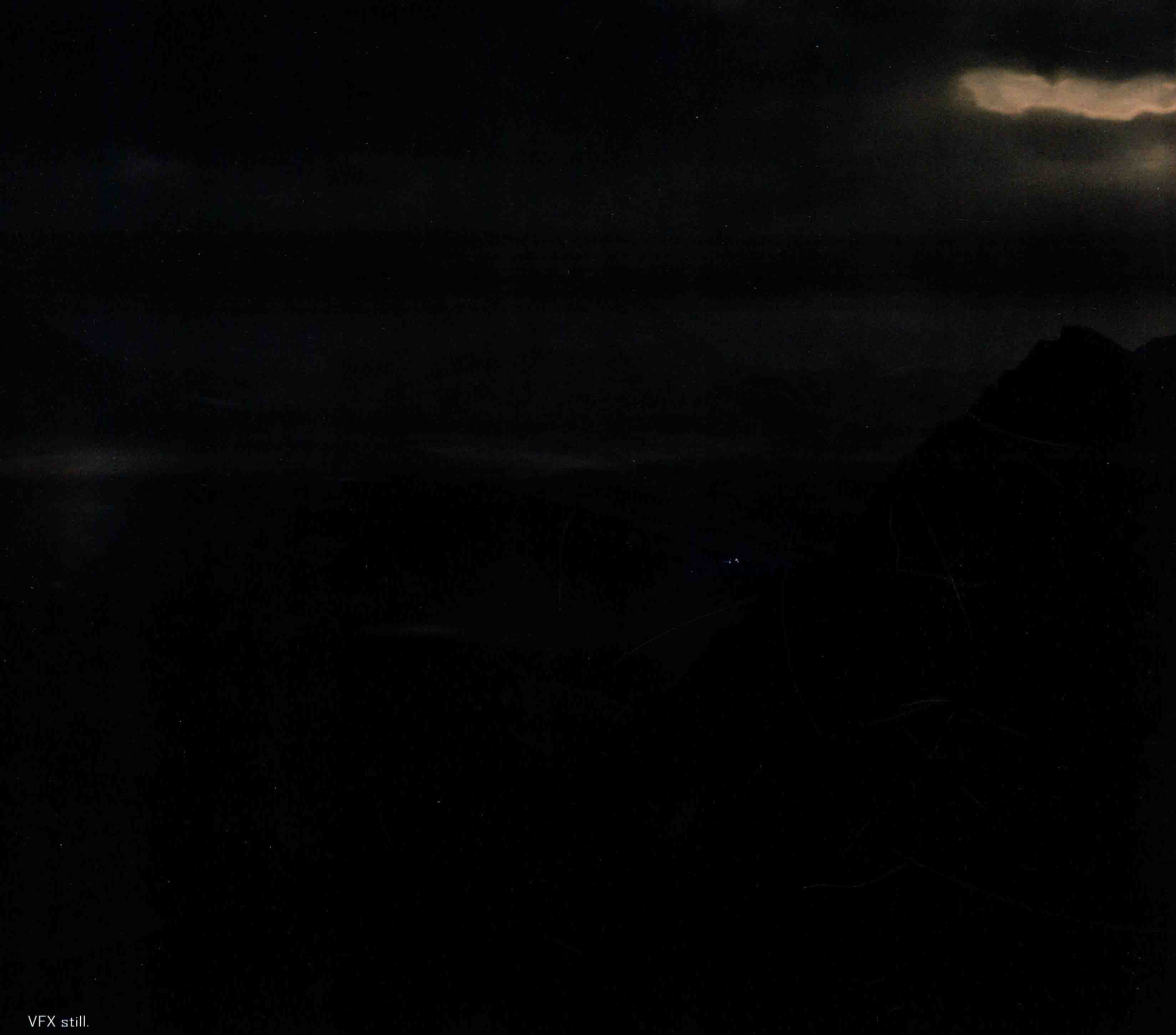
**268 ACKNOWLEDGMENTS**

**271 ARTIST CREDITS**











THE ART OF

**MARVEL**

# THOR

## THE DARK WORLD

WRITTEN BY  
MARIE JAVINS & STUART MOORE

FOREWORD BY  
CHARLIE WEN



JEFF POWELL

COVER ART BY  
JOOLS FAIERS

**FOR MARVEL PUBLISHING**

JEFF YOUNGQUIST, Editor

ALEX STARBUCK, Assistant Editor

JOE FRONTIRRE, Production

BRIAN OVERTON, IP HUB Manager

DAVID GABRIEL, SVP of Print & Digital Publishing Sales

AXEL ALONSO, Editor in Chief

JOE QUESADA, Chief Creative Officer

DAN BUCKLEY, Publisher & President - Print, Animation & Digital Divisions

ALAN FINE, Executive Producer

**FOR MARVEL STUDIOS**

KEVIN FEIGE, President

LOUIS D'ESPOSITO, Co-President

VICTORIA ALONSO, Executive Vice President, Visual Effects

CRAIG KYLE, Senior Vice President, Production & Development

WILL CORONA PILGRIM, Creative Manager, Research & Development

ERIC HAUSERMAN CARROLL, Creative Executive

MICHAEL ROSS, Senior Vice President, Business & Legal Affairs

RYAN POTTER, Principal Counsel

ERIKA DENTON, Clearances Director

RANDY MCGOWAN, VP Technical Operations

ALEX SCHARF, Digital Asset Coordinator

DAVID GRANT, Vice President, Physical Production

ALEXIS AUDITORE, Physical Assets Coordinator

© 2013 MVL Film Finance LLC. Marvel, Iron Man, all character names and their distinctive likenesses: TM & © 2013 Marvel Entertainment, LLC and its subsidiaries. All rights reserved. Super Hero(es) is a co-owned registered trademark.

ISBN# 978-0-7851-6812-6

Printed in the U.S.A.

First printing 2013.

10 9 8 7 6 5 4 3 2 1

Published by MARVEL WORLDWIDE, INC., a subsidiary of MARVEL ENTERTAINMENT, LLC.

OFFICE OF PUBLICATION: 135 West 50th Street, New York, NY, 10020.

ALAN FINE, EVP - Office of the President, Marvel Worldwide, Inc. and EVP & CMD Marvel Characters B.V.

DAVID BOGART, SVP of Operations & Procurement, Publishing

TOM BREVOORT, SVP of Publishing

C.B. CEBULSKI, SVP of Creator & Content Development

JIM O'KEEFE, VP of Operations & Logistics

DAN CARR, Executive Director of Publishing Technology

SUSAN CRESPI, Editorial Operations Manager

ALEX MORALES, Publishing Operations Manager

STAN LEE, Chairman Emeritus

Andy Park keyframe.















