

Enter the creative zen zone. Welcome to the soundtrack

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
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	Yeah, there are a couple who, you know, once Peter Parker puts that

		BREVOORT	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 BREVOORT	Nick hit on it earlier. You know, Spider-Man 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 BREVOORT	It's a constant thing. So, anybody who wants to, you 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	But these days that's more associated with Venom than it is with

		BREVOORT	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.

#1 BONUS CHAPTER: Unboxing Spider-Man

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:04:18	00:00:09:18	NICO VÁS	Welcome to Chapter One of the LEGO Art Amazing Spider-man bonus chapters.
00:00:09:19	00:00:24:05	NICO VÁS	My name is Nico VÁS and I'm the model designer for this unique piece of dimensional art that you're about to construct. Or I hope that you're about to construct! If you're just curious and listening without the bricks at hand, you're more than welcome to tune in, but it might not make as much sense.
00:00:25:11	00:00:35:24	NICO VÁS	I would like to take you on an auditory journey detailing the origins, development, and future hopes for the Amazing Spider-Man LEGO Art set and share a few building tips and tricks along the way.
00:00:36:00	00:00:49:03	NICO VÁS	I worked closely with the fantastic Fiorella Groves, who was the creative lead for this project, Peter Lønbæk, the building instructions developer, and Mark Tranter, the graphic designer, and also an amazing team of many others to create this model.
00:00:51:21	00:01:08:04	NICO VÁS	This soundtrack is divided into chapters, loosely following along with the bags. Every bag is a different experience, a journey of building styles and techniques. It begins very simple, and grows weirder and more complex, until you get to building Spider-Man's face, which is the most spectacular.
00:01:08:05	00:01:24:08	NICO VÁS	Throughout the soundtrack, I'm going to be taking note of the fun facts contained within the building instructions, elaborating a little bit further. And I can't really promise that I'll be describing them at the correct time, because this soundtrack is pre-recorded and not necessarily lined up with your building speed.
00:01:25:18	00:01:43:14	NICO VÁS	When you open the Amazing Spider-Man box, you will find a large number of bags, and another box inside that box. When you open the smaller box, you'll find more bags and a booklet. Inside that booklet, you'll find 340 carefully compiled steps for building the Amazing Spider-Man.

00:01:44:06	00:01:53:17	NICO VÁS	Take some time to appreciate the beautiful comic art from over six decades of amazing stories in the front of the booklet. And don't miss the QR code that will lead you to this soundtrack.
00:01:54:03	00:02:04:19	NICO VÁS	I suggest that you sort the numbered bags into piles and set aside the higher numbers. There are also several unnumbered bags, which contain elements too large or too long to fit into the regular bags.
00:02:05:12	00:02:15:20	NICO VÁS	Unless you are amazingly fast at building, these chapters are going to end before you've finished building the relevant bags. So, feel free to build at your own pace and continue with the next chapter once you get to the next bag.
00:02:16:14	00:02:25:10	NICO VÁS	I'm going to leave you now until you've found and opened the bags labelled with the number 1. When you're ready, come join me in the next chapter, and we will begin building the frame.

#2 BONUS CHAPTER: The Frame

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:02:08	00:00:11:03	NICO VÁS	Welcome to the amazing Chapter Number Two: The Frame. This chapter covers the bricks from Bags 1 and 2. But to start with, you'll only need the bricks from Bag 1.
00:00:11:20	00:00:20:03	NICO VÁS	We're going to be assembling a very large, white frame, which provides the structural support for the model, and the hanging interface to allow Spider-Man to cling to the wall.
00:00:20:21	00:00:36:24	NICO VÁS	If you haven't done so already, open the bags numbered 1 and sort out the pieces. You will also need ten 2x16 plates in white from the unnumbered bags. The "plus brick" icon in the building instructions indicates whenever you need to find additional pieces. I'll give you a bit of time to find the pieces now.
00:00:42:00	00:00:49:14	NICO VÁS	Did I mention that this model is going to get big? Make sure you have enough space. Maybe put the other bags on a different table or back into the box for now.
00:00:50:14	00:01:08:20	NICO VÁS	We're going to be starting off easy here, because this is the bag with the lowest variety of pieces. There are only 12 different types, including lots of 2x8 bricks, long plates, hook hanging elements, and, of course, an orange brick separator. It's an essential sidekick that will come in handy for disassembling most elements in case you make a mistake while building.
00:01:10:13	00:01:21:16	NICO VÁS	All right, are you ready? If you hadn't done so, please start building. You're more than welcome to ask me questions but remember that I'm a pre-recorded voice and I've no idea what you're asking, or which step you're at. I hope you're having fun, though.
00:01:23:14	00:01:41:22	NICO VÁS	Every comic starts with a frame. A comic panel consists of a simple image

