GARY VAYNERCHUK

JIM RUGG

JEREMY HYLER

ISSUE 22

VEEFRIENDS

THE ORIGIN OF GENTLE GIANT!

ISSUE 22

VEEFRIENDS

THE ORIGIN OF GENTLE GIANT!

GARY VAYNERCHUK

JIM RUGG

JEREMY HYLER

THE ORIGIN OF
GENTLE GIANT!

ISSUE 22

VEEFRIENDS

GARY VAYNERCHUK

JIM RUGG

JEREMY HYLER

ISSUE #22
GENTLE GIANT

Created by Gary Vaynerchuk - @ garyvee

Written by Jim Rugg - @ jimruggart

Art, Colors & Lettering by Jeremy Hyler - @ jeremyhylerart

Cover A by Jeremy Hyler - @ jeremyhylerart

Cover B by Rob Liefeld - @ robliefeld

Cover C by Jim Rugg - @ jimruggart

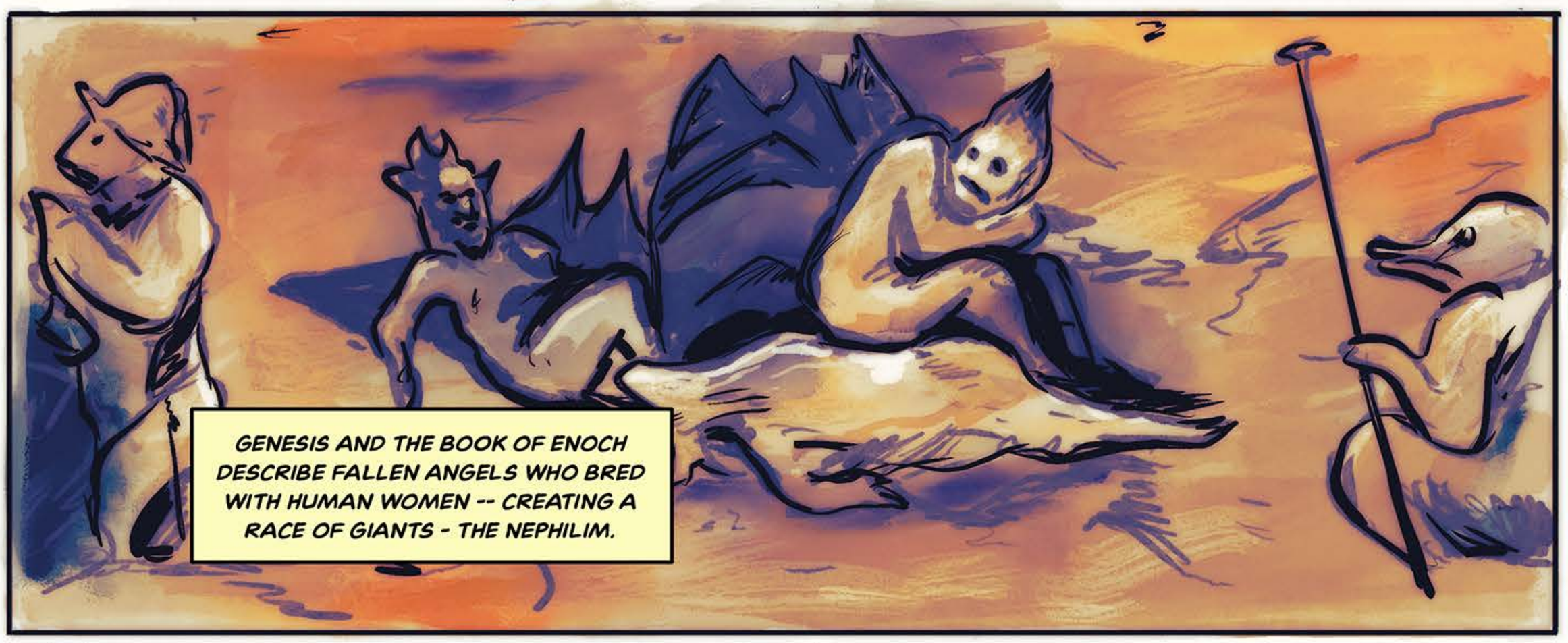
Andy Krainak - President - @ krainak

D.J. Coffman - Executive Creative Director - @ djcoffman

Erin Johnson - Graphic Design

VeeFriends #22 - September 2026 . © 2026 VeeFriends, LLC. All rights reserved. VeeFriends and all related characters, logos, and distinctive likenesses thereof are trademarks of VeeFriends, LLC. Published by VeeFriends, LLC, 10 Hudson Yards - 25th FL, New York, New York 10001. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law.
The stories, characters, and incidents mentioned in this publication are entirely fictional. Any resemblance to actual persons (living or dead), events, or locales is purely coincidental.
For information regarding bulk purchases, special sales, or other inquiries, please contact VeeFriends, LLC at comics@veefriends.com.
Printed in China.


THE OLDEST HUMAN TEXTS REFERENCE GIANTS. THE SUMERIAN TABLETS CALLED THEM ANUNNAKI.
SOME BELIEVE THEY CREATED HUMANS THROUGH GENETIC MANIPULATION.


GENESIS AND THE BOOK OF ENOCH DESCRIBE FALLEN ANGELS WHO BRED WITH HUMAN WOMEN -- CREATING A RACE OF GIANTS - THE NEPHILIM.


OTHER BIBLICAL REFERENCE TO GIANTS INCLUDE THE STORY OF DAVID VS. GOLIATH.


EVENTUALLY A GLOBAL FLOOD DESTROYED THE NEPHILIM.