**9 FOREWORD**  
BY CHARLIE WEN

**10 INTRODUCTION**  
WARRIOR OF TWO WORLDS

**16 CHAPTER ONE**  
RETURN TO THE GOLDEN REALM

**62 CHAPTER TWO**  
BORN OF ETERNAL NIGHT

**140 CHAPTER THREE**  
FOR ASGARD!

**242 CHAPTER FOUR**  
BATTLE OF SVARTALFHEIM

**260 CHAPTER FIVE**  
MARKETING THOR:  
THE DARK WORLD

**265 AFTERWORD**  
BY CHARLES WOOD

**266 CONTRIBUTOR BIOS**

**268 ACKNOWLEDGMENTS**

**271 ARTIST CREDITS**







**M**y first film with Marvel Studios was *Thor*—so needless to say, the chance to return to Asgard was an opportunity I could not have been more thrilled to embark on. With the first *Thor*, my biggest challenge was finding a way to bring Thor and the inhabitants of Asgard to life. Drawing inspiration from the Jack Kirby comics and the direction of Kevin Feige, Craig Kyle and Director Kenneth Branagh, we forged ahead into crafting an interesting and otherworldly set of personalities. What followed was more than a year of trial and error—finding the right blend of the theatrical and the alien, the regal and the powerful, while still maintaining what made these characters iconic from the comics. More than a year later, we finally found our heroes and with them a foundation of design language for Asgard.

When we started development on *Thor: The Dark World*, Alan Taylor came on the project with a distinct vision that I found equal parts challenging and compelling. He was adamant about finding ways to introduce practical elements as a way to ground these pre-existing characters and make them more tangible. It was a fascinating process to sift through years of ancient history, and numerous intricate design elements and textures, that were only hinted at in the first film. Keeping in mind that Thor and his companions are warriors, I wanted to heavily introduce elements of Norse mythology including leather knot-work and find a way to integrate a sensibility to the costumes, such as straps and fastenings, that would make them understandable at first read. As a designer, I strive to find a way of combining elements to conceive something completely new, even if it contains traces of the pre-existing. This film gave our team the opportunity to do just that.