			depicting a frozen moment. The blank space separating the panels is called a gutter and it creates a transition between moments in the story. We begin by building the white frame to represent this gutter surrounding the panel that Spider-Man will be crawling out from.
00:01:41:23	00:02:03:02	NICO VÁS	Traditionally in LEGO Art sets, you would begin with the canvas, made out of large LEGO Art base plates. But because Spider-Man is crawling out and over the frame, we needed to flip the building process around a little bit. By building the frame first, we will be able to create some structural supports for Spider-Man's neck and body inside the base of the model. And it also provided us with the opportunity to completely rethink the pieces we were using to build the model up.
00:02:04:16	00:02:25:23	NICO VÁS	For this model, I was very excited to discover the power of 2x8 bricks. There are 52 white 2x8 bricks used in the frame, which is the most to appear in a single set to date. They're able to build up the size of the frame very quickly. But most importantly, in a very strong way, utilizing a full 2x4 worth of stud connection over the long 2x16 plates.
00:02:26:19	00:02:40:12	NICO VÁS	Just as the visual inspiration for this Amazing Spider-Man model draws back to the comic art from the '60s, I really wanted the set to begin with a celebration of the stud-and-tube connection that was pioneered in the LEGO Group around that same time.
00:02:42:00	00:02:54:10	NICO VÁS	You'll also notice that the colors of the model are very limited at this point. Just white, red, and black. To pay homage to the limited color style of comic art, this model tries to stick to colors that existed in LEGO bricks at that time.
00:02:55:20	00:03:24:14	NICO VÁS	The footprint of LEGO Art sets is often determined by the most important detail and worked backwards from there to determine the size of the overall frame. In this case, it was Spider-Man's head. But because of the false perspective, there was a bit of leeway for how the rest of the model could be scaled. The second defining factor were the 16x16 baseplates used to assemble the background in sections. So, the frame is scaled to be one module larger than a 2x3 configuration of these large 16x16 plates.
00:03:26:11	00:03:42:21	NICO VÁS	The release of the Amazing Spider-Man sort of lines up with the 60th

			anniversary of <i>The Amazing Spider-Man #1</i> comic from 1963. Although, the character Spider-Man himself debuted earlier in 1962 in the anthology comic book <i>Amazing Fantasy #15</i> .
00:03:44:13	00:04:20:21	NICO VÁS	So, this will be a bit of a therapeutic retrospective for me and hopefully an introspective insight for you. I began exploring a wall-hanging Spider-Man model in August of 2021, around two years before this model was launched and the time that you'll be building it. I had a lot of fun developing this model and we explored many unusual building styles, compositions, and techniques. I was constantly unsure if it was all going to come together, if it was going to work. But even looking at it today, I'm still unsure exactly of how the geometry included in this model works out. So, I'm really excited to dig into that in future chapters.
00:04:23:24	00:04:56:07	NICO VÁS	The model that you're building is probably starting to get pretty large. Peter Lønbæk, the building instructions developer, had the gargantuan challenge of figuring out how to fit the model onto the pages of the building instructions book without the bricks getting too small to see. To achieve this, we like to find places for sub-assemblies. Sections of the model that you can build separately and maybe in multiples to attach on to the larger assembling model. By making parts of the model as symmetrical as possible, it gives more flexibility for how to make these sub-assemblies.
00:04:59:21	00:05:30:14	NICO VÁS	Did you know that it's completely possible to make a mirrored version of this model? There are an equal number of left- and right-angled elements, meaning that you can build the Amazing Spider-Man mirrored. Don't do it, though. I tried it out and it's really confusing to follow the instructions in reverse! And, if I'm being honest, the end result doesn't really look much better. It's just mirrored. I would not recommend building a mirrored Spider-Man, so I will not be providing support. You're on your own. If you do build a mirrored Spider-Man, you'll need to start making it in reverse from the neck platform in Bag 2.
00:05:31:19	00:05:39:14	NICO VÁS	So now we're going to switch over and begin talking about Bag 2. If you're not up to this point yet, just pause me and resume once you're ready to start