GIANT SKELETON
GIANT REMAINS HAVE BEEN FOUND THROUGHOUT NORTH AND SOUTH AMERICA.
ACCORDING TO NEWSPAPER ACCOUNTS, THE SMITHSONIAN HAS A COLLECTION OF GIANT HUMAN SKELETONS.
NATIVE AMERICANS TELL OF THE SI-TE-CAH, A CANNIBALISTIC TRIBE OF RED-HAIRED GIANTS.
ALTHOUGH WE THINK OF PAUL BUNYON AS A MYTH, MOST MYTHS CONTAIN SOME TRUTH.

OCTOBER 1958.

AT A SECRET MILITARY LABORATORY, DR. STEIN EXPLAINS HIS RESEARCH TO AGENT KURTZ.

THE MORE I LEARNED ABOUT THE HISTORY OF GIANTS, AGENT KURTZ, THE MORE VIABLE MY RESEARCH BECAME.

WHAT IF I COULD MAKE OUR SOLDIERS ***BIGGER?*** LIKE SUPER SOLDIERS.

BUT THERE ARE...***LIMITS*** WITH HUMAN TEST SUBJECTS.

SO I BEGAN TO FOCUS ON DNA AND GROWING THE GIANTS THROUGH A ***CLONING PROCESS.***

HOW ***BIG*** CAN YOU MAKE ONE?

SIZE IS PRACTICALLY *UNLIMITED.*

THE FACILITIES DICTATE THE *SIZE LIMITATION.*

BESIDES SIZE, I CAN *MANIPULATE* SKIN THICKNESS, STRENGTH, FAST-TWITCH MUSCLES, ANATOMY, AND TEMPERAMENT...

HOW DO WE ***CONTROL*** A GIANT?

WE PROGRAM THE GIANT AS WE GROW HIM THROUGH A ***BRAIN IMPLANT.***

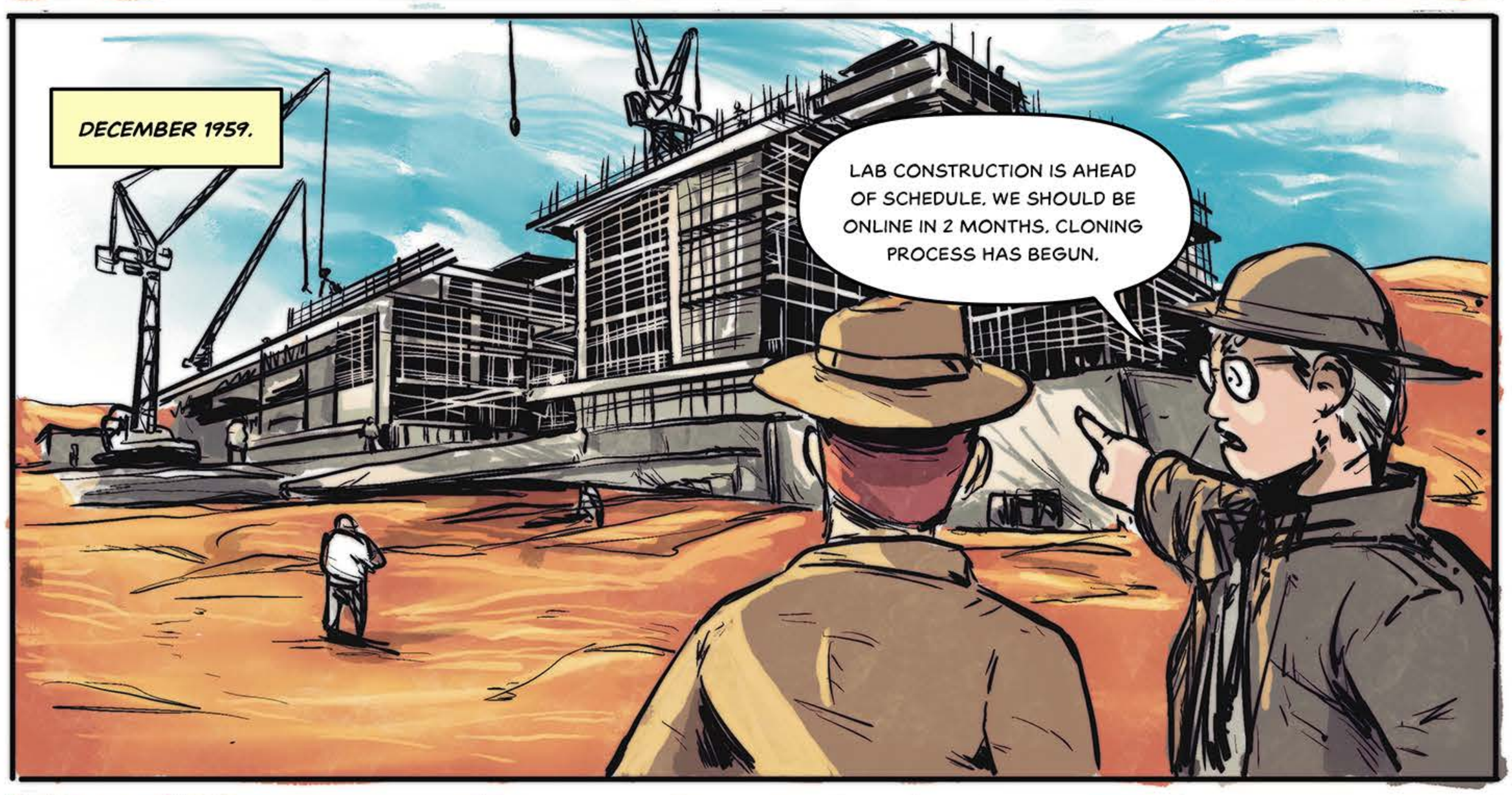
WHEN HE'S NOT ACTIVATED, HE'LL BE ***EXTREMELY GENTLE.*** OTHERWISE, HE WOULD BE ***TOO DANGEROUS.***