On the first *Thor*, there were numerous, extremely talented people working simultaneously trying to establish the design language for the film. The only real unification came from the end goal of finding out who these characters were. However, since *Marvel's The Avengers*, the Visual Development team—headed by myself and Ryan Meinerding—has been a hive of camaraderie and creativity for contributing to the films at Marvel Studios. Kevin Feige and Louis D'Esposito have given us the rare opportunity to begin cultivating ideas before true pre-production begins. And in doing that, we have the chance to explore a much wider array of designs and keyframes.

The Visual Development team thrives on artistic collaboration, and this project gave us the opportunity for that on a grand scale. There is a sweeping sense of nostalgia as I flip through the pages of sensational artwork within this book. The diligence and creativity speaks for itself, and I can only hope you—as the viewer—enjoy the journey as much as we did creating it.



Charlie Wen



# INTRODUCTION WARRIOR OF TWO WORLDS

ON FILM AND IN THE COMICS, MARVEL'S HEROES are known for one quality above all: They're human, relatable, with flaws just like yours and mine. Captain America was a scrawny young man who yearned to serve his country. Iron Man built his armor, piece by piece, with his own hands. Hawkeye and the Black Widow have no powers at all, just years of intensive combat training.

And then there's Thor.

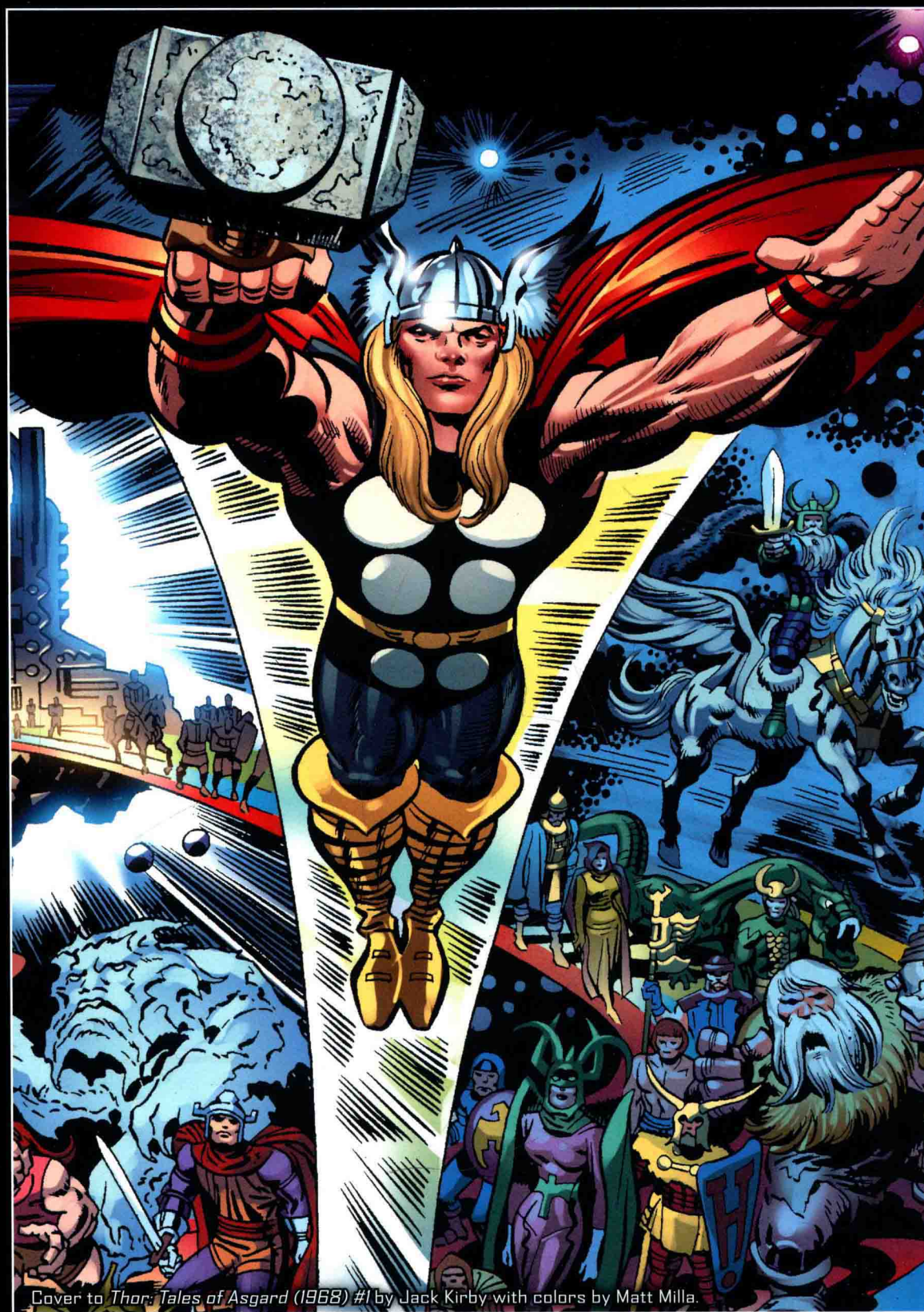
"Thor is one of our more challenging characters," Executive Producer Craig Kyle says. "He's the least Marvel-ish of them—he's a god, he's an alien. So the way we tried to tackle that challenge was to translate that story in a way that would make Thor fans happy, but would also get people like my wife to enjoy the story."

