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DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue	Comments
00:00:05:01	00:00:17:15	JACK GARDNER	Imagine crafting your own wall art. Maybe it's a passion that fascinates you, or maybe it's the promise of an immersive, creative experience like no other. A piece of iconic art you can build for yourself.	
00:00:17:16	00:00:20:15	JACK GARDNER	Relax and reconnect with your creative side.	
00:00:22:00	00:00:31:15	JACK GARDNER	We've created unique soundtracks curated around the world of art, music, and movies. And in this soundtrack, we're swinging into the web-slinging world of Spider-Man.	
00:00:32:13	00:00:44:10	JACK GARDNER	Today we have the honor of sitting down with two legendary figures in the world of comic book editing: Marvel's longest-serving editor with more than 30 years with Marvel, senior editor Tom Brevoort...	
00:00:44:24	00:00:50:19	TOM BREVOORT	Nobody expected any of these characters to go on for five years, let alone 60 years.	
00:00:51:06	00:00:58:09	JACK GARDNER	...and with more than 20 years with Marvel, senior editor and team editor of all Spider-Man books, Nick Lowe.	
00:00:58:16	00:01:08:19	NICK LOWE	I know I'm biased, but, like, I don't think there is a more compelling, more exciting, more relatable character in all of fiction.	
00:01:08:20	00:01:23:11	JACK GARDNER	With a combined 50 years at Marvel, these senior editors have overseen some of the most iconic Spider-Man storylines in history. We'll deep-dive into	

			the fascinating world of Spider-Man comics and the creative process behind bringing this beloved character to life.	
00:01:24:21	00:01:31:06	JACK GARDNER	We'll also be joined by LEGO designer Nico Vás to take us on the journey for the development of this LEGO Art product.	
00:01:31:15	00:01:40:07	NICO VÁS	We had a lot of fun taking our reference from the style of writing for the instruction booklet, and the different fun facts that are sort of scattered throughout the building process.	
00:01:40:08	00:01:47:09	JACK GARDNER	Our host, Alex Grand is a true Spider-Man expert, as an internationally established comic books historian.	
00:01:48:12	00:02:05:10	JACK GARDNER	He's the author of the book Understanding Superhero Comic Books: A History of Key Elements, Creators, Events and Controversies, the founder of the Comic Book Historians, and a regular panelist at Comic-Con International, San Diego, WonderCon, and San Diego Comic Fest.	
00:02:05:23	00:02:18:12	JACK GARDNER	So, if you're a fan of wall-crawling quippy come-backs and epic battles, you're in the right place. You can listen as you build, at your own pace, and get the inside story. Welcome to LEGO Art.	
00:02:31:10	00:02:40:23	ALEX GRAND	Welcome to another LEGO Art fun discussion. I'm Alex Grand, with our Marvel panel, discussing Spider-Man, because of a new, exciting project with LEGO Art.	
00:02:40:24	00:02:48:01	ALEX GRAND	Let's meet our Marvel panel. We have senior editor Tom Brevoort, and the editor of the Spider-Man books, Nick Lowe.	
00:02:48:16	00:02:55:05	ALEX GRAND	Let's start with you both explaining what your roles are within Marvel. We'll start with Tom and move	

			over to Nick.	
00:02:55:24	00:03:14:03	TOM BREVOORT	Well, in my role I directly hands-on edit somewhere in the neighborhood of a dozen comics every month, and then I oversee the activities of a bunch of younger editors. And then in a macro sense, I pay attention to planning across the whole of the Marvel line.	
00:03:14:11	00:03:32:13	NICK LOWE	Yep. And like Tom, I do a bunch of books every month, supervise some people. I'm mainly focused on the Spider-Man books, as well as some other odds and ends. And then just try to make the best damn comics in the world, every... every week, every month, every year.	
00:03:33:00	00:03:43:02	ALEX GRAND	And you guys are kind of understating your history with Marvel. You both have been with Marvel for, you know, in the decades span, it sounds like. So I think Tom has been with Marvel for more than 30 years or so?	
00:03:43:03	00:03:44:07	TOM BREVOORT	Oh, Nick is a kid!	
00:03:44:08	00:03:50:20	NICK LOWE	I'm a sweet summer child! I've only been here for... it'll be 21 years next month. But that's nothing!	
00:03:50:21	00:03:51:15	TOM BREVOORT	That's nothing.	
00:03:51:16	00:03:54:08	NICK LOWE	Tom's been here for at least 118 years.	
00:03:55:01	00:03:59:17	TOM BREVOORT	Yes, it's 119. We're close enough that we can count it as 119.	
00:04:00:11	00:04:03:22	ALEX GRAND	Yeah, Tom is kind of the wise figure, watching over that ball pen.	
00:04:04:14	00:04:10:10	NICK LOWE	Uh... For our listening audience, you can hear my	

			visible reaction to Tom being called wise!	
00:04:16:07	00:04:24:17	ALEX GRAND	So now, let's start with when you both first read Spider-Man. Let's start with Nick. You're editing the Spider-Man comics. When did you first read Spider-Man? How old were you and what year was that?	
00:04:24:18	00:04:28:01	NICK LOWE	Well, I mean, my first exposure to Spider-Man was probably underwear.	
00:04:29:02	00:04:31:06	NICK LOWE	You know, the Underoos.	
00:04:31:07	00:04:32:05	TOM BREVOORT	Still wears them.	
00:04:32:06	00:04:36:06	NICK LOWE	Oh, yeah! That's the only... Especially... Ever since I landed the Spidey job, that's all I've worn.	
00:04:36:19	00:04:59:01	NICK LOWE	And then, like, some odds and ends growing up. I was a huge fan of the '90s cartoon. And then when I was in high school, my high school library had some digest-sized collections of the classic first... I guess it would probably be, like, first 50 issues of Amazing Spider-Man, and I would read them.	
00:04:59:02	00:05:12:02	NICK LOWE	I would devour them all the time in my library. And they were in black and white, which was super fun, as well, reading them at the time. That was my first, kind of... Those were my first touchstones with the character.	
00:05:12:03	00:05:23:02	TOM BREVOORT	Yeah, my first encounter with Spider-Man would have been the 1967 cartoon. That ran in re-runs on New York television for years and years, then.	
00:05:23:03	00:05:40:00	TOM BREVOORT	I can remember watching it when I was, like, 3 or 4 years old, and I didn't really understand how things worked. So, in my mind, Spider-Man had, like, strung all these web-lines up and would swing from one to	

			the next. I didn't get the web-shooters.	
00:05:41:18	00:05:56:00	TOM BREVOORT	But... you know. So I watched those shows fairly regularly. They were on Monday through Friday. And Spider-Man started the show up on The Electric Company, so I would get excited when they'd be an episode that had a Spider-Man piece there.	
00:05:56:01	00:06:13:23	TOM BREVOORT	But, yeah, it wasn't really until I started getting into the Marvel comics. I had been a DC reader first, and I moved into Marvel as I got a little bit older, and started picking up the Spidey books around 1977-1978.	
00:06:13:24	00:06:29:17	TOM BREVOORT	And I didn't really love them, because the Spider-Man of that period, the Peter Parker of that period, seemed way more together, and hip, and with-it, and mod, and modern than I was.	
00:06:29:18	00:06:46:16	TOM BREVOORT	And it wasn't really until I'd picked up one of the pocket book collections of the really early Spider-Man material that they released in the '70s... They did, like, 3 paperbacks that reprinted the first 20 issues.	
00:06:46:17	00:07:06:07	TOM BREVOORT	And reading those, I was able to go, "Ah, I get it now! I like this a lot better. Peter Parker here is a lot more like me, in terms of being a weirdo, and an outsider, and a down-trodden kid, and so forth." And so that was really my touch point.	
00:07:06:08	00:07:12:12	NICK LOWE	But it is hilarious that he gets all these powers from a spider, but not that web part. He makes that part.	
00:07:12:13	00:07:13:03	ALEX GRAND	Right.	
00:07:13:04	00:07:16:23	NICK LOWE	Like, it is kind of ludicrous, but it is better, right? Like, it's just cos he's smart and he's cool.	

00:07:15:22	00:07:16:11	ALEX GRAND	Right. Right.	
00:07:16:11	00:07:16:23	TOM BREVOORT	Yeah.	
00:07:16:24	00:07:24:17	NICK LOWE	But, I mean, if you follow that road, you gotta think that maybe they did it so he didn't have to shoot the webs out of his butt all the time. Cos that would just not be as cool as the wrists.	
00:07:24:18	00:07:27:11	TOM BREVOORT	He actually does have that power, he just doesn't use it.	
00:07:29:06	00:07:30:00	NICK LOWE	Yeah.	
00:07:33:20	00:07:43:02	ALEX GRAND	And then, you know, we're talking about that original creative team who put Spider-Man together in 1962's Amazing Fantasy 15.	
00:07:43:03	00:07:50:10	ALEX GRAND	It was kind of a... like you were saying, more of an anxious, kind of a nerdier Peter Parker than what kind of came later.	
00:07:50:11	00:08:08:01	ALEX GRAND	From both of your perspectives as fans of the character, and actually having creative input into the comic line, what are some of those creative elements that made that original Spider-Man so special and hit the audiences as hard as it did?	
00:08:08:02	00:08:23:08	NICK LOWE	I mean, it's so easy to forget sometimes, because of... Over the years, like Tom said, a lot of the edges had been sanded off at different times, and Peter became cool, and, you know, generally made the right choice almost all the time.	
00:08:23:09	00:08:33:05	NICK LOWE	But if you go back to Amazing Fantasy 15, you know, the whole crux of it is he makes the wrong choice, right. And he messes up, and he's selfish sometimes,	