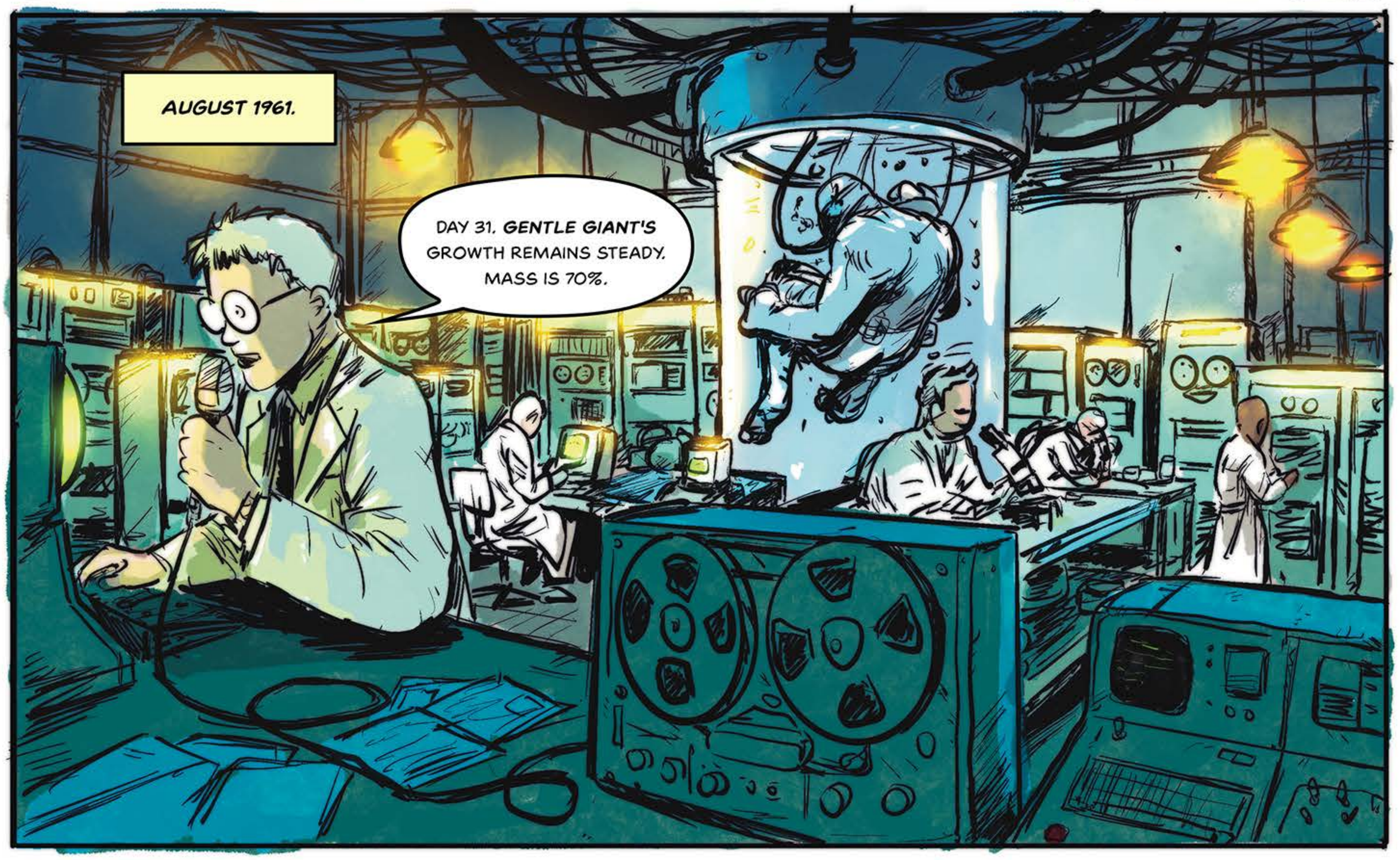
UNCLE SAM NEEDS A ***GIANT,*** DR. STEIN. HERE ARE THE SPECS.

I ASSUME MOVING HIM WILL BE DIFFICULT, SO WE HAVE SELECTED A SITE FOR YOUR NEW FACILITIES.

CONSIDER THIS A ***BLANK CHECK,*** DR. STEIN.


APRIL 1959.
A SECRET LOCATION IN NEVADA.


DECEMBER 1959.
LAB CONSTRUCTION IS AHEAD OF SCHEDULE. WE SHOULD BE ONLINE IN 2 MONTHS. CLONING PROCESS HAS BEGUN.


AUGUST 1961.
DAY 31. GENTLE GIANT'S GROWTH REMAINS STEADY. MASS IS 70%.

JULY 1962.

VRRRRLLLLLL

VHRRRRLLLLL

TODAY WE ADDED THE NUERO-IMPLANT.

RETURN TANK LEVELS TO NORMAL. DOUBLE SODIUM. ALSO, ADD 2 HYDROGEN TREATMENTS EVERY HOUR.

SEPTEMBER 1962.