Thor is a true hero—a warrior who will stand his ground in the face of all enemies, no matter how powerful or numerous. Yet he's still young by the standards of his people, and the burden of his heritage often weighs heavy on him. In crafting this sequel, Kyle says the studio began by looking at how the character had grown during the course of *Thor* and *Marvel's The Avengers*.

"Thor is not the petulant son that he was in the first film," Kyle says. "Not to say he's not still flawed. He absolutely is. He's just not that same man who was all heart and no mind. He's finding more center to his character."

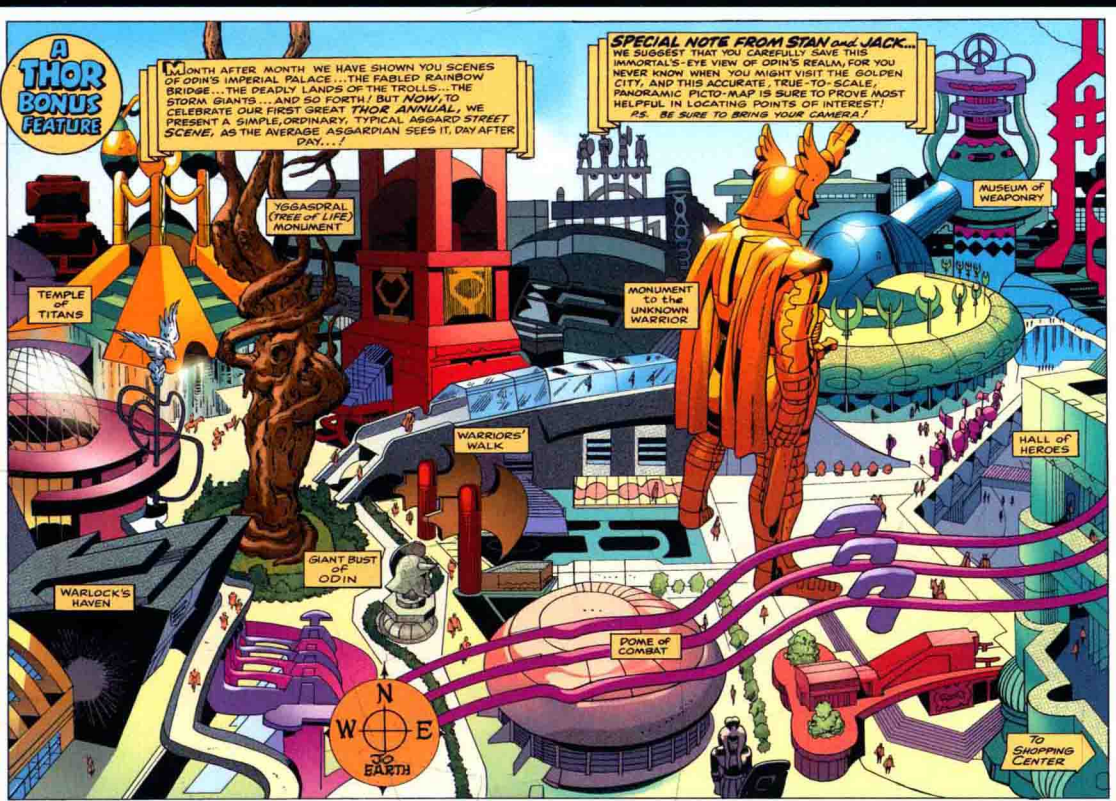
Helming *Marvel's Thor: The Dark World* was a new director: Alan Taylor. "When I was first approached, I thought they had made a mistake and were calling the wrong guy," Taylor says, "because I was very much ensconced in television. I've never been a comic-book guy—I didn't grow up loving comics. But I loved the scale of *Thor*, and I had come to love epic language. That's something I got to experiment with in *Game of Thrones*, so that was enticing. The cast that had been assembled by Ken Branagh was a dream cast. I'd come to love having one foot in reality and one foot in fantasy, and all of those things came together here. Thor is a unique super hero because he carries so much weight of history and mythology."