			and he's a jerk sometimes.	
00:08:33:06	00:08:45:15	NICK LOWE	And you can see that through all those early issues. Like, it's... The whole beauty of it, to me, is that, like most of us, his first instinct is the selfish and sometimes angry reaction.	
00:08:45:16	00:08:47:00	TOM BREVOORT	I don't know what you're talking about!	
00:08:47:01	00:09:02:02	NICK LOWE	Yep! And it's only when he steps back to think about it, or the lessons that his uncle and aunt have taught him that he's like, "No, I gotta make the right decision." Because it's a burden. It's a burden. That responsibility is a burden.	
00:09:02:03	00:09:18:03	NICK LOWE	It's not just the fun of the power. It's not just the coolness of the fact that after he got his powers he didn't have to wear glasses anymore, and he got... And when, as he got older and more slick, he had great hair, and a motorcycle, and a supermodel wife and all that kind of stuff.	
00:09:18:04	00:09:27:02	NICK LOWE	But, yeah. But he was... Like Tom said, he was an outsider, he was a weirdo, he was a nerd, and that's unusual and way more relatable!	
00:09:28:02	00:09:43:21	TOM BREVOORT	Yeah, Spider-Man was the first character in comics, and maybe anywhere else, who was the audience. Up to that point, every superhero that existed was an adult, was a grown-up, was a thing you aspired to be.	
00:09:44:11	00:10:06:12	TOM BREVOORT	Spider-Man was really the first lead character who was a teenager, and who played as a teenager, played as a kid. He went to school, he did the things that you did, and wasn't a sidekick, and wasn't a... you know, wasn't a Robin, or a Bucky, or something, but was the lead. He was Spider-Man, not "Spider-	

			Kid."	
00:10:07:02	00:10:23:01	TOM BREVOORT	And that as much as anything else, I think, was the secret to it. The stuff... The things that he grappled with both as Spider-Man and as Peter Parker were more aligned with the things that his audience was dealing with at the exact same time.	
00:10:23:02	00:10:31:03	TOM BREVOORT	And I think that more than anything else is the thing that created the connection and the bond between the character and the audience.	
00:10:31:04	00:10:38:22	ALEX GRAND	Oh, yeah. I couldn't have said it better. Is it appropriate to say that the Spider-Man character is the company's mascot?	
00:10:38:23	00:10:39:19	NICK LOWE	I think so.	
00:10:39:20	00:10:41:11	TOM BREVOORT	Well, he's on the letterheads, so yeah!	
00:10:41:12	00:10:58:11	NICK LOWE	Yeah! When we merged with Disney, years ago, Marvel... Even through the years, at least in all my time, in my short time there, we've never been one to do extensive focus groups and studies. They happen from time to time.	
00:10:58:12	00:11:16:05	NICK LOWE	But I remember when we merged with Disney, they had some of their stuff brought to bear of, like, you know, like, the Q-factor of all the characters and stuff like that. And Spider-Man was, you know, one of the most well-known characters in the entire world. People all over the world, they see that mask, they know who that is.	
00:11:16:06	00:11:16:20	ALEX GRAND	Yeah.	
00:11:16:21	00:11:18:07	NICK LOWE	I mean, he is the heart of Marvel.	

00:11:18:08	00:11:35:03	ALEX GRAND	Right. And you mention the mask. Let's talk a little bit about his costume and how innovative that costume was when that premiered. What do you guys think, as experts on Marvel and Spider-Man, made that costume so innovative and different from other costumes of that time period and before?	
00:11:35:20	00:12:00:09	TOM BREVOORT	Well, the most obvious thing that everybody points to today is it's got a full facemask. Like, he's covered head-to-toe. And so, it's maybe a little bit easier for a reader of any sort to be able to picture themselves being Spider-Man, because there's nothing obvious that identifies him as one sort of a person or another.	
00:12:00:10	00:12:00:18	ALEX GRAND	Right.	
00:12:00:19	00:12:07:13	TOM BREVOORT	The other thing about that costume... I mean, it's one of the three best superhero costumes ever designed.	
00:12:07:14	00:12:08:00	NICK LOWE	Mm-hm.	
00:12:08:01	00:12:21:18	TOM BREVOORT	And one of the things about it is, the way it's designed, you can see the smallest piece of it and know that that's Spider-Man. If you see his boot, if you see his elbow...	
00:12:21:19	00:12:22:08	NICK LOWE	Mm-hm.	
00:12:22:09	00:12:38:16	TOM BREVOORT	...there's enough there graphically. The design is so all-encompassing that you can identify him as Spider-Man. It's a very easy look, you know. Whereas with other characters, that's maybe not as readily the thing.	
00:12:38:17	00:12:41:06	ALEX GRAND	Yeah, the eyepieces, the webs, the symbol...	

00:12:41:07	00:12:53:07	NICK LOWE	Yeah, and talking to artists, it's so funny when... When we get new character designs, like, one of the biggest things that some artists complain about, depending on the designer and the design, is, like, how complicated some costumes can be.	
00:12:53:08	00:13:02:00	NICK LOWE	You know, I love all those... the Ultimates designs, with all the ribbing and stuff like that. But I've had so many artists when I worked on those books complain about it.	
00:13:02:01	00:13:09:22	NICK LOWE	But then there's Spider-Man. And it is so complex with the webbing, but everyone still loves drawing it, as much as they might...	
00:13:08:23	00:13:09:22	TOM BREVOORT	Yeah.	
00:13:09:23	00:13:23:12	NICK LOWE	Like, it's the one that, like, no one... They complain if you ask them to draw, like, oftentimes the black costume or a simplified version of it. Like, that's the one they want to draw! I mean, like, that Ditko design is just the greatest.	
00:13:23:13	00:13:41:20	NICK LOWE	And the coolest thing that I love too about... One of the beauties of comics is not only the original design and how it was drawn out of the gate, but one of the coolest things about comics and how they work is the amount of artist interpretation that was allowed, really, and that was embraced.	
00:13:41:21	00:14:03:08	NICK LOWE	And seeing the costume develop over the years and change and... Like, every artist can take that costume, make it their own, and yet it can still be Spider-Man. And seeing it develop over the years, seeing people do more with the emotion of "the	

			eyes," you know, of the lenses, and the tightness of the webs, or the broadness of the webs, and like...	
00:14:03:09	00:14:06:00	ALEX GRAND	Right, that variation. It's still understood to be Spider-Man.	
00:14:06:01	00:14:11:04	NICK LOWE	And it's a testament to the original design, and to how cool, how amazing all these artists are, you know.	
00:14:12:04	00:14:28:11	ALEX GRAND	Let's talk about his movements, his body language. It's so spidery, right? And just that was almost semi-ghastly, but just interesting and acrobatic. Why is his web swinging so fascinating to look at but also so different?	
00:14:28:12	00:14:49:19	TOM BREVOORT	Well, again, that's part of, I think, what made the strip visually appealing at first. That character didn't look like any other character, he didn't move like any other character. He would be contorted into strange poses that somehow had a feeling of spideriness to them. Even though no spider on Earth poses anything like any of that!	
00:14:51:03	00:15:14:02	TOM BREVOORT	But, you know, it's weird. There's a school of thought that says, if you look at that first Amazing Fantasy 15 cover and you don't already know it's a superhero comic, that you could look at that as just another in a long series of monster stories, with this weird, you know, web-covered figure carrying off a guy under his arm.	
00:15:14:03	00:15:20:24	TOM BREVOORT	And it's really only the word balloons there that kind of tell you, no, no, he's a guy in a costume and this is a superhero thing and so forth.	
00:15:21:00	00:15:21:20	ALEX GRAND	That's true, yeah.	

00:15:21:21	00:15:33:06	TOM BREVOORT	You know, he just looks weird and that carries through to how he moves, how he swings. Other characters had swung from ropes, but not in the way that Spider-Man does.	
00:15:33:07	00:15:33:17	NICK LOWE	Yeah.	
00:15:33:18	00:15:37:00	TOM BREVOORT	Not with those particular contortions, and exaggerations and...	
00:15:37:01	00:15:57:06	NICK LOWE	I totally agree with all that. And it's amazing, you know, under different artists' pencils and pens, you get more of those contortions, and some don't. And, to me, honestly, it works either way. One, it's just so core to what a spider is and how they work. Two, it's just so core to us as humans. We love swinging on things.	
00:15:57:07	00:16:05:07	NICK LOWE	And especially if someone does it like... It's the beauty of going to the circus and seeing people on trapezes above it. Like, that's exciting and dangerous and cool.	
00:16:05:08	00:16:05:21	ALEX GRAND	Yeah.	
00:16:05:22	00:16:22:05	NICK LOWE	And either, you know, whether people are drawing the weird contorted one, or whether they're the more athletic, you know, like, trapeze artists, there's something, like, about that feeling and that stuff that, when it's done right, just gets to your core, to your beating heart.	
00:16:22:06	00:16:25:02	ALEX GRAND	It does, yeah. You get kind of afraid of falling at that height.	
00:16:29:04	00:16:38:22	ALEX GRAND	Well, thanks, guys. I'll get back to you in a bit. But now we're joined by LEGO designer Nico Vás to take	

			us on the journey for the development of this LEGO Art product. Welcome, Nico.	
00:16:38:23	00:16:40:00	NICO VÁS	Thanks.	
00:16:40:01	00:16:43:07	ALEX GRAND	First of all, what's your own relationship with Spider-Man?	
00:16:43:19	00:16:51:10	NICO VÁS	I grew up with Spider-Man through the different movies, plus the LEGO sets that had Spider-Man featured.	
00:16:51:11	00:16:57:14	ALEX GRAND	Oh, yeah. That's right. And why did you choose specifically this version of Spider-Man for the LEGO Art piece?	
00:16:58:09	00:17:18:03	NICO VÁS	We explored a lot of different versions at first, across different comic artists and the video games, then we settled on this image because of the strong shapes. We really love the limited color palette of early comic artwork. That was really fun to work with. The classic red, blue, and black was a great match for building with LEGO pieces.	
00:17:18:04	00:17:29:24	ALEX GRAND	Yeah. And I notice the imagery was from the late '60s Spider-Man aesthetic. Certainly classic. How long is the process as far as choosing this particular version?	
00:17:30:18	00:17:47:23	NICO VÁS	It was relatively quick, I guess. We were sort of just, like, exploring lots of different options. Tried a couple of different images, initially. And then we sort of, like, discovered this one, and sort of settled on it after seeing how well it rendered with, like, a combination of tiles and curve shapes.	
00:17:48:11	00:17:54:00	ALEX GRAND	And do you work on a computer to do this, or do you go straight to working with LEGO bricks? How's that approached?	