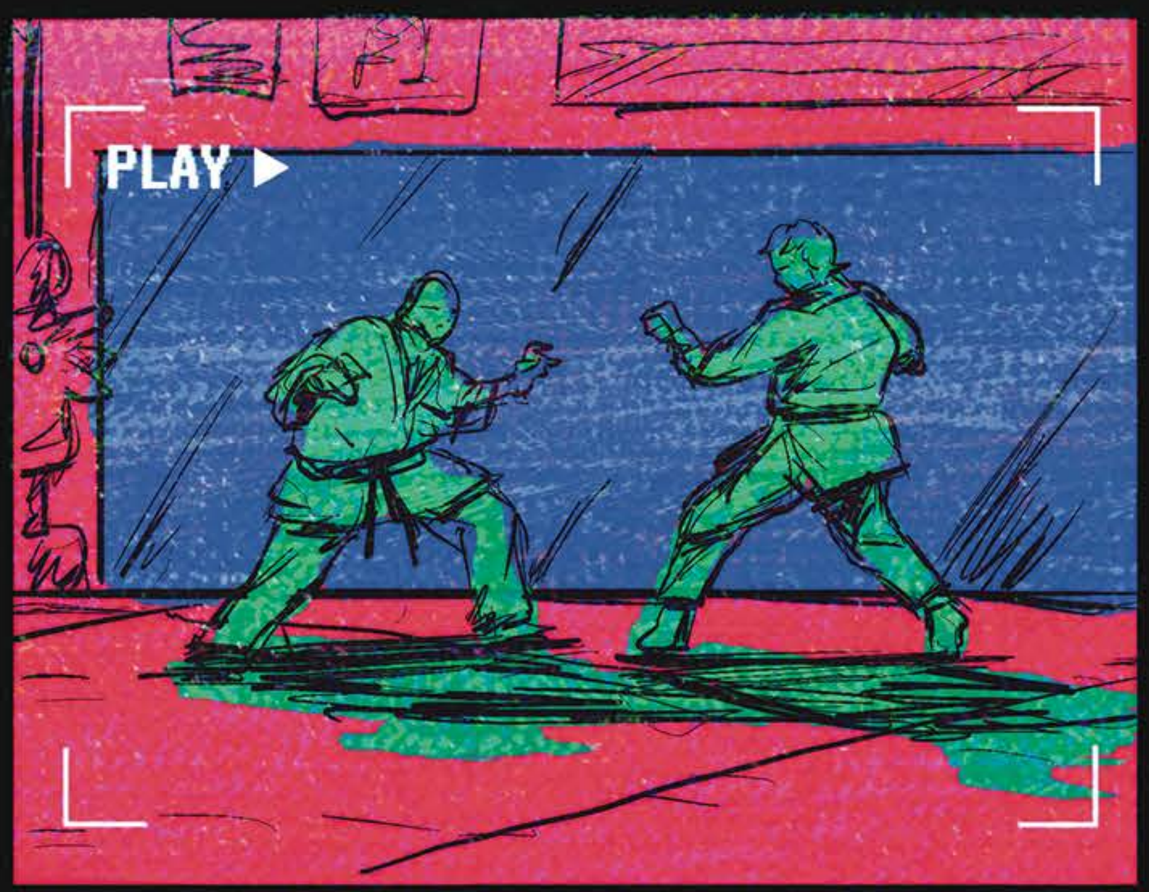
MAKE HIM A PROUD AMERICAN PATRIOT AND A *DEADLY FIGHTER.*

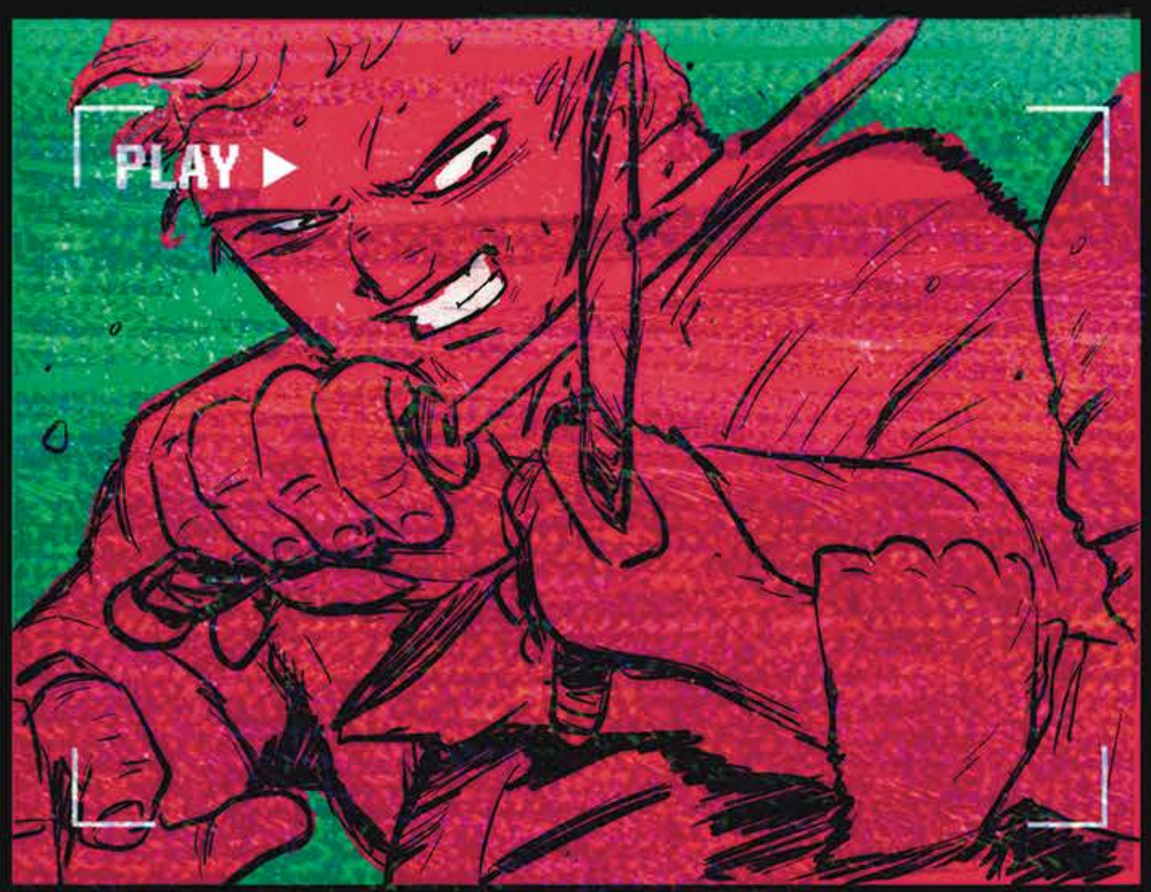
PLAY

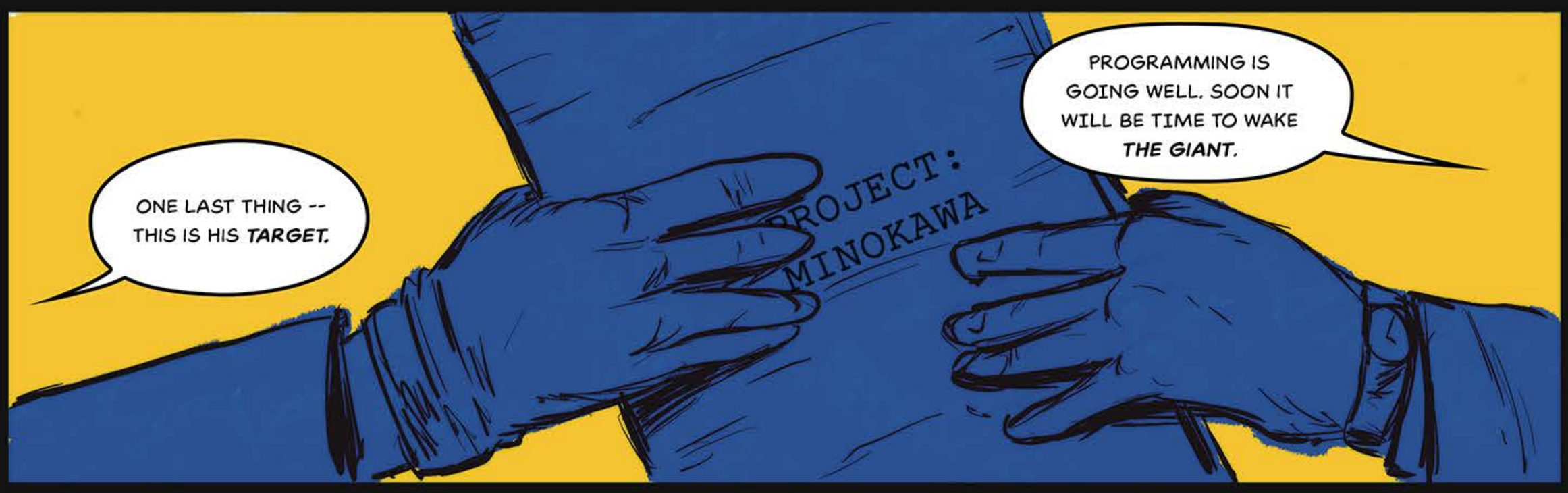
PLAY

PLAY

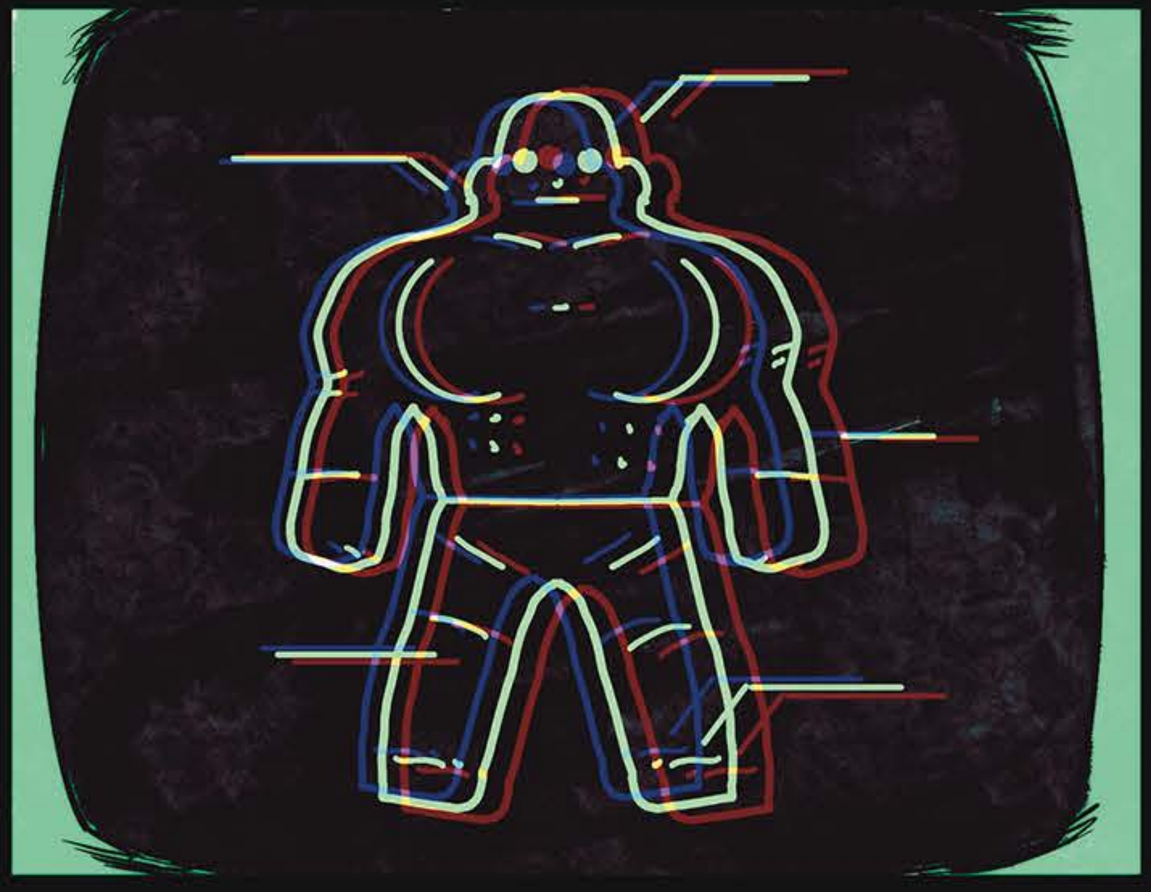
PLAY

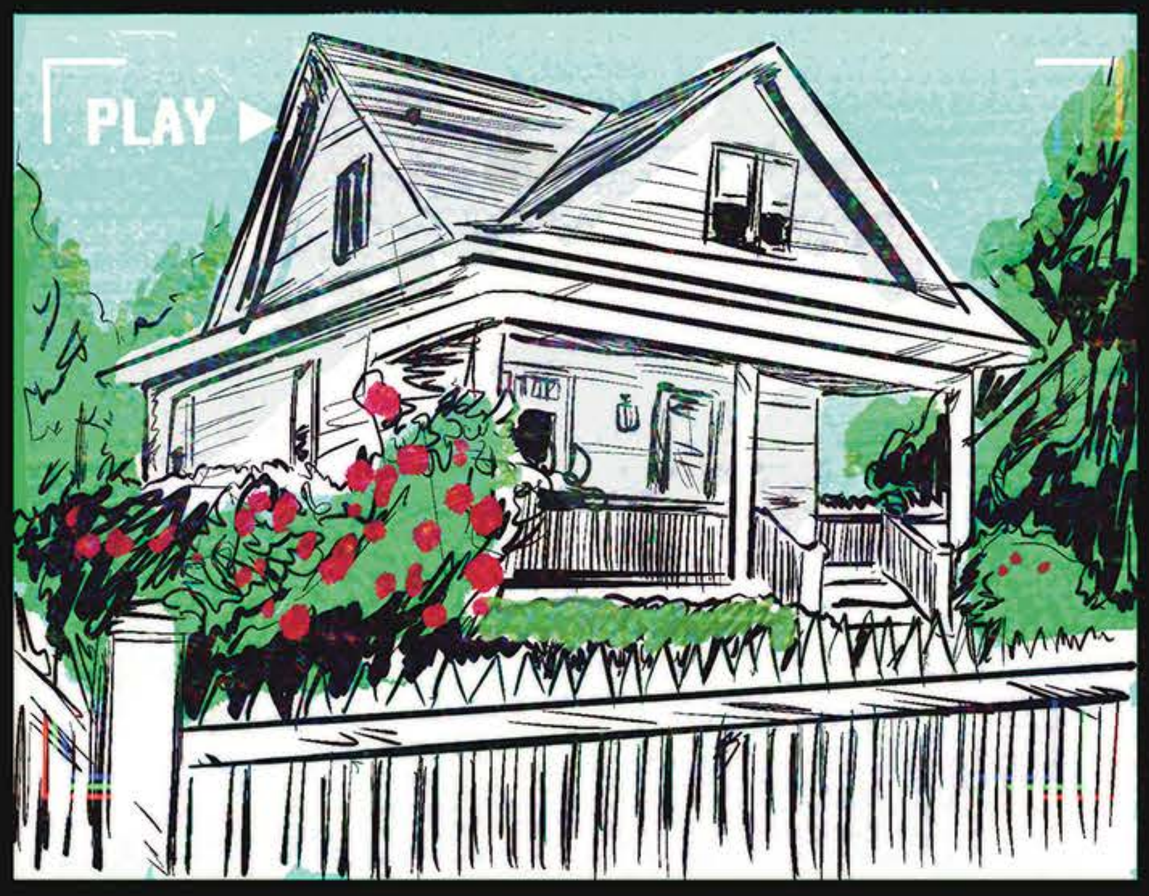

PLAY

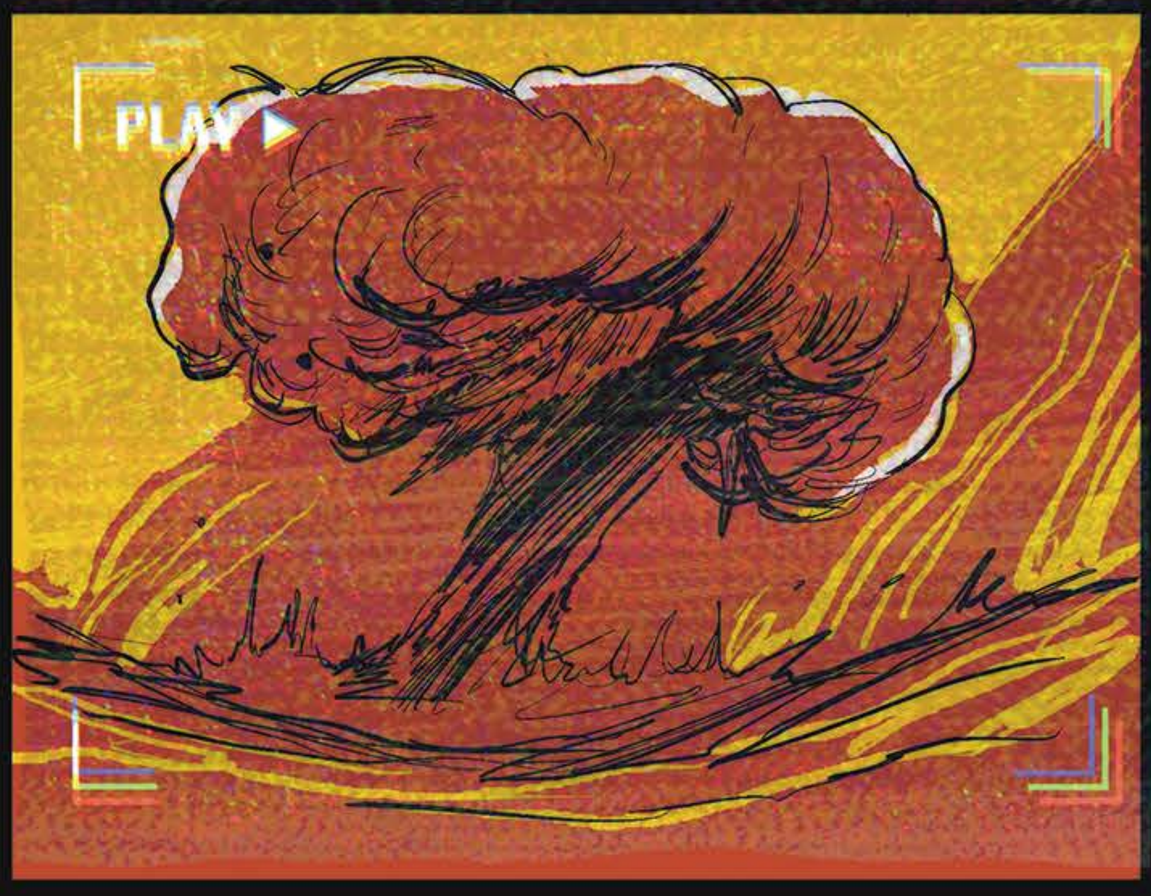

PLAY


ONE LAST THING -- THIS IS HIS *TARGET.*
PROJECT: MINOKAWA