Kevin Feige, President of Marvel Studios, praises Taylor's visual approach. "Alan is bringing a grittier, more visceral, more textured patina to the designs of the worlds—and to Asgard, in particular. It's less to chase either *Game of Thrones* or *Lord of the*



Cover to *Thor: Tales of Asgard* (1968) #1 by Jack Kirby with colors by Matt Milla.





Asgard, the Realm Eternal—as envisioned by writer Stan Lee and artist Jack Kirby in *Journey into Mystery Annual* (1965) #1, with colors by Matt Milla.

*Rings*, because you're not going to catch up. But part of the fun of Thor, over our other characters, is he doesn't have to stay on Earth."

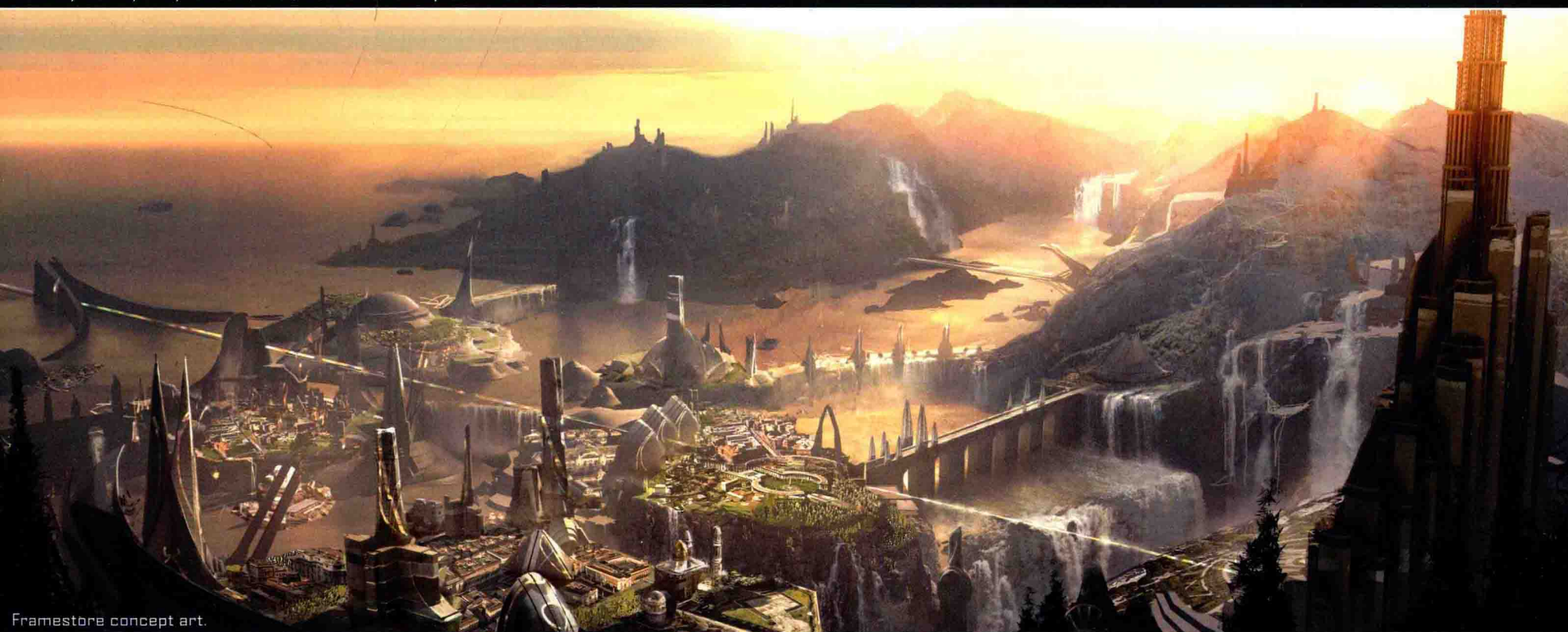
In the first film, Thor traveled to Earth, an experience that grounded him in a familiar setting. This time, Earth scientist Jane Foster must undertake a perilous journey to the fabled land of Asgard.