00:17:54:09	00:18:05:17	NICO VÁS	It was really fun to, sort of, work on this art piece and figure out how to compose it, because it's fairly large and there's a lot of different proportions in it that we needed to match and create with LEGO pieces.	
00:18:05:18	00:18:26:07	NICO VÁS	So I worked forwards and backwards between working digitally in 2D illustration programs to, sort of, like, figure out what in-grid shapes that we can match onto the reference, and then jumping back into physical bricks to, sort of, build out the different pieces and sort of see how they feel and how they looked in 3D, as well.	
00:18:26:08	00:18:37:14	NICO VÁS	Because there's an interesting, sort of, flat relief process going on, where we're creating a 2D image, but then layering up different things and gradually becoming more 3D around the head and shoulders area.	
00:18:37:15	00:18:48:10	NICO VÁS	So that required a little bit of back and forth to, sort of, see that it's working well, both from the, like, overall image, but then when you look at it from different angles, does it still make sense as Spider-Man in this pose?	
00:18:48:11	00:18:54:21	ALEX GRAND	Yeah. And I notice you're using the term "we". This sounds like a team collaboration. How's that collaboration work?	
00:18:54:22	00:19:09:09	NICO VÁS	So, it was collaborative process between myself, Mark Tranter, the graphic designer, who did the, sort of, like, comic plaque and different printed decorations for webs. And Fiorella Groves was the creative lead that was, sort of, like, guiding the process.	
00:19:09:10	00:19:23:14	NICO VÁS	But also, I got a lot of feedback from different	

			colleagues around the office who are huge Spider-Man fans. So, we, sort of, like, would ask questions of, like, "Does this sort of make sense, this technique that we're trying out? Does this make sense with the comics that you were reading?"	
00:19:23:15	00:19:39:05	NICO VÁS	I was very fortunate to be able to borrow a lot of '60s and '70s comics from a colleague, Bjarke. That was then a joy to sort of, like, read through and study the different, I guess, like, printing techniques that were used, and just, like, the conversational tone of classic comic books.	
00:19:39:06	00:19:46:04	ALEX GRAND	Oh, yeah, for sure. There's definitely a fun cadence to those classic comics, for sure. Especially from the '60s and '70s.	
00:19:46:05	00:19:55:17	NICO VÁS	We had a lot of fun taking our reference from the style of writing for the instruction booklet, and the different fun facts that are sort of scattered throughout the building process.	
00:19:55:18	00:20:07:04	ALEX GRAND	Oh, how fun. So it really gives it a whole classic Spider-Man experience. Not just from the physical LEGO Art itself, but also from the instruction booklet. It sounds like a very holistic, organic experience, there.	
00:20:07:05	00:20:08:03	NICO VÁS	Yeah, definitely. Yeah.	
00:20:08:04	00:20:17:04	ALEX GRAND	Can you tell me about the process from getting the idea to do a LEGO Art set of Spider-Man to the final product that we have now today?	
00:20:17:23	00:20:34:10	NICO VÁS	So, it began with Fiorella asking me if I'd be interested in building a Spider-Man image out of bricks, and really looking to sort of try and make	

			something that was breaking out of the classic LEGO Art frame. You can imagine Spider-Man crawling on the wall, out of the picture.	
00:20:34:11	00:20:50:07	NICO VÁS	That was sort of the starting point. And we sort of explored different versions of how that could be built. I started with one that was a very, like, 3D, marionette almost style of Spider-Man, like, crawling out of a brick-built web, where the web was making a frame shape.	
00:20:50:08	00:21:01:12	NICO VÁS	But it was very, like... I guess, very thin. And we were trying to, sort of, make that web structure feel quite light, but still be strong enough to sort of support itself when hanging from the wall.	
00:21:02:01	00:21:17:23	NICO VÁS	It ended up being a little bit too fragile to work. So we then sort of, like, iterated to have a background attached to it, whilst also trying a completely different pose. And so we went through a couple of different poses as we were making new images, just seeing, like, which ones work.	
00:21:17:24	00:21:32:11	NICO VÁS	Particularly for how to build the face, as well. Because the face is a very iconic view, and getting the web patterns just right, and the eyes was something that we tried lots of different sizes. Some of them worked OK. Others didn't work at all.	
00:21:32:12	00:21:49:11	NICO VÁS	So that was something that really... Like, once we found something like the head build that is in the version that you're building now, that was sort of, like, a good sign to say that we're on the right track. And then the rest of the image was composed around that. Like, the scale and exactly how it fit into the frame.	

00:21:49:12	00:22:08:03	ALEX GRAND	Yeah. It seems like Spider-Man's unique costume, the spidery nature, kind of the web design, the eyes, over the years it's given many comic book artists kind of a unique challenge in how to draw that out. It sounds like that also created a certain set of challenges to implement that as a LEGO Art piece. Would you say that's right?	
00:22:08:04	00:22:30:02	NICO VÁS	Yeah, absolutely. I think the classic comics were really... Like, it was a really good synergy with LEGO pieces because of the, sort of, limited color palette and reduced detail that often you get when you're, sort of, like, drawing something, like, at a distance or in perspective. So the idea of having less detail when it's fading away was something that was really fun to play around with with LEGO pieces.	
00:22:30:03	00:22:51:18	NICO VÁS	The face in particular presented a set of challenges of how to build, I guess, a very organic shape with all these web lines attached onto it. So it ended up being, sort of... discovering a series of interesting angles that, sort of, fit together in order to be able to rotate things away from the standard, like, uniform grid, that I don't fully understand!	
00:22:51:19	00:23:05:13	NICO VÁS	It all just, sort of, like, came together almost accidentally in some ways! But then we're really happy with how that, like, ultimately combines to sort of use a couple of different pieces rotated at an unusual angle to end up creating quite the organic look.	
00:23:05:14	00:23:18:06	ALEX GRAND	Oh, it's amazing. That's kind of how the costume itself... I think, when it was designed, it was just one accidental, unique force of creation. It sounds like	

			this LEGO Art is pretty similar in that regard.	
00:23:18:07	00:23:18:20	NICO VÁS	Mm-hm.	
00:23:18:21	00:23:25:15	ALEX GRAND	What can you tell us about the building technique of this particular LEGO Art set and how it's different from the previous ones?	
00:23:26:02	00:23:35:13	NICO VÁS	So, this art piece uses a lot of different, like, building techniques and angle building techniques to achieve particular looks in the model.	
00:23:35:14	00:24:05:02	NICO VÁS	It starts very basic in the construction of the frame, which deviates from using the outplates, the 16x16 outplates that you see in previous LEGO Art models, so that you can build the frame first and then build out sections of the background and sort of, like, add them on iteratively, where you're at first sort of, like, exploring a mosaicking technique that's reminiscent of the Ben Day printing process, using different sizes of dots to sort of create an angled illusion.	
00:24:05:03	00:24:24:04	NICO VÁS	Then you sort of, like... You start building out more 2D mosaics for the background of Spider-Man. And then layer up into more dimensional sections once you're building the shoulder and in particular the arms. So because the arm is reaching out of the frame, we did a lot of exploration into how to achieve that.	
00:24:24:05	00:24:49:01	NICO VÁS	Mike Psiaki is a design master that is very, very good with triangles, so I consulted with him on how we could sort of attach this arm at an angle that fits in a very bizarre way. There's a set of Pythagorean triangles that are, like, adding up in an unusual way to allow this to sort of be at two different angles as	

			it's reaching out, but still be completely adding up in the way that it connects.	
00:24:49:02	00:24:59:06	ALEX GRAND	Right. And I've reviewed the piece and it's so beautiful. And I love how you mention the breaking out of the frame. It really give it, like, a real comic-y feel of a character popping out of the panel.	
00:24:59:07	00:25:03:11	ALEX GRAND	Also you mention the head is movable and also the fingers, they're posable?	
00:25:03:12	00:25:26:01	NICO VÁS	Yes. So, the fingers can articulate fully, which helped a lot for making it more organic. As opposed to sort of figuring out how to angle them very specifically, they just can fully articulate. Which has the added bonus of being able to sort of add different poses to it. So you can sort of... You can do the iconic Spider-Man web-slinging pose, or any other position that you'd like to with the fingers.	
00:25:26:02	00:25:33:02	ALEX GRAND	It's amazing. Engineering genius, it sounds like. And there's also little spiders crawling around.	
00:25:33:03	00:25:48:19	NICO VÁS	Yes. So there's 15 spiders in the set. Which is quite exciting for a couple of reasons. One is that it's the most LEGO spiders that have been in a LEGO set to date. But it's also... 15 is also the number of Amazing Fantasy 15, where Spider-Man first made his premier.	
00:25:48:20	00:25:54:04	ALEX GRAND	Yeah, that's right. Which is such an awesome homage and it shows that y'all really did your homework on this.	
00:25:54:05	00:26:08:06	NICO VÁS	Thanks. And the spider web was a really fun thing to explore with. Like, how to create this web that Spider-Man is crawling on by using these flex rods to make a bendable web that you weave in certain	