PROGRAMMING IS GOING WELL. SOON IT WILL BE TIME TO WAKE *THE GIANT.*


PROJECT: MINOKAWA




PLAY


PLAY

MARCH 1963.

LOWER LEVELS TO 25%. SYSTEMS CHECK.

LYMPHATIC. CHECK.

PULSE AND BLOOD PRESSURE. CHECK.

RESPIRATION. CHECK.

TIME TO WAKE UP, *GIANT!*

TIME TO WAKE UP, GIANT.

HELLO, GIANT, I'M ***DR. STEIN.*** IT'S NICE TO MEET YOU.

HELLO, DR. STEIN. IT'S NICE TO MEET YOU, SIR.

MAY 1963.

WE JUST HAVE TO STICK TO THE MORE REMOTE PARTS. DON'T WANT THE PUBLIC SEEING YOU -- AT LEAST NOT YET.

THIS IS AWESOME, SIR!

IT'S A BEAUTIFUL COUNTRY, GIANT! WE'RE GOING TO HAVE FUN EXPLORING IT.

HE'S SO FAST!

THOSE BOULDERS WEIGH OVER *100 TONS!*

HIS STRENGTH IS MUCH GREATER PROPORTIONALLY THAN A HUMAN.

WHAT ABOUT THAT *BRIGHT* ONE?!

DO YOU WANT TO HIKE TO THE MOUNTAINS TOMORROW?

YES, SIR! THAT SOUNDS GREAT!

THAT'S NOT A STAR ACTUALLY, THAT'S THE ***PLANET VENUS.***

VITAL SIGNS REMAIN STABLE. GIANT APPEARS FULLY ACCLIMATED TO THE ENVIRONMENT AND ATMOSPHERE.

JULY 1963.

GOOD NIGHT, DR. STEIN.

GOOD NIGHT, GIANT. SLEEP WELL.

YOU HAVE A BIG DAY TOMORROW!

YES, SIR!

IT'S A BIG DAY, SON. TODAY, YOU SHOW ***UNCLE SAM*** WHAT YOU CAN DO.

ONCE WE'RE ALL CLEAR, WE'RE GOING TO SEND YOU A MESSAGE THROUGH YOUR ***IMPLANT.***

YOU JUST REACT NATURALLY.

I'M PROUD OF YOU, ***GIANT!*** I KNOW YOU'LL BE GREAT!