			building with Bag 2.
00:05:41:03	00:06:02:02	NICO VÁS	Are you ready for Bag 2? If you want to, you can pour the bricks out here into the frame. It'll keep them more or less contained. You'll also need to grab all 10 white 2x16 plates and 12 black 2x16 plates from the unnumbered bags. Leave one black 2x16 plate behind. We'll only need that much later in the build.
00:06:04:08	00:06:11:13	NICO VÁS	With all the parts laid out, you're going to find 56 bricks and 87 plates. That's the most in any of these bags.
00:06:13:08	00:06:34:13	NICO VÁS	Bag 2 also introduces three new colors. Bright blue, bright yellow, and the first dark green tile in the model. Many more of those to come later. Already, the bricks are starting to feel a little bit more like Spider-Man. Not to mention the first appearance of the iconic bright red 2x4 brick, first introduced into the LEGO System in 1958.
00:06:35:02	00:06:56:00	NICO VÁS	Aside from the bricks and plates that continue to build the interior supports of the frame, there are also some Technic bricks and a single ball cup brick, which will be used to create the neck connection platform for Spider-Man's head. This neck platform has a peculiar shape. It's going to be providing support for the 16x16 baseplates that will be attaching on top around the model, and also various parts of Spider-Man's torso.
00:06:57:08	00:07:11:17	NICO VÁS	When you get to Step 15, notice the spinning icon, which indicates that you need to flip or rotate the model. Like Spider-Man! The number 15 is, of course, a homage to the first appearance of Spider-Man in <i>Amazing Fantasy #15</i> in 1962.
00:07:12:21	00:07:35:16	NICO VÁS	Peter Lønbæk loves sub-assemblies because it saves space in the layout of the building instructions. I just love to find unusual sub-assemblies that are definitely useful, but not immediately clear why. The bright red 1x2 Psiaki bow, named after the design master Mike Psiaki, has been placed on the neck platform as an important structural detail that will be useful halfway into the building process. Look out for that much later.
00:07:36:14	00:07:43:02	NICO VÁS	I'll also be pointing out a couple more sub-assemblies as we go that are kind of unusual but will start to make more sense.

00:07:45:03	00:07:54:15	NICO VÁS	When you get to building the six structural cross supports with the bright yellow round plates, try to imagine that they represent the Sinister Six, a team of super villains that frequently oppose Spider-Man.
00:07:55:18	00:08:03:08	NICO VÁS	Keep placing those bricks. I'm going to leave you for now. Let's continue the conversation in the next chapter, when we turn our attention to the mosaic background.