			sections.	
00:26:08:07	00:26:15:24	NICO VÁS	There's a new sort of bendable web piece that we recently made that we were then able to sort of, like, integrate to sort of make the fibers of these spider webs.	
00:26:16:00	00:26:24:10	NICO VÁS	So, it becomes a very unusual process for putting it together, but I hope it's quite satisfying as you're sort of building up this organic spider web.	
00:26:24:11	00:26:31:14	ALEX GRAND	Yeah. More on the mechanics of the actual LEGO Art piece, the entire build is made from how many total number of pieces?	
00:26:31:15	00:26:40:18	NICO VÁS	So, there's 2099 pieces that go into the construction of this model. Which is a fun number. I think Spider-Man fans might appreciate that total amount.	
00:26:40:19	00:26:50:18	ALEX GRAND	How do you innovate for a modern audience, while still maintaining the spirit of Peter Parker's Spider-Man of the 1960s that made him what he was?	
00:26:50:19	00:27:03:21	NICK LOWE	Well, it's a challenge. You know, it's a challenge when a character's been around for 60 years, he's done damn near everything and you... Our kind of mantra is, "respect and don't contradict," right?	
00:27:03:22	00:27:04:04	ALEX GRAND	Mm-hm.	
00:27:04:05	00:27:13:19	NICK LOWE	And you try to boil down the core to who Peter Parker is, who Spider-Man is. You try and play with those themes constantly, but always try to bring something new to it.	
00:27:13:20	00:27:24:09	NICK LOWE	And it's kind of a push and pull that I've learnt over the years working with different creators, working with different people along the way of... You have to both do blazingly new things and then bring it back	

			to the core.	
00:27:24:10	00:27:34:24	NICK LOWE	And it's only in doing both of those things that you can get into anything that I think really matters to readers. If you do just one or just the other, it stops mattering really quickly.	
00:27:35:00	00:27:35:10	ALEX GRAND	Right.	
00:27:35:11	00:27:37:14	NICK LOWE	So, it's always those two things hand-in-hand.	
00:27:37:15	00:27:41:23	ALEX GRAND	Interesting. It's like a wave. You kind of go... Kind of oscillate through the two things.	
00:27:41:24	00:27:42:11	NICK LOWE	Yeah.	
00:27:42:12	00:27:57:02	ALEX GRAND	Now, when an artist for Spider-Man portrays Peter Parker versus Spider-Man, is there differences? Do they always have to reconcile that there's some compatibility between the two visuals, or are they just kind of drawn as almost, like, two different characters?	
00:27:57:14	00:28:03:18	TOM BREVOORT	Their basic body type is the same. But Peter Parker doesn't tend to skulk around as much as Spider-Man does.	
00:28:03:19	00:28:04:04	ALEX GRAND	Right.	
00:28:04:05	00:28:06:12	TOM BREVOORT	Also, he tends to hang from ceilings a lot less.	
00:28:08:03	00:28:10:02	ALEX GRAND	Yeah, and if he does, he's, like, holding his shoe or something.	
00:28:10:03	00:28:19:00	NICK LOWE	And different artists do it differently. Some still keep him spindly and some drop it. I mean, hopefully you get some level of verisimilitude between the two.	

00:28:19:01	00:28:32:09	TOM BREVOORT	Yeah, there are a couple who, you know, once Peter Parker puts that Spider-Man costume on, it's like a girdle and, you know, it just extracts... it extracts 40 pounds from him. He's much more wiry in the suit than he is...	
00:28:32:10	00:28:33:24	NICK LOWE	"Time to web my spider-corset!"	
00:28:35:10	00:28:40:05	ALEX GRAND	So that explains that. OK. Let's talk a bit about the dot printing technique...	
00:28:40:06	00:28:40:19	NICK LOWE	Ooh.	
00:28:40:20	00:28:58:23	ALEX GRAND	...that was commonly used in the older comic books. Especially when Spider-Man was created, you know, there was a four-color Ben Day versus, you know, a lot of the digital coloring now. Tell us about that difference and does that kind of factor in a bit, the printing, in how these comics are created?	
00:28:58:24	00:29:14:00	TOM BREVOORT	Well, printing technology was pretty crude and stayed crude up until around, you know, the year 2000. I think around 2000 is when we started to really switch over to more sophisticated printing techniques.	
00:29:14:01	00:29:32:19	TOM BREVOORT	But really the limitation you had doing, you know, not just the Spider-Man comic but any comic from the '60s, you know, to 2000, was you had a limit of only 64 colors. So everything in your world had to be one of 64 discreet color choices.	
00:29:32:20	00:29:46:24	TOM BREVOORT	There were 3 or 4 blues. There were 3 or 4 magentas/reds. And it meant, you know, that you kind of had to boil everything down to this very simple iconography.	

00:29:47:00	00:30:03:04	TOM BREVOORT	And, you know, by nature of the limitations, everything tended to be a little more flat and a little more of what we tend to think of classic comic book, you know, coloring. What we used to call "sky is blue, grass is green" coloring.	
00:30:03:05	00:30:21:22	TOM BREVOORT	As, you know, we moved into a modern computer age and a computer era, suddenly you can do an infinite number of colors. And that's a double-edged sword sometimes, because there's something very primal about the simplicity of color contrast between a red and a blue.	
00:30:21:23	00:30:49:11	TOM BREVOORT	Spider-Man... You know, those two colors, that's Spider-Man. He's completely red and completely blue, and you see it, you just get it. It's graphic, it's visual. And today, we're more likely to have, you know, three levels of modelling of red and three levels of modelling of blue, and it makes it feel more fully realized, but also not quite as stark a contrast to pop off the page the way it used to.	
00:30:49:12	00:31:12:02	TOM BREVOORT	So that too is a push and pull thing, where we're constantly trying to get the most out of the technology that we have, and to use every tool in our toolbox, but also not to forget, you know, the basic values of, you know, color composition and contrast that make these things visually appealing on the page and really punch.	
00:31:12:03	00:31:15:24	ALEX GRAND	Mm-hm. Nico, how did you go about replicating that?	
00:31:16:00	00:31:34:18	NICO VÁS	So, we wanted to try and replicate as many printing techniques as possible. And so, with LEGO pieces, we couldn't sort of... I guess, you couldn't overlay them	

			in different ways. But we iterated around, like, what happens when we sort of build with bigger dots at an angle? Can this sort of create an illusion similar to that?	
00:31:34:19	00:31:55:13	NICO VÁS	And then maybe something that's also sort of alluding to Spider-Man's Spidey-sense, with, like, different bubbles sort of radiating around his head. So, it was sort of then trying out lots of different techniques and also, like, playing around with the placement to sort of get the different connection points that you need for attaching the webs to sort of fit in the right places.	
00:31:55:14	00:32:11:06	ALEX GRAND	Yeah. And it's amazing the amount of research that your team did to make sure all these pieces of the sentimental value and the engineering and the aesthetic all lined up as well as it did.	
00:32:11:07	00:32:20:08	NICO VÁS	It was really, really fun to dive into, I guess, the classic comic book history and try and find different things that we could pay homage to in the construction of this piece.	
00:32:20:09	00:32:35:16	NICO VÁS	So the internal pieces used are also very limited, as well, to the sort of, like, classic color palette. So, it's really trying to constrain itself to the blues, the reds, the blacks, and hints of yellow, as were used in the sort of the text call outs.	
00:32:35:17	00:32:36:04	ALEX GRAND	Mm.	
00:32:36:05	00:32:42:20	NICO VÁS	It should hopefully feel a lot like Spider-Man as you're building the frame, even before you get to Spider-Man himself.	
00:32:42:21	00:32:56:08	ALEX GRAND	Is it fair to say that you and your team really just	

			enjoy the character, have enjoyed seeing the character in various media, movies, whichever cartoons, and so there was a mutual passion about this coming out as well as it did?	
00:32:56:09	00:33:12:13	NICO VÁS	Yeah, absolutely. As we were sort of going through various, like, building meetings during the development process, we would play Spider-Man background music constantly. It was a lot of fun just picking which era of Spider-Man to be drawing from: some of the classic cartoons and films.	
00:33:12:14	00:33:26:23	NICO VÁS	Sometimes there was very high-tension music playing, which made the building process more exciting. And then there were also moments of victory that also, like, made it feel like, "Yeah, this is a good part of the build because of this heroic music playing right now."	
00:33:27:11	00:33:37:20	NICO VÁS	Yeah, it was a lot of fun to just be reading comics as the research process. It was pretty fun to be able to just be consuming all of this fantastic content as part of my research role, right.	
00:33:38:10	00:33:45:21	ALEX GRAND	Now, as a LEGO designer, you know, you have a lot of power. Do you also feel that that comes with great responsibility?	
00:33:47:01	00:34:00:23	NICO VÁS	Yeah, there was definitely a big sense of responsibility as we were working through this model. So, knowing that a lot of people will be sort of spending the time to construct it, trying to sort of make it as enjoyable and as interesting of a process as possible.	
00:34:00:24	00:34:16:09	NICO VÁS	So we hope that there's a lot of moments that people find surprising and interesting and satisfying.	