"Now," Creative Executive Eric Carroll says, "the tables are turned so that Jane's the fish out of water in Thor's world."

"I think fans are going to be really excited to see her going to Asgard," Marvel Head of Visual Development Charlie Wen says, "because in the first movie, you never really got to see the two worlds coming together."

To Feige, the Thor/Jane Foster relationship "is the heart of the story. Really, they were only together for three days. Do they love each other? Do they like each other? Do they *know* each other? That love story in the first movie was essentially a quick crush, over the course of three days in the middle of the desert."

And our hero still has a lot of growing up to do. "Thor is incredibly relatable," Writer Chris Yost says. "He's a son, he's a brother; he's as human as you get. Over the course of *Thor*, he



Framestore concept art.



learned humility. And then in *Avengers*, he learned the true madness of his brother. He's in a much more responsible place now, but he's still got a lot to learn at the same time."

Crucial to that process—as always—is Thor's relationship with his adoptive brother, Loki. Once again, Loki appears by turns as Asgard's champion and its destroyer, his motives constantly shrouded in mystery.

"If you look at Loki," Kyle says, "we've seen him as the innocent man faced with the truth of his heritage. In the darkest ways, he tried to show that he is still the boy he believed himself to be in his father's eyes, and he failed. Then he acknowledged that he's a villain and decided he was just going to become what he's destined to be, and again he faltered. Now the question is, how do we get into that story and show a different side of him?"

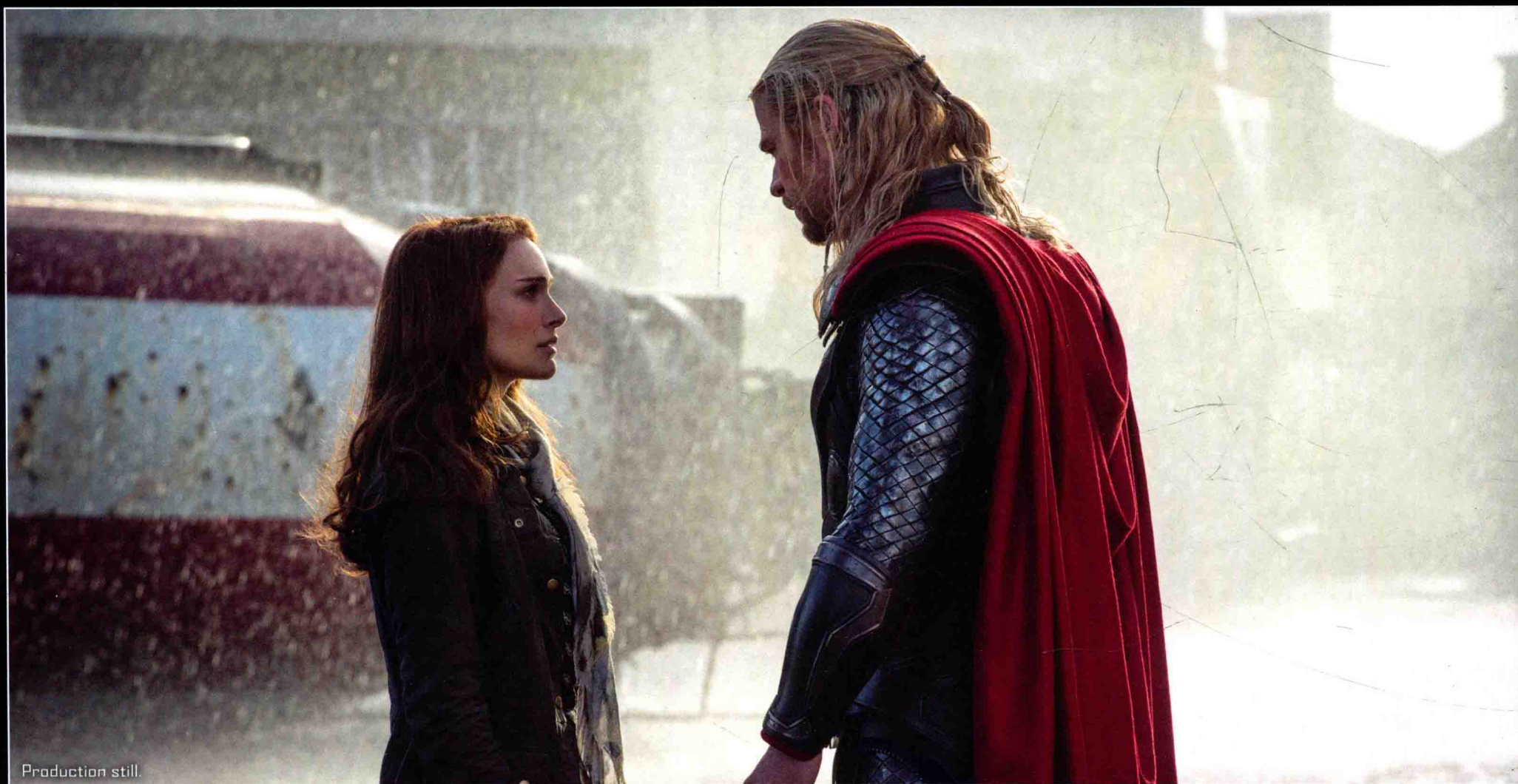
"The first *Thor* movie was as much a Loki origin story as it was a Thor origin story," Feige says. "I really wanted the Marvel Cinematic Universe to