#3 BONUS CHAPTER: The Background

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:02:21	00:00:13:12	NICO VÁS	Welcome to the giant-sized Chapter Three: The Background. This chapter covers Bags 3, 4, 5, and 6, where we switch gears and start building the mosaic background.
00:00:14:00	00:00:27:00	NICO VÁS	This experience will be much closer to a classic LEGO Art building experience, where we will be using a lot of round tiles to create a Ben Day printing process effect, alongside laying down bricks that will form the foundation of Spider-Man's body.
00:00:28:04	00:00:59:01	NICO VÁS	We will be building the mosaic background on ten bright green 16x16 plates, working in a clockwise order around the frame. Bag 3 introduces two new colors, light grey and bright green, a slightly different shade to dark green, that will be useful for creating a gradient effect in the mosaic background. There are plenty of tiles, bricks and 1x1 cones, which will become a useful shaping piece for sculpting Spider-Man's legs. Be sure to grab three bright green 16x16 plates from the unnumbered bags.
00:01:00:18	00:01:08:20	NICO VÁS	If you are building a mirrored Spider-Man - and remember that I told you not to - you will find the opposite pairs that you need in Bags 10 and 11.
00:01:09:14	00:01:34:10	NICO VÁS	As you start laying down tiles, I'd like to note that the crowbar element can be used to remove the occasional tile if you make a mistake. Take it from us, you have never seen a build quite like this before. The patterns can become quite chaotic at points, so you can use the yellow outlines for seeing where pieces are and aren't being placed. Bright green and dark green tiles are also very close together in shade, so we've made sure that the shapes are always different, so that can help you figure out which is which.

00:01:35:14	00:01:46:10	NICO VÁS	Bright blue 1x1 cones are used in this level because the taper of the cone will blend nicely into the higher plate layers forming Spider-Man's body. And they also provide space for the dinosaur tail web elements to sneak through.
00:01:48:03	00:02:22:22	NICO VÁS	Comic illustrators often used extreme forced perspective and unusual proportions to convey action and motion. When you get to the third 16x16 plate, you'll notice that Spider-Man's foot is receding into the background, so it has become very flat and small relative to the overall model. It was a very interesting challenge to switch between different styles of 2D and 3D layering, all while trying to keep the model as flat as possible. We tried building Spider-Man out more 3D but found it to be too distracting when he's hanging from a wall. Generally, you expect things on the wall to be flat, so the 3D depth illusion worked against us.
00:02:24:19	00:02:38:03	NICO VÁS	The first version of a LEGO Spider-Man wall art piece was built way back in 2021. Fiorella Groves, the creative lead of this project, came to me with a brief for a week-long boost that was to build a Spider-Man that's breaking out of the frame.
00:02:38:20	00:02:51:03	NICO VÁS	Initially, I took inspiration from Spider-Man video game poses to create a hyper-exaggerated forced perspective model constructed limb by limb in a marionette style, fixed onto a backless frame filled with web lines.
00:02:51:19	00:03:11:03	NICO VÁS	To quickly and authentically recreate Spider-Man's pose and detailed suit textures, I planned the model out digitally in 2D illustration software, designing each part of Spider-Man in separate layers to get a rough idea of shapes and sizes before sketching it out with physical bricks. This model was originally much larger and in a landscape orientation.
00:03:13:12	00:03:26:23	NICO VÁS	The idea was that the webs would tessellate together in triangles to support structural strength while still being very, very light. The physical version that we built held together but it looked structurally unsound. So, we quickly moved on to having a filled background.
00:03:27:15	00:03:37:05	NICO VÁS	There were a lot of fun techniques, such as using sausages and crowbars for suit webbing, and we learnt so much about building in forced perspective from this early sketch.
00:03:37:06	00:04:03:06	NICO VÁS	We explored building iconic Spider-Man comic book covers but found that there