			I'm also really, like, hopeful that people are sort of inspired by the way that this piece is constructed, in that they'll find cool things that will inspire them for making their own LEGO Art pieces, as well.	
00:34:16:10	00:34:24:04	NICO VÁS	I'm really excited to sort of see other Spider-Man costumes being sort of represented in this style and how people might go about constructing those.	
00:34:24:16	00:34:42:09	ALEX GRAND	You know, I know a lot about Spider-Man. Let's just put it that way. And I've seen it in every iteration. You captured perfectly the super-ness, the comic-ness, but you also captured that slight morbid quality of the way he crawls through like a spider.	
00:34:42:10	00:34:51:10	ALEX GRAND	And it was just perfectly well balanced, the way that that character was, I think, intended to be. So, congratulations on the outcome.	
00:34:51:11	00:35:10:21	NICO VÁS	Cool. Thanks. Yeah, I guess, iterative process, and trying to, like, constantly check, "Does this model make sense at a distance and then closer up again?" Occasionally, like, people would come by and sort of give a little bit of feedback off like, "Oh, the arm should really be, like, angled a little bit more." And then, sort of...	
00:35:10:22	00:35:26:04	NICO VÁS	It was an interesting challenge to try and think, like, "OK, like, I need to adjust the composition of this image," but also going back and sort of going through all the different pieces that were in the process of being optimized as well. So, like, "Which things can be tweaked here and there?"	
00:35:26:05	00:35:37:15	NICO VÁS	It was really good to have the initial image from the comics as reference for sort of, like, how the pose should be trying to be, so that we didn't sort of need	

			to explore too much around that.	
00:35:37:16	00:35:47:15	NICO VÁS	We constantly had a good point to be aiming towards. And we're all satisfied with that composition, so once we were working on that, I didn't need to sort of rebuild it from scratch too many times.	
00:35:53:01	00:36:10:10	ALEX GRAND	Spider-Man has been in a multitude of TV shows, films, animations, video games, tons of merchandise, like we were talking about earlier, and now in the LEGO Art. It could be argued that he's probably the most well-loved superhero ever, kind of surpassing a lot of the superheroes that came before.	
00:36:10:11	00:36:22:12	ALEX GRAND	You know, we talked about some of the critical elements of Spider-Man, but what do you think it is about Spider-Man that captures the popular imagination of people who want to watch characters in fiction? And this is, like, all ages now.	
00:36:22:13	00:36:32:13	NICK LOWE	We've talked about some of this stuff. Alex, I'd go one further. I would say that Spider-Man is the most beloved and well-known fictional character of all time.	
00:36:32:14	00:36:33:01	ALEX GRAND	Well, I could...	
00:36:33:02	00:36:52:08	NICK LOWE	And I think that has to do with a lot of what we said before. How relatable he is. The visual. The pure visual of that mask, of those big high-contrast eyes. The black and the white of the lens and the lens cover. And then that red and the webs. Like, it's just such an iconic look.	
00:36:52:09	00:37:13:10	NICK LOWE	But, to me, also what it comes down to are those moments where he doesn't give up. It's Spidey under	

			all the machinery, all the debris, pushing it up. It's Spidey fighting Morlun. It's... In the comics it's... you know, it's him digging himself out of the grave in Kraven's Last Hunt.	
00:37:13:11	00:37:13:23	ALEX GRAND	Right.	
00:37:13:24	00:37:28:17	NICK LOWE	It's all those moments where he doesn't give up and where it'd be so much easier... or the times where it would be so much easier for him to make the selfish, self-serving choice, but he doesn't and at great cost.	
00:37:28:18	00:37:43:24	NICK LOWE	All those things boiling together. I mean, I know I'm biased, but, like, I don't think there is a more compelling, more exciting, more relatable character in all of fiction. Maybe even non-fiction! Who knows!	
00:37:45:08	00:38:05:13	ALEX GRAND	Let's talk a little about the early '60s Spider-Man versus the later '60s Spider-Man. You know, the LEGO Art piece is based more from the late '60s era. And there's a difference. We were talking a little bit about some of the themes. He's less nerdy in the later '60s. Do you feel like the later '60s is when Spider-Man really became mainstream?	
00:38:05:14	00:38:20:24	TOM BREVOORT	Yes, although he was always growing in that direction. Like, Spider-Man was a, you know, huge break-out character for Marvel pretty much from the moment he's set on stage. His was the best-selling Marvel book all throughout the '60s and '70s.	
00:38:21:00	00:38:32:20	TOM BREVOORT	But, you know, as time went on, one of the things, especially in the really early days of Marvel when nobody expected any of these characters to go on for five years, let alone 60 years...	
00:38:32:21	00:38:33:06	ALEX GRAND	Yeah.	

00:38:33:07	00:38:51:14	TOM BREVOORT	...is that they tended to move all of the stories ahead in something akin to real time. So, Spider-Man, you know, he grows up. He graduates high school. He goes into college. He starts his own apartment with Harry Osborn. He starts, you know dating different people.	
00:38:51:15	00:39:02:00	TOM BREVOORT	He gets a wider worldview. Again, he kind of matures. He kind of grows up a little bit, for all that he never quite matures and never quite grows up completely.	
00:39:02:01	00:39:20:05	TOM BREVOORT	And certainly, moving into the, you know, mid to late '60s, the creators there were tapping sort of into the youth movement of the time, pulling on, you know, current day issues where Spider-Man would be involved in protests on campus and things.	
00:39:20:06	00:39:36:04	TOM BREVOORT	That really, you know, cemented him into the firmament of... He was a character dealing with stuff that was happening right then. Where, again, most other superheroes were dealing with more fanciful adventures and, you know, more fantasy. There was sense of grounding to him.	
00:39:36:05	00:39:40:21	TOM BREVOORT	That goes back to even all the early stuff, where you have to wash his costume, or have to, you know....	
00:39:40:22	00:39:41:11	ALEX GRAND	Right	
00:39:41:02	00:39:41:21	NICK LOWE	Sew it. Yeah.	
00:39:41:08	00:39:47:01	TOM BREVOORT	...sew it up when it was torn. Or, you know, anything like that. The basic, you know...	
00:39:47:02	00:39:55:24	TOM	Nick hit on it earlier. You know, Spider-Man	

		BREVOORT	perennially should always be the underdog, because he's just a schmo like you.	
00:39:56:00	00:39:56:17	ALEX GRAND	Yeah.	
00:39:56:18	00:40:05:11	TOM BREVOORT	And he's doing the best he can, and he doesn't have all the accoutrements of the millionaire playboy, or the godling from space.	
00:40:05:12	00:40:08:17	NICK LOWE	Yeah. Or the government backed super soldier sort of thing. Yeah.	
00:40:08:18	00:40:20:03	TOM BREVOORT	Yeah, yeah. He's doing the best he can with what he's got. And, you know, there is a feeling every once in a while, like, "Boy, this is a lot of work and it's almost not worth it."	
00:40:20:04	00:40:20:11	NICK LOWE	Yeah.	
00:40:20:12	00:40:22:01	TOM BREVOORT	But he still, you know, get up...	
00:40:22:02	00:40:22:11	ALEX GRAND	Right.	
00:40:22:08	00:40:23:10	TOM BREVOORT	...and goes out and does that stuff.	
00:40:23:11	00:40:39:23	ALEX GRAND	There's something interesting about that contrast of, like, a spider in the corner of your house, no one really knows it's there, but it's up to something. And Spider-Man himself has that self-view that he's a fringe character, but as... Seeing himself as such a fringe character, he became the most popular character...	
00:40:39:24	00:40:40:08	NICK LOWE	Yeah.	
00:40:40:09	00:40:41:01	ALEX GRAND	...in the world, probably.	

00:40:41:02	00:40:41:09	TOM BREVOORT	Yeah.	
00:40:41:10	00:40:48:05	NICK LOWE	And drawing it out of that metaphor, because, like, have any of us ever felt like we're not fringe? Right? That we're...	
00:40:49:09	00:40:49:23	ALEX GRAND	Right.	
00:40:49:09	00:40:50:18	NICK LOWE	That, like, things are going right for us?	
00:40:50:19	00:41:04:05	TOM BREVOORT	Yeah. Yeah, I think everybody feels a little bit like they're out-of-step, or the outsider, or people don't really understand them, or understand what they're trying to do, what their real motivations are. "I'm a good person. I'm trying to do the right thing. But people always misunderstand me."	
00:41:04:06	00:41:04:20	NICK LOWE	Yeah.	
00:41:04:21	00:41:11:00	TOM BREVOORT	And that I think is very much baked into the Peter Parker-ness of Spider-Man.	
00:41:11:10	00:41:24:14	ALEX GRAND	Right. Now, let's combine this into kind of two things. What makes a superhero comic book great in your opinions? And let's combine that with, what kind of qualities should a Spider-Man writer or artist have?	
00:41:24:15	00:41:26:13	NICK LOWE	I... You know, a great...	
00:41:26:14	00:41:31:03	TOM BREVOORT	You should definitely... All the best Spider-Man writers and artists got their work in on time.	
00:41:31:24	00:41:32:20	NICK LOWE	100%!	
00:41:32:21	00:41:43:19	TOM	It's a constant thing. So, anybody who wants to, you	

		BREVOORT	know, work on a Spider-Man story, or really any Marvel story, that's one of the qualities that really defines....	
00:41:42:19	00:41:46:12	NICK LOWE	Always on time. Always. I mean...	
00:41:46:13	00:41:47:10	TOM BREVOORT	Sometimes early!	
00:41:47:11	00:41:55:12	NICK LOWE	I mean, I would say, especially what makes... Like, there's a slight difference between what makes a great Marvel comic and what makes a great other superhero comic, right.	
00:41:55:13	00:42:08:07	NICK LOWE	In that, I think, like... There are some things in common, but there's some things that are different, right. What makes a great Marvel superhero comic is that it's not about the superhero, it's about the person in the costume. It's about the person who puts on the costume.	
00:42:08:08	00:42:08:24	TOM BREVOORT	100%.	
00:42:09:00	00:42:22:17	NICK LOWE	It is about, you know, they put that costume on not because the world says they have to, but because they feel they have to. And that's why Spider-Man is, like, the perfect Marvel character, in that that is the core of him too, right.	
00:42:22:18	00:42:49:22	NICK LOWE	And so, for me, it is... The perfect Spider-Man story, you have to put Spider-Man against someone who way outpowers him, way outclasses him. The best ones are where he gets the tar beaten out of him, where he's barely making it through, and either through using his brain or never giving up, by sheer persistence and determination, he finds a way.	