have a villain as interesting as Magneto was, in the first *X-Men* film. Early on, we thought Loki had the best potential to do that."

But Loki is far from the only villain in this film. The larger threat comes from Malekith, leader of the Dark Elves. In choosing the villains, the filmmakers turned—as they often do—to the vast back catalogue of Thor comics.

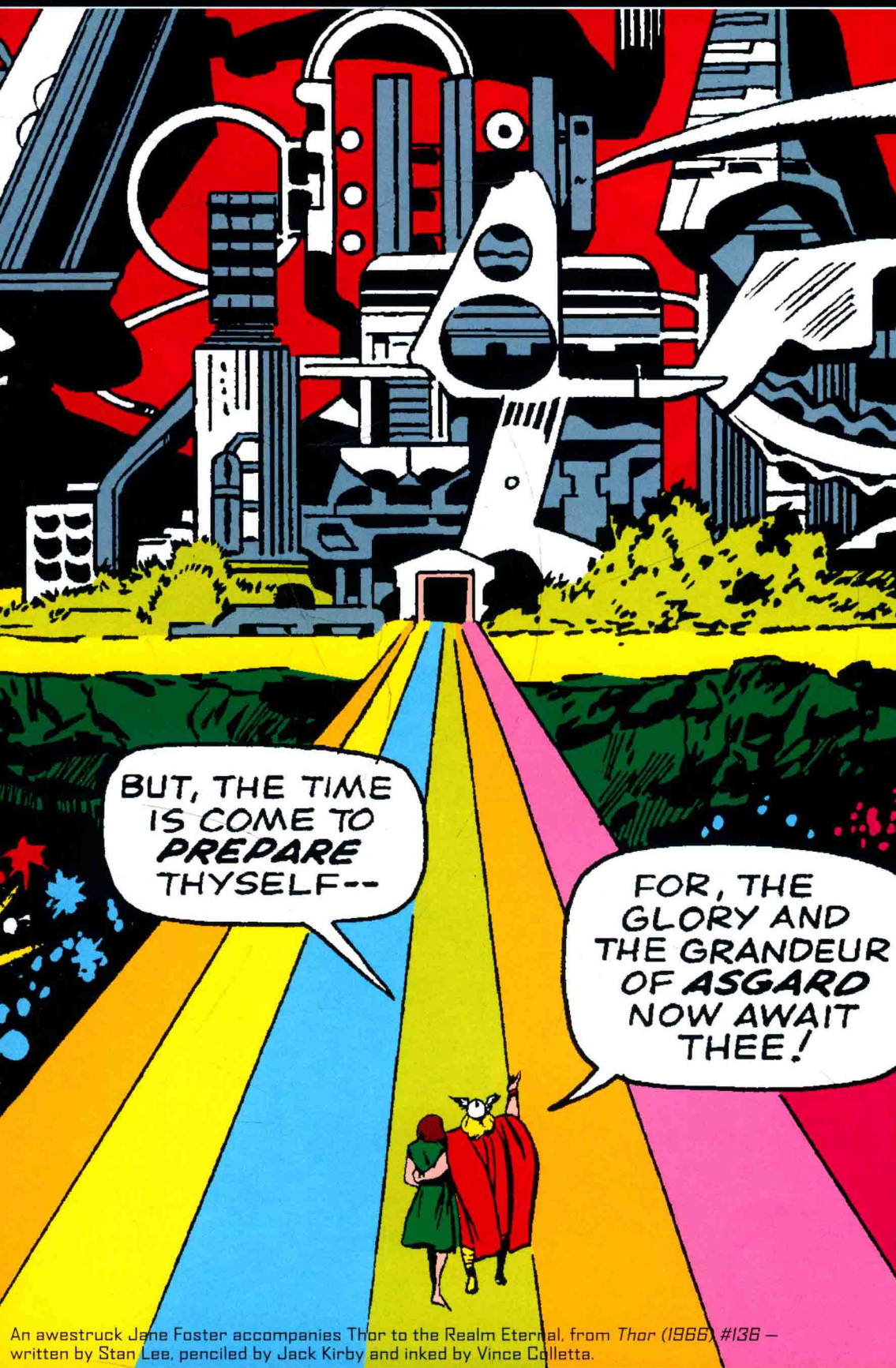
Both Kyle and Carroll credit the strong influence of Walter Simonson, a popular writer/artist whose long run remains a high-water mark among fans. Simonson introduced both Malekith and the Dark Elves.