			were too many other details in the covers that needed to be captured, such as the titles, barcodes, background details, other characters, and even the Comics Code Authority stamp. Some things worked out really nicely, but often the smaller details couldn't be represented in a satisfying way, and it felt like we weren't able to capture enough of Spider-Man himself. Sometimes he was too small, and we couldn't get the detail correct.
00:04:04:06	00:04:24:06	NICO VÁS	In order to dedicate more focus and build time to Spider-Man, we began exploring iconic poses from classic comic cells instead of the covers. There are many iconic swinging poses that Spider-Man uses, but they didn't blend with the forced perspective, because often a hand or foot might end up being twice the size of Spider-Man's face or reaching way too far out from the model.
00:04:25:12	00:04:39:04	NICO VÁS	Ultimately, we found that wall-crawling poses translated the best into 2.5D. The final model has a mixture of several iconic wall-crawling cells mixed together, adjusting his arms to be reaching out of the frame and also fitting into LEGO System grids.
00:04:41:11	00:04:53:18	NICO VÁS	For a while, there was brick-built speech bubble for Spider-Man to be saying things. But during development, it was traded for the yellow caption. This provided more space for Spider-Man and added to the feeling of this being a comic cell scaled up with LEGO bricks.
00:04:55:05	00:05:07:01	NICO VÁS	Because this is a model made from LEGO bricks, it's completely possible to change it. So, I'm super curious to see if people want to add in a speech bubble, or even make motion lines around his head to indicate his Spidey-sense.
00:05:09:17	00:05:17:18	NICO VÁS	I'm going to be switching over to talking about Bag 4 soon. If you're not up to this point yet, pause and resume once you're ready to start building with Bag number 4.
00:05:27:08	00:05:48:24	NICO VÁS	Ready for Bag number 4? As you open this bag, you will need to grab two more bright green 16x16 plates and some web lines from the unnumbered bags. Bag 4 shifts more into the mosaic background and introduces a new color, bright yellow-ish green or lime. The mosaicking is going to get more complex in order to build out this textured gradient, so be sure to pay close attention.
00:05:50:24	00:06:03:19	NICO VÁS	Sometimes, applications of colors don't quite align in print, causing colors to

			bleed into the background. The building technique of staggered 2x2 round tiles plays homage to this effect and also the use of Ben Day printing process in the comics.
00:06:04:12	00:06:27:00	NICO VÁS	We experimented with over 25 different tiling patterns. Sometimes just 1x1 tiles in different colors, sometimes 2x2 tiles in different configurations, or various mixtures blending between the two. Eventually, we settled on the style you see in this model, because it creates dynamic angled lines and it left room for the web attachment points. Plus, it also blended nicely against the frame borders.
00:06:30:08	00:06:39:11	NICO VÁS	The shading and alternation between the different greens helps to silhouette Spider-Man in a Ben Day printing process kind of way. But I also like to think that it represents his Spidey-sense.
00:06:41:03	00:06:47:04	NICO VÁS	As you're placing down the round tiles, don't forget about the brick separator and crowbar. They may come in useful from time to time.
00:06:51:17	00:07:04:09	NICO VÁS	We explored so many background options before settling on the green gradient. Should Spider-Man be crawling on a brick wall? Hanging from webs? Suspended in the sky? Or could there be a colorful interdimensional Spidey-sense background behind the webs?
00:07:04:10	00:07:22:04	NICO VÁS	Even as a gradient, should it be lavender, purple, blue, or yellow? We chose the green because we noticed that many classic comics tend to use green in their backgrounds. It provides contrast to the blue and red of Spider-Man's suit. Mysterio, Green Goblin and many others in Spider-Man's rogue gallery use green for the same reason.
00:07:23:10	00:07:32:08	NICO VÁS	That said, we were pretty close to making the background completely black to really allow the webs to stand out. Maybe that's a modification that some people might want to make to their own versions of the model.
00:07:33:01	00:07:48:10	NICO VÁS	It was an interesting challenge to work on this model because there can be so much subjectivity in art and it often comes down to personal preference and taste. LEGO models are meant to be changed and rebuilt, so I really want to encourage you to adjust it as you see fit, customizing the background with new colors, patterns and more.
00:07:49:20	00:08:19:00	NICO VÁS	Speaking of modifications, I'm really excited to see all the creative ideas that you