00:42:49:23	00:42:58:04	NICK LOWE	And that's not quite the end yet. Because even though he does defeat his antagonist, he still has to lose in some way too.	
00:42:58:05	00:42:58:15	TOM BREVOORT	Yeah.	
00:42:58:16	00:43:11:13	NICK LOWE	There has to be a drawback to doing the right thing and saving peoples' lives. And it's vice-versa if he wins a Peter Parker thing, it has to hurt Spider-Man. If he wins a Spider-Man thing, it has to hurt Peter Parker.	
00:43:11:14	00:43:18:18	NICK LOWE	That's sort of the... Like, if you can find a way that hits those, that's when you're on the road to making a classic Spider-Man story.	
00:43:18:19	00:43:38:04	NICK LOWE	And I will also say, what makes the best Spider-Man writers and artists are those who don't get tied-up in all the stuff. In all the powers, in all the villains, in the complexities of it, and who remind us that he's human inside there.	
00:43:38:05	00:43:38:19	ALEX GRAND	Right.	
00:43:38:20	00:44:03:07	NICK LOWE	Like, we had a recent moment where... One of my favorite moments we've had in our current volume of Amazing Spider-Man is where Spider-Man asks Black Cat out on a date. He is sweating it. He can barely get the words out of his mouth. And after she's given him a hard time, like, says yes, he almost collapses like, "Whew! That was so hard!"	
00:44:03:08	00:44:12:11	NICK LOWE	And I mean, it rang so true to me, and I think anyone who's ever asked another human being out on a date. Like, I feel like that first time you do it, it feels like that. And it's like...	

00:44:12:12	00:44:13:01	ALEX GRAND	Yeah.	
00:44:13:02	00:44:25:11	NICK LOWE	If you don't get that personal thing that everyone can relate to, you're not doing your job as a Spider-Man creator. And that goes with the artist, too. Like, you have to make him feel those nerves, make him feel downtrodden, make him feel like he's gonna get lost.	
00:44:25:12	00:44:26:04	ALEX GRAND	Right.	
00:44:35:06	00:44:57:00	ALEX GRAND	Let's talk a little bit about... You know, we talked about the favorite villains, but how important in maintaining the spirit of Spider-Man are the supporting cast and the rogues' gallery as an entire entity, as an ensemble? You know, Spider-Man in a vacuum is great, but that ensemble of characters, how important are they in maintaining the spirit of Spider-Man?	
00:44:57:01	00:44:58:17	TOM BREVOORT	You can't do it without them.	
00:44:58:18	00:44:59:07	NICK LOWE	Mm.	
00:44:59:08	00:45:06:14	TOM BREVOORT	You know, and that's the mistake every once in a while that, you know, people fall into and, you know, that we fall into...	
00:45:06:15	00:45:07:03	NICK LOWE	Yeah.	
00:45:07:04	00:45:18:02	TOM BREVOORT	...in certain places where all of our stories are just about superheroes hanging out with their super-friends, having their super-problems and fighting their supervillains, and there are no real people involved.	

00:45:18:03	00:45:30:24	TOM BREVOORT	You know, Spider-Man in particular was always a soap opera strip. It was a strip where Peter Parker had a life and he had problems, and one of the problems he had was that he had these responsibilities to put on a weird costume and run around as Spider-Man.	
00:45:31:00	00:45:31:11	NICK LOWE	Yeah.	
00:45:31:12	00:45:41:19	TOM BREVOORT	And that strip stops working as well when the Spider-Man stuff is ascendant and it's all about his Spider-Man problems and not at all about his Peter Parker problems.	
00:45:41:20	00:45:48:07	TOM BREVOORT	He needs to have a cast of players around him, because that's all of the stuff that makes being Spider-Man harder.	
00:45:48:08	00:45:59:19	TOM BREVOORT	And it's always the push and pull between, "I've got to deal with the problems of my normal life, I have to deal with the problems that only Spider-Man can deal with," that creates the tension that makes that series go.	
00:45:59:20	00:46:12:00	NICK LOWE	Yeah. And just the richness of his cast. Like, I mean, again, I talked about Black Cat. The other greatest spider-character in the realm is J. Jonah Jameson, of course...	
00:46:12:01	00:46:12:22	TOM BREVOORT	Yeah, yeah.	
00:46:12:16	00:46:29:13	NICK LOWE	...who is just so fun to have in a comic. And it's a challenge too. Because the one thing you didn't talk about yet, Tom, was that since Spidey has been a character for 60 years, nearly every character in his orbit has become a super-character too.	

00:46:29:14	00:46:30:13	TOM BREVOORT	"My dentist!"	
00:46:30:14	00:46:46:10	NICK LOWE	Exactly! I mean, like, the fact that, you know, like, every... like, every major supporting character is either a supervillain, a superhero, or is married to one, at this point. And I don't even think that's a bad choice to be completely honest. Like, that's the fun of it.	
00:46:46:11	00:46:53:23	NICK LOWE	But it's... Like, that's one thing we're working on right now, is we gotta keep developing some real humans in his life that aren't those things.	
00:46:53:24	00:47:04:04	ALEX GRAND	Yeah. Right. Keep it interesting. Do you guys have any behind the scenes stories or anecdotes about the creation of a particular Spider-Man issue or storyline?	
00:47:04:19	00:47:28:07	NICK LOWE	One of the stories that I love is that when we went to create a Gwen Stacy spider-character for Spider-Verse, Dan Slott had a very specific image in mind for it. And it was Gwen Stacy with the trench coat and the headband, but with a spider, domino mask, basically, with, like the spider eyes on it. Like that was what... That was it.	
00:47:28:08	00:47:43:14	NICK LOWE	And I went to these creators, you know, Jason Latour, Robbi Rodriguez, Rico Renzi, and they came up with this Spider-Gwen... what ended up being the Spider-Gwen design. And Dan didn't like... it wasn't what he had in mind. He's like, "This doesn't work. This doesn't work."	
00:47:43:15	00:47:55:05	NICK LOWE	And I ended up ignoring him in the end. And he's come around in such a big way. He loves the costume now. But it's so hard... It's so easy to get stuck in your	

			own head with something, right?	
00:47:55:06	00:48:08:23	NICK LOWE	Another story I've got that was early in my career at Marvel, I was working on the Ultimate books, including Ultimate Spider-Man, and Brian Michael Bendis was in town. We were working on some stuff, we were working on a different story, and in the middle of a meeting I had an idea.	
00:48:08:24	00:48:21:02	NICK LOWE	Cos we were talking about that and Ultimate X-Men, he was working on both at the same time. And I had the idea, cos I'm a big fan of these stories, what if we switched Peter Parker and Logan's brains in their bodies?	
00:48:22:05	00:48:22:17	TOM BREVOORT	Yeah?	
00:48:22:09	00:48:39:00	NICK LOWE	And in the meeting, it was like, "That's terrible. Like, it's a such a dopey, big, stupid idea. Like, why would we do that?" And Brian then, like, literally called me two days later. He's like, "Damn you, Nick Lowe! I cannot get that concept out of my head! I can't get it out of my head!"	
00:48:39:01	00:48:45:19	NICK LOWE	So he ended up making it two of his and my favorite issues of Ultimate Spider-Man, where they swap bodies, and it makes for the best comedy.	
00:48:45:20	00:48:46:09	ALEX GRAND	Oh, that's great.	
00:48:46:10	00:48:58:10	NICK LOWE	And even... We did recap pages in the Ultimate books there, and we had a new image in every recap, and actually made that a strip where you can go back and find it. I think it's 42, maybe. 42 or 43.	
00:48:58:11	00:49:04:00	NICK LOWE	And, like, Ben is punishing me for having the idea of that and it's in the actual comic, as well.	

00:49:03:20	00:49:03:19	ALEX GRAND	Oh, that's great.	
00:49:03:20	00:49:07:14	NICK LOWE	But those are two of my favorite issues. They're just... I love a good body swap story.	
00:49:07:15	00:49:10:12	ALEX GRAND	It sounds like you got into his brain a little bit at that point.	
00:49:09:18	00:49:10:20	NICK LOWE	Yeah! Exactly.	
00:49:10:21	00:49:13:12	ALEX GRAND	So that's interesting that you pulled that off.	
00:49:13:13	00:49:26:18	ALEX GRAND	So here's an interesting question for both of you. How do you navigate the expectations and opinions of modern fans when working on a beloved and iconic character like Spider-Man? How do you navigate that?	
00:49:26:19	00:49:29:02	TOM BREVOORT	You listen to them, but you don't listen to them.	
00:49:29:03	00:49:29:11	NICK LOWE	Yeah.	
00:49:29:03	00:49:30:12	ALEX GRAND	Yeah. That's interesting.	
00:49:30:13	00:49:41:07	TOM BREVOORT	You know, you hear what they're saying. Every fan has a very strong opinion about what they like and they don't like. But not every fan agrees on what that opinion is.	
00:49:41:22	00:49:55:22	TOM BREVOORT	You know, if you ask 10 different people for an opinion on a story, you're gonna get 10 different responses across a spectrum. Some people will feel really strongly that they love it, some people will really strongly that they hate it, and all degrees in between.	