"When I was working on *Thor*, I researched myths and legends from all over Northern Europe," Simonson recalls. "I did a lot of reading on Celtic fairy stories of Great Britain, and I used some of the characteristics ascribed to the northern fairies for my Dark Elves—including their anathema to iron and mortal food. I gave Malekith his name, inspired by various names I came across in my reading. I used 'mal...' because of its association in French and Latin



Production still.





An awestruck Jane Foster accompanies Thor to the Realm Eternal, from *Thor* (1966) #136 – written by Stan Lee, penciled by Jack Kirby and inked by Vince Colletta.

with 'bad,' 'ill,' 'wrong' and so on. And 'kith' means 'acquaintances' or 'neighbors.' The Dark Elves were closer in kind to humans than the gods and, in my stories, lived beneath the Earth, not so far from us."

*Thor: The Dark World* opens with a rousing battle in Vanaheim, an enlightened realm that's suddenly invaded by a band of alien marauders. "Vanaheim feels like a mixture of Irish browns and greens with the rich textures of coastal Italy," says Victoria Alonso—Executive Producer of *Thor: The Dark World*, and EVP of VFX and Post Production. "Then you have some signs that make you realize, 'Oh, we're not in Europe. We're elsewhere.' That's a combination of elements we try to include in all of our films—so it feels comfortable to be there, and yet it's not just around the corner."

While Thor engages his enemies in Vanaheim, Jane Foster and her intern, Darcy, discover a key to the invasion right here on Earth. That leads Jane to Asgard, the primary setting—and battleground—of the film.

Kyle welcomed the chance to show more of Asgard than was possible in the first film. "Although we defined the palace and the heart of Asgard, there's so much we haven't seen. Where are the bars, the stables, the commoners? Where's the age and the history? Where's the Asgard that Odin's grandfather built, and then his father after that, and then Odin? As we traverse Asgard in this film, you're going to see many more layers of history."

Concept Artist Jackson Sze agrees: "*Thor* established a spectacular realm of gleaming towers and fantastic architecture. Here, we wanted to give Asgard a more lived-in feel, with elements that are human-scale and filled with warmth."

Kyle credits the conception of Marvel's Asgard to Stan Lee and Jack Kirby, originators of the *Thor* comic. "Stan and Jack were very smart in the way they reengineered the Thor and Norse myths. It's not far from the Superman idea: If an alien fell to the planet, but instead of it happening in modern day it happened in ancient times, primitive man would see these characters as deities. They can fly, they can control the weather, they can survive nearly any attack or injury—so by all appearances, they are absolutely gods."

"So going in that direction, we engineered the Marvel cinematic history of our universe: Instead of the Norse creating the gods, it's the gods that created the Norse. Aliens came long ago, they were discovered by the early people of Norway, and the