			and people in the LEGO building community might do with this model. There are so many other Spider-people suits, variants that would be great to build. Miles Morales, Spider-Man 2099, Jessica Drew, Spider-Noir, or even the Symbiote Spider-Man, just to name a few. I'm personally very excited to use the pieces from the set to make some Spider-Man inspired abstract art. I imagine there's a whole world of interesting things you could build.
00:08:20:09	00:08:46:09	NICO VÁS	Spider-Man has spent long hours practicing the operation of his web. The terrific teenager can now use it in so many different ways. I really enjoyed using the relatively new white web line piece, which has been used in minifigure scale Spider-Man sets before for him to swing from. At the very different scale of this model, this same piece can be woven around the flexible Technic axles to create the intricate texturing that Spider-Man's high tensile webs have when seen in close-up.
00:08:53:23	00:09:32:05	NICO VÁS	Let's talk a little bit about the webs in this model. Like the background, we also experimented with many different ways to build the webs. We tried weaving them with LEGO string elements, building the lines with tiles and bars, or even layering smaller spider web pieces in different patterns. Ultimately, it was a concept model for a 2005 Bionicle Visorak web assembly that I just happened to see while chatting with a friend that provided the inspiration for how to construct the web using flexible Technic axles. Wrapping the minifigure web line piece around the axles became an unconventional building technique, which I hope you find is a very surprising twist.
00:09:34:01	00:09:56:02	NICO VÁS	Another unconventional technique to watch out for is in Step 89. You will need to place a white tap between four studs. A fun property of 2x2 round tiles is that they don't cover the edges of the studs where the tap makes contact, so it's technically possible to connect five pieces to four studs, and I was really excited to find an example in a model where we could showcase this.
00:09:58:11	00:10:03:22	NICO VÁS	I'm going to switch over now to talking about Bag 5. You might need to pause me for a bit and I will catch you later.
00:10:07:18	00:10:31:20	NICO VÁS	Ready for Bag 5? Let's dive in. When you open this bag, you're going to be confronted with the largest bag of the model: 299 pieces, excluding extras. That's

			in large part thanks to the 197 tiles used in the background, which is also a record across the model. Be sure to grab three more bright green 16x16 plates and some extra web lines from the unnumbered bags.
00:10:34:00	00:10:44:18	NICO VÁS	Bag 5 is mostly more of the same, but it does see the return of yellow elements to build out the base of the caption and some red clips that will be very important for attaching the arm later in the model.
00:10:45:21	00:11:04:03	NICO VÁS	We begin by building the outline of the caption with some Technic bricks to receive the spider web later on. We won't add the special caption plate until later because it overlaps with the frame that isn't quite complete yet. From there, the mosaic patterns will continue, with a few more dinosaur tails for good measure, some magical taps, and webs to weave.
00:11:05:03	00:11:23:07	NICO VÁS	After settling on the wall-crawling pose for Spider-Man, we explored different framing options. How large should Spider-Man be built? What could be cut-off by the frame and how would he crawl out of it? Most of the exploration at this stage was done in 2D illustration software, using a grid-snap system to quickly explore how to capture comic art with geometric LEGO shapes.
00:11:24:01	00:11:36:23	NICO VÁS	We tried a version that had all of Spider-Man in frame, but he became too small to have proper definition for his logo, hands, and face. The face was the most important element for this character, so we really needed to build Spider-Man relatively large within the frame.
00:11:39:17	00:11:47:11	NICO VÁS	The face is always the most important part to get right, so we needed to build Spider-Man relatively large within the frame to be able to pull off the detail we were looking for.
00:11:48:13	00:12:08:03	NICO VÁS	Did you know that the one-to-one pieces on the top of the box were chosen to represent the different building styles used within the construction of this model? There's the iconic bright red 2x4 brick that's used 44 times within the model. The tile and wedge represent the comic book shading style. The spider represents spiders, and the tap element represents Spider-Man's webs.
00:12:10:04	00:12:44:07	NICO VÁS	When you get to placing down the red clips in Step 117, it's important for you to know that Spider-Man was a top student at mathematics and science, and he would be the first to explain that Pythagoras' Theorem is $a^2+b^2=c^2$. In the context