00:49:55:23	00:50:10:14	TOM BREVOORT	So you take all of that on board. Like, you hear all of the feedback that the audience is giving you. But, ultimately, as story tellers, it's your job to make choices and make decisions that lead to the best stories.	
00:50:10:15	00:50:31:05	TOM BREVOORT	And just following what the fans as a sub-group say, there's no surer way to destroy your series than that. And I've seen people do it, who try to, you know... "I'll do exactly what the audience says that they want." And they get bored, and/or they're not satisfied with how you did it, or whatever.	
00:50:31:06	00:50:46:09	TOM BREVOORT	Like, there's an itch there that you can't quite scratch. And you can't get to a win and a successful story by chasing it. You have to follow your own story-telling instincts. But informed by what people are, you know, giving you back as feedback.	
00:50:46:10	00:50:57:06	NICK LOWE	And especially in this day and age, with social media and all that kind of stuff, it's so easy for people to voice opinions. And so, you know, I'm on there, I listen, I read people's responses often. Not all the time but often.	
00:50:57:07	00:51:09:16	NICK LOWE	And I say that especially in this day and age of Twitter, where it's like, you can go on there, you don't even have to read the book and you just have an opinion on it. Like, you know, I get slammed by plenty of people who clearly haven't read the book. And so, you know, you can't take those people very seriously.	
00:51:09:07	00:51:12:06	TOM BREVOORT	Hey, hey, hey, hey! I've read the book! I've read the book!	
00:51:12:21	00:51:19:20	NICK LOWE	But yeah. But ultimately, we look at sales. That is the	

			main opinion that we care about. Are people buying it or not?	
00:51:19:21	00:51:21:01	TOM BREVOORT	We're very mercenary!	
00:51:28:15	00:51:37:03	ALEX GRAND	Do each of you have, like, a favorite Spider-Man costume? You know, you got Spider-Man 2099, the Symbiote Spider-Man, Iron Spider... Do you each have your favorites?	
00:51:37:04	00:51:50:16	NICK LOWE	You can't beat the original. Although we try all the time. I mean, second has to be the Bag-Man, right? Brown paper bag over the head, underpants. I mean, like, that's gotta be second, right?	
00:51:50:17	00:51:52:01	ALEX GRAND	That's a good... That's a funny one, yeah.	
00:51:52:02	00:51:52:13	NICK LOWE	Yeah.	
00:51:52:14	00:51:53:12	ALEX GRAND	How about you, Tom? What do you think?	
00:51:53:13	00:52:05:21	TOM BREVOORT	Yeah, I think... I mean, I'm kinda right with Nick, you know. There's no beating that original Spider-Man costume. Certainly, there's a certain nostalgia for the black costume from the '80s.	
00:52:05:22	00:52:06:05	ALEX GRAND	Yeah.	
00:52:06:06	00:52:10:03	TOM BREVOORT	But these days that's more associated with Venom than it is with Spider-Man, even.	
00:52:10:04	00:52:10:14	ALEX GRAND	Right.	
00:52:10:15	00:52:23:17	TOM BREVOORT	And kind of fits Venom a little bit better. But really, you know, for all that we've done a lot of different variations over the years, you kinda can't beat that	

			original Spider-Man design. It's so iconic.	
00:52:23:18	00:52:24:22	ALEX GRAND	Nico, what do you think?	
00:52:24:23	00:52:31:17	NICO VÁS	I really love Spider-Noir. He's got a very cool trench coat and he's quite unique amongst the different Spider-Man costumes.	
00:52:31:18	00:52:35:23	ALEX GRAND	Yeah, you're right. Kind of a 1930s, kind of a black and white kind of grey tone, there.	
00:52:35:24	00:52:37:00	NICO VÁS	Yeah, he's great.	
00:52:37:01	00:52:39:19	ALEX GRAND	Did you watch the Spider-Verse movie? Did you enjoy that, then?	
00:52:39:20	00:52:56:15	NICO VÁS	Yeah, I'm a huge, huge fan of the Spider-Verse film. It's fantastic. Very excited for the next film. But just the variety of, like, animation in it, how it brings different comic styles to life in a very, like, impactful and fun and over-the-top way... It's really, really cool.	
00:52:56:16	00:52:58:06	ALEX GRAND	Oh, yeah. Visual variety for sure.	
00:52:58:07	00:53:02:21	NICO VÁS	Yeah. I definitely listened to a lot of Spider-Verse music during the development of this model.	
00:53:02:22	00:53:15:02	ALEX GRAND	Oh, wow. That's really fascinating. What's your favorite era of Spider-Man comics? Do you... Of the research you did of the '60s and '70s, did you have a particular favorite story or plot that you just enjoyed more than the others?	
00:53:15:14	00:53:31:18	NICO VÁS	I think the '60s style. I just really enjoyed just the campiness to the tone of it. It was just really fun. I didn't dig too much into any specific story. I sort of had a couple of different comics that I jumped into but didn't get to follow along with the bigger arc of	

			them.	
00:53:31:19	00:53:37:00	ALEX GRAND	Right. It was more, like, the visual, verbal tone and artistic impression that you enjoyed.	
00:53:37:01	00:53:44:04	NICO VÁS	Yep. I enjoyed the, like, short, self-contained stories. I think one where Spider-Man was foiling the Shocker was a great issue.	
00:53:44:05	00:53:45:02	ALEX GRAND	Tom, what do you think?	
00:53:45:03	00:53:55:08	TOM BREVOORT	Well, I think my... I mean... It's really hard to say. While there's... you know, there's one decade, cos there's great stuff throughout the entire run.	
00:53:55:09	00:53:55:17	NICO VÁS	Yeah.	
00:53:55:18	00:54:04:23	TOM BREVOORT	Again, I think if you really put me up against it, I'd have to say, you know, it's the early Spider-Man. It's those first 40 issues or so.	
00:54:04:24	00:54:05:07	NICK LOWE	Yeah.	
00:54:05:08	00:54:17:08	TOM BREVOORT	While there's a ton of great stuff since then, those things are so... are so primal and were really the key to, you know, what connected me to that character in the first place, that I don't know that there's really anything...	
00:54:17:09	00:54:17:22	NICK LOWE	Yeah.	
00:54:17:23	00:54:33:15	TOM BREVOORT	The one that, you know, 90% of the people are gonna point to is that Master Planner trilogy, where Aunt May is sick and Spidey needs to get her the radioactive medicine that's been stolen by Doc Ock, and he's, you know, trapped under the big heavy thing.	

00:54:33:16	00:54:48:24	TOM BREVOORT	You know, there are other more minor ones that I really love, including especially the stupid ones! There's a Spider-Man story towards the end of the '60s where, essentially, Spider-Man gets the flu...	
00:54:49:13	00:54:50:06	NICK LOWE	Yeah!	
00:54:50:07	00:54:54:07	TOM BREVOORT	...decides that he better reveal his identity to everybody in his circle of friends.	
00:54:53:08	00:54:53:22	NICK LOWE	Yep!	
00:54:54:08	00:54:55:03	TOM BREVOORT	Does that.	
00:54:55:04	00:54:55:17	NICK LOWE	Yep!	
00:54:55:18	00:55:03:03	TOM BREVOORT	Then gets better the next day and goes, "Ooh, what a dope I was!" And has to go get, like, the Prowler to dress up in his costume.	
00:55:03:04	00:55:04:05	NICK LOWE	I just re-read that!	
00:55:04:06	00:55:06:14	TOM BREVOORT	And it's such a stupid story.	
00:55:06:15	00:55:06:24	NICK LOWE	Yep.	
00:55:07:00	00:55:18:00	TOM BREVOORT	But every part of it rings so true. Because, yeah, Peter's being a total dope here, thinking, "I'm losing my spider powers! I'm not..." And yet, you can totally relate...	
00:55:18:12	00:55:18:20	NICK LOWE	Yep.	
00:55:18:21	00:55:25:21	TOM BREVOORT	...to how somebody would... And you look at that and you go, "What an idiot! But, you know, I would	

			be no better..."	
00:55:25:22	00:55:26:15	NICK LOWE	No, no.	
00:55:26:16	00:55:27:24	TOM BREVOORT	"...in that situation."	
00:55:28:00	00:55:40:00	NICK LOWE	Yeah. Like Tom, if you put, like... Like, if you... Gun to my head, I'd have to pick '62 to '72. But, you know, it becomes less about decades and more about the seminal stories and the moments.	
00:55:40:01	00:55:59:05	NICK LOWE	And one of my favorite moments is the last real... The last two real issues of Superior Spider-Man has one of the most emotionally potent moments in Spider-Man history, as far as I'm concerned. Where, like... And I was... I had no part in developing that story, but I came into it at the very end, edited the last couple of issues.	
00:55:59:06	00:56:07:13	NICK LOWE	But, like, I cried when I read the plot. I cried when the art came in. I cried when... Like, every stage of the thing. It's just so beautiful. And...	
00:56:07:14	00:56:10:14	TOM BREVOORT	That's just because it was late, and you were so happy to get it!	
00:56:10:15	00:56:12:06	NICK LOWE	That's so true! That's also...	
00:56:12:07	00:56:22:01	ALEX GRAND	Get it on time. Yeah. But, no, you know, that's what art... you know, good art does, right? It makes you feel something. And I think that's where if a commercial art like a comic can make you feel something, then it's succeeded.	
00:56:22:02	00:56:22:11	NICK LOWE	Yeah.	
00:56:22:12	00:56:22:22	TOM	Yeah.	

		BREVOORT		
00:56:22:23	00:56:32:16	ALEX GRAND	Spider-Man's abilities, web-slinging, Spidey-sense, you know, walking on walls, which would you guys pick to have? And what would you use it for?	
00:56:34:02	00:56:42:19	NICK LOWE	I mean, obviously, I would love to do all that stuff, right. It'd be so fun. But, I mean, obviously the most useful is the spider-sense. Most useful is the spider-sense.	
00:56:42:07	00:56:42:21	ALEX GRAND	Yeah. Yeah.	
00:56:42:22	00:56:52:14	NICK LOWE	Especially if you have small children and the amount of times they try to injure your genitals. I would love to have that little split second just to cover up.	
00:56:52:04	00:56:53:02	ALEX GRAND	That's a good point.	
00:56:52:23	00:56:53:16	NICK LOWE	Just to cover up.	
00:56:53:17	00:56:57:00	ALEX GRAND	I never thought of that. You could really dodge that. You're right.	
00:56:57:01	00:57:03:22	NICO VÁS	Yeah, absolutely. Maybe knowing when a LEGO model is going to fall over before it does would be... would be helpful.	
00:57:03:23	00:57:04:19	ALEX GRAND	That's pretty true.	
00:57:04:20	00:57:16:14	NICO VÁS	Occasionally, yeah, we end up with, like, dropped models occasionally that fall to pieces, and that does take a little bit of time to put those models back together again. Being able to catch it would be helpful.	
00:57:16:15	00:57:17:11	ALEX GRAND	Tom, what do you think?	