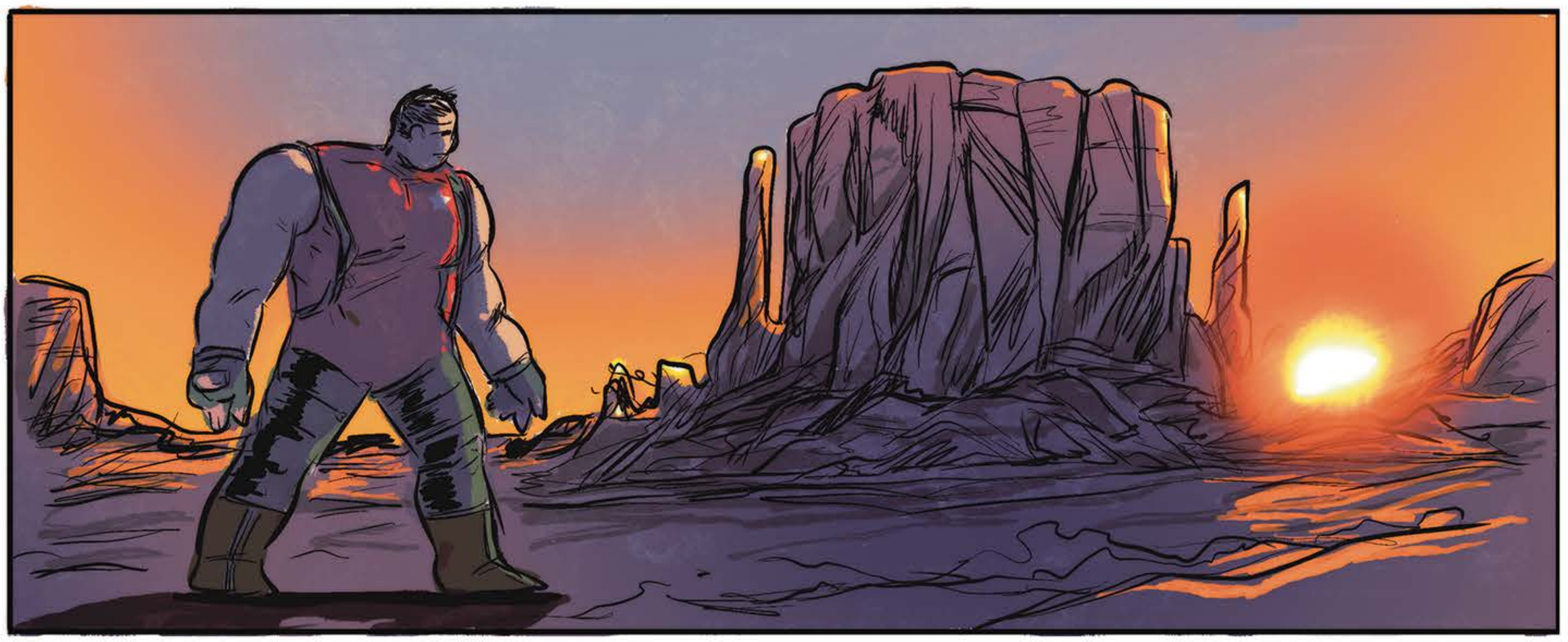
ONCE WE'RE BACK AT THE OBSERVATION DECK, WE'LL SEND A ***SIGNAL.***

THE IMPLANT WILL CAUSE GIANT'S BRAIN TO SEE ***MINOKAWA*** INSTEAD OF THE MESA.

THEN WHAT HAPPENS?

LET'S FIND OUT.

VZZZTTT




BZZTTT





PADDA

CRAGK!

KRABOOM!

BOOM!

CRACK

R

BOOM!

BAM!

BOOM!

CRACKT!

BRACK! BOOM!

FOOM

click

ON

OFF



GIANT, ARE YOU OKAY?

WHAT HAPPENED? I REMEMBER YOU DRIVING AWAY...

YOU DID GREAT, KID!

THANK YOU, SIR.

...YES, **MR. PRESIDENT.** HE IS READY!

THE NEXT ***H-BOMB TEST*** WE WILL FIND OUT WHAT MINOKAWA IS MADE OF!

MEET THE ARTIST
JEREMY HYLER



1. When did you decide to start making comics, and what brought you to that decision?

I love stories, and I've wanted to make comics for as long as I can remember. I wasn't a great reader as a child, but comics found a way to combine my love of drawing and storytelling while helping me overcome the challenges I had with reading.

I remember exactly when it all clicked. I was 12 years old and picked up a double-sized issue of Amazing Spider-Man drawn by Steve Skroce. I was shook. I had never seen Spider-Man look or move like that before. After that, I was hooked—picking up old books, new books, whatever excited me.

In the early 2000s, I was pulled away from comics and ended up working in film and television for about 20 years. But life changes made me want to explore my passion for storytelling somewhere else. Thanks to YouTube, I suddenly had access to tons of comic-related content, and it became an itch I couldn't stop scratching.
I loved drawing, but I hadn't really done it in over two decades. I wanted to see if I could still do it. Next thing you know, I'm making eight books in a year. It's exciting.

2. Who are some of your artistic influences?

When I stepped back into the comic world, the first thing I did was go back to the well of what inspired me growing up. These were the artists who made me stop and stare at a page the longest.
Akira Toriyama, John Romita Jr., Steve Skroce, Joe Madureira, Mike Wieringo, Chris Bachalo, and Humberto Ramos.

Today, those influences are still there, but they've been joined by incredible creators I discovered along the way, like Peach Momoko, Daniel Warren Johnson, Katsuhiro Otomo, David Mazzucchelli, and Rumiko Takahashi.
You might not see their influence on a surface level, but they're all rooted in me when I'm making creative decisions.

3. This is your second VeeFriends comic book (Jeremy also drew VeeFriends #12, Mindful Minokawa). Both books feature giant, kaiju characters—have you always liked drawing monsters? Do you have a favorite fictional or mythical monster?

Absolutely. I grew up loving monster movies. Discovering Godzilla, Kong, Jaws, and other creature features at my local video store felt like finding something nobody else knew about.

There's something special about performers in makeup and costumes, whether they're kaiju or werewolf-like monsters. I love the lore behind these creatures. I remember drawing vampires and monsters while sitting in church, which somehow feels wrong and right at the same time.

But if I had to point to one turning point, it would be seeing Jurassic Park in theaters when I was eight years old. Suddenly, monsters felt real.

Outside of kaiju, my favorite monsters are probably the classic Universal Monsters. Those designs are timeless.

4. What's your best tip for someone who is just starting to make their own comics?

Draw every day. Drawing more can only make you better.
Then start telling stories with those drawings. Share them with people. Draw anything and everything. The only way to get better at making comics is to make comics.

5. Tell us about one of your goals or dreams in the comics world.

I'd love to write and draw my own books and stories for the rest of my life, both for myself and for other publishers. I just love telling stories, and being able to share that love with other people is incredibly rewarding.



6. Where can people find more of your art and comics? What other books of yours should they look for?

You can visit my website, JeremyHyler.com, to read my books for free, or follow @JeremyHylerArt on Instagram. I'm currently working on my creator-owned book Virulent, so keep an eye out for that in the future.

ROB LIEFELD





Rob Liefeld is one of the most successful and influential comic book creators of the last 40 years. Liefeld burst onto the comics scene in the late 1980s and early 1990s. He became a fan-favorite creator with a popular style known for dynamic compositions, action-packed plots, and exciting character designs. Liefeld's career took off when he turned New Mutants into X-Force – one of the best-selling comic books of all-time! This success led to a Spike Lee Levi's television commercial starring Rob Liefeld. During this period, Liefeld created Cable and Deadpool for Marvel. In 1992, he joined several other superstar artists and left Marvel to form Image Comics. Image Comics changed the American comic book industry by allowing artists and writers complete control of their intellectual property. The first comic book published by Image Comics was Rob Liefeld's Youngblood #1. Today, Liefeld continues to create new Youngblood comics at Image Comics. He also hosts Robservations, the new podcast which exists to explore and celebrate comic books as an art form and their tremendous impact on the culture.