00:57:17:12	00:57:30:01	TOM BREVOORT	Yeah, I... you know, for all of the spider-sense is nice, in most of my daily life, I'm not in immediate jeopardy a whole lot, so... I don't feel like I need that necessarily.	
00:57:30:02	00:57:34:12	NICK LOWE	That's only because we've been working from home for a couple of years, Tom! Once we're back in the office...	
00:57:34:13	00:57:35:03	TOM BREVOORT	That's true.	
00:57:35:04	00:57:35:19	NICK LOWE	...I'll up the ante.	
00:57:35:20	00:57:54:09	TOM BREVOORT	That's... Yeah, that's true! That's for sure! But I certainly think the web-swinging and the acrobatics. You know, just to get from the train station to the office and back again. Like, that would come in handy and be a lot more advantageous than the ways that we have to do it now.	
00:57:54:10	00:58:05:06	NICK LOWE	You just maximize your space. Like, you know, especially if you've got any high ceilings. The amount of wasted head space up there is just ludicrous in New York City and in the Greater New York area.	
00:58:05:07	00:58:09:09	NICK LOWE	Mount your desk on the ceiling, hanging upside down to do your work, it'd be perfect!	
00:58:15:00	00:58:17:01	ALEX GRAND	Who's your favorite enemy of Spider-Man?	
00:58:17:02	00:58:20:01	NICO VÁS	I guess Big Wheel is a really cool villain.	
00:58:20:02	00:58:20:12	TOM BREVOORT	Yeah.	
00:58:20:13	00:58:22:16	NICO VÁS	I'd love for him to show up in more things.	

00:58:23:01	00:58:23:08	NICK LOWE	Yeah.	
00:58:23:09	00:58:26:05	NICO VÁS	I'm still looking forward to when we can get him into a LEGO model.	
00:58:26:06	00:58:28:14	ALEX GRAND	There you go. How about you, Nick? What do you think?	
00:58:28:15	00:58:46:16	NICK LOWE	Like, I mean, I will say that it's usually between Doc Ock and Green Goblin, for me, just for the obvious reasons. But there's so many great ones. And then there are the grey-area ones like Black Cat. Like, Black Cat is probably my favorite spider-character outside of Spider-Man. At least right now.	
00:58:47:08	00:58:47:21	ALEX GRAND	Mm.	
00:58:47:22	00:58:56:09	NICK LOWE	I love Black Cat. And... But, yeah, right now it's probably still Doc Ock, is probably still my number one. But it changes all the time. All the time!	
00:58:56:10	00:59:07:04	TOM BREVOORT	Yeah. You know, at least from back in the day, you kinda have to give it to the Goblin. You know, in all of his various iterations.	
00:59:07:05	00:59:24:09	TOM BREVOORT	Whether he was a mysterious guy you didn't know, to being the guy who knew Spider-Man's identity, and you had to constantly conk him on the head and give him amnesia again, to being... you know... to being the guy who was like a '60s sitcom.	
00:59:24:10	00:59:24:24	NICK LOWE	Yep.	
00:59:25:16	00:59:44:06	TOM BREVOORT	He's done being the guy that kills Spider-Man's girlfriend, you know, all the way up to the present and the more nuanced, psychological stories that people like Brian Bendis and so forth have done in	

			more recent years.	
00:59:44:07	00:59:56:21	TOM BREVOORT	I think the Goblin's kind of, you know, maybe the most fully realized of the Spidey villains and the best opposite number. That having been said, again, I have a real soft spot for all the stupid characters.	
00:59:56:11	00:59:57:03	NICK LOWE	Yeah.	
00:59:57:04	01:00:11:01	TOM BREVOORT	And so I really like the Looter. I really like the Looter, because he's such a... he's such a weirdo and such a piker. And yet, you know, he would, you know, rob banks with a balloon strapped to his back.	
01:00:12:13	01:00:19:02	TOM BREVOORT	You know, he had a great design. You know, he was... he was, you know, Norton G. Fester, full-time nut.	
01:00:19:03	01:00:19:14	NICK LOWE	Yep.	
01:00:19:15	01:00:21:15	TOM BREVOORT	And I just dug him, cos he was...	
01:00:21:16	01:00:22:07	NICK LOWE	So dumb.	
01:00:21:16	01:00:26:14	TOM BREVOORT	...he was like... You know, he was like the Peter Parker of crime. Except not as good.	
01:00:26:15	01:00:27:05	NICK LOWE	Yeah.	
01:00:27:06	01:00:34:13	ALEX GRAND	So, what can fans expect to see from Spider-Man in the upcoming issues of the comic book series?	
01:00:35:10	01:00:46:22	NICK LOWE	Well, let's see. We are in the middle of a big, seminal arc right now. We're answering... When we launched our current volume of Amazing Spider-Man, we started with a "what-did-Peter-do?" moment.	
01:00:46:23	01:01:06:19	NICK LOWE	Everything changed in his life. He was hated by everybody. He was split with Mary Jane. She was	

			dating somebody else and she has kids. And we're finally answering that right now. That's in ASM 21 through 26. We're leading up to issues 25 and 26, which are two of the biggest, most insane issues I've ever edited.	
01:01:06:20	01:01:20:07	NICK LOWE	They are huge, culminating to 26, which we are marketing as the... I think we're saying tragic or intense issue of Spider-Man in 50 years. So that's currently going on right now.	
01:01:20:18	01:01:37:10	NICK LOWE	After that, we've got a killer Doc Ock story, a killer Kraven story, leading up to our... And I can't say anything about it. ...our big spider event of... to close out 2023 and start out 2024. That is gonna be huge, as well.	
01:01:37:11	01:01:38:00	ALEX GRAND	Mm.	
01:01:38:01	01:01:44:14	NICK LOWE	And, literally, as we record this, two days ago we introduced the first in-Marvel-continuity Spider-Boy character.	
01:01:44:15	01:01:47:02	ALEX GRAND	Yeah, that's right. I had just... I'd read about that.	
01:01:47:03	01:02:05:02	NICK LOWE	Brand new. Came out at the end of Spider-Verse in our "adjectiveless" Spider-Man book. And we're... He's gonna be in the issues of the rest of that arc and in Spidey stories coming up. The character is so great. Dan Slott and Humberto Ramos created this character. So incredible.	
01:02:05:03	01:02:18:08	NICK LOWE	So that's going on. And our Miles Morales Spider-Man book right now is doing so great. It is maybe at the top... It's hard to say this, cos there have been so many great Miles comics. ...the top that character's	

			ever been.	
01:02:18:09	01:02:28:01	NICK LOWE	Cody Ziglar, Federico Vicentini doing such an incredible thing. Even more new villains, as well as the Scorpion. So much great stuff going on.	
01:02:28:02	01:02:34:10	ALEX GRAND	Before I let you go, Nico, can you promise us more comic book superheroes in the future of LEGO Art?	
01:02:34:11	01:02:39:10	NICO VÁS	I can neither confirm nor deny what might be coming in the future.	
01:02:39:21	01:02:40:13	ALEX GRAND	Exactly.	
01:02:40:14	01:02:41:00	NICO VÁS	Yep.	
01:02:41:01	01:02:48:09	ALEX GRAND	And you mentioned something about different iterations of costumes as LEGO Art. Is that something that may or may not occur?	
01:02:48:10	01:02:55:04	NICO VÁS	Well, the beauty of LEGO is that, like, everybody is able to sort of use LEGO pieces to be making their own things.	
01:02:55:05	01:03:04:22	NICO VÁS	So, yeah, I am really excited to sort of see people building their own Spider-Man costumes, because there are so many to choose from. So many amazing different costumes.	
01:03:04:23	01:03:19:19	NICO VÁS	I really hope to be able to build, like... Yeah, I guess one thing that I'm excited to build, personally, would be exploring, like, Miles Morales as a LEGO Art piece. Whether that's kind of, like, looking into mirroring the pose at the moment and then sort of palette swapping...	
01:03:19:20	01:03:28:23	NICO VÁS	Like, I think the Symbiote suit also would be an interesting one for people to try building using the techniques shown in this model.	

01:03:28:24	01:03:34:22	ALEX GRAND	Oh, yeah. I would love that. That'd be cool. Especially with the crawling out, that little morbid ability, kind of through the Symbiote suit doing that.	
01:03:34:23	01:03:35:11	NICO VÁS	Mm-hm.	
01:03:35:12	01:03:37:24	ALEX GRAND	You're right. There's a lot of creative possibilities there.	
01:03:39:21	01:03:52:07	JACK GARDNER	And that's all we have time for. On behalf of the entire team here at LEGO Art, I'd like to say a big thanks again to Tom Brevoort, Nick Lowe, and Nico VÁS in a conversation with comic books historian Alex Grand.	
01:03:54:20	01:04:06:14	JACK GARDNER	If you haven't already, you can listen to special bonus episodes with Nico VÁS, where he goes into every part of the build and shares a lot of fun facts, Easter eggs, and behind the scenes details that I'm sure you don't want to miss.	
01:04:07:05	01:04:12:11	JACK GARDNER	You can find all of those on lego.com/legoartspiderman	
01:04:13:14	01:04:16:06	JACK GARDNER	You've been listening to LEGO Art. Thank you.	