			of this build, the red 1x1 clip pairs are placed ten units up and five units across from each other, forming a triangle where the long distance is equal to the square root of 125. The distance between these clips will be the same distance used on the lower arm assembly much later in the build, connecting to this point.
00:12:45:04	00:13:02:00	NICO VÁS	There are several LEGO designers that are known to really enjoy triangles, and one of them is design master Mike Psiaki. Together, we are constantly on the lookout for math that will allow us to create new and exciting angles in LEGO models, and the Amazing Spider-Man provided us with some exciting opportunities to put our theories into practice.
00:13:03:11	00:13:06:22	NICO VÁS	Now could be a good time to pause, since I'll be shifting over to Bag 6.
00:13:14:23	00:13:34:04	NICO VÁS	Are you ready for Bag 6? Let's continue. The build at this point is nearing the end of the mosaic background, but it introduces one final color: spring yellow-ish green, otherwise known as spring green or ghost green. This color will create the epicenter of the background gradient emanating from the web underneath Spider-Man's body.
00:13:34:24	00:13:40:19	NICO VÁS	Don't forget to grab the final bright green 16x16 plates and a few extra web lines from the unnumbered bags.
00:13:43:10	00:13:58:03	NICO VÁS	We start off Bag 6 by building more of the mosaic background and the foundation for Spider-Man's arm. There are some white clip connectors that will be the attachment point for Spider-Man's hand and the colorful plates indicate where Spider-Man's forearm will appear later in the construction process.
00:14:00:04	00:14:17:21	NICO VÁS	For the inquisitive listeners that are wondering, the mosaic background consists of 281 1x1 round tiles, 199 assorted 2x2 round tiles, 19 half-circle tiles, and 6 quarter-circle tiles. Isn't that amazing? For those not wondering, now you know too!
00:14:23:04	00:14:45:13	NICO VÁS	As you work your way through the tenth 16x16 baseplate, you may notice that you've been placing a lot of red 2x4 bricks. Did you know that the LEGO Titanic designed by Mike Psiaki contains a record number of iconic red 2x4 bricks? By Step 134 you will have placed around 35 2x4 bricks, and there are 40 2x4s in the Titanic.
00:14:48:03	00:15:05:04	NICO VÁS	The tenth 16x16 plate is covered with many bricks of many different sizes.

			They're all carefully arranged to support and line-up with the plates that will be placed on top. It was crucial to get the overall look and layout of the model figured out before moving into this puzzle of exactly which support brick should be placed where.
00:15:06:15	00:15:18:02	NICO VÁS	As you complete the last plate and lay down a few final webs, look out for the yellow 1x1 clip. This will come in very useful for attaching sections of Spider-Man's body at unusual angles a little bit later on.
00:15:21:14	00:15:35:18	NICO VÁS	Did you know that the tensile strength of Spider-Man's web lines has been estimated at around 120 pounds per square millimeter of the cross-section? Sadly, the LEGO pieces used to represent the web will disconnect with far less force.
00:15:41:13	00:15:53:09	NICO VÁS	Many of the web lines you're constructing take advantage of a free-sliding clip connection that will allow for fixed diagonal lines. There's a little bit of leeway for you to tuck the web lines flush into the bending Technic axels.
00:15:54:16	00:16:02:03	NICO VÁS	I think that's enough of me talking for now, so I will leave you to finish the rest of your mosaic in peace. Good luck, brave builder.

#4 BONUS CHAPTER: The Foundation

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:07:16	00:00:35:09	NICO VÁS	Welcome to the friendly, neighborhood Chapter Four: The Foundation. In this chapter, we will be building through Bags 7 and 8, which focus on wrapping up all the loose ends of the frame, background, and the foundation for Spider-Man's body. We will be building several sub-assemblies to sculpt the outline of Spider-Man's torso. In Bag 8, we will cap off the first half of the build with an exclusive decorated Amazing Spider-Man plate. But for now, make sure that you have all the bricks from bag seven laid out in your building area.
00:00:40:05	00:00:58:01	NICO VÁS	The pieces from Bag 7 are an eclectic mix of bricks, tiles, plates, and unusual shapes. Amongst them you will find some 1x6x2 arches, a single red clamp 1x2 element, a candle, and some white 2x3 shield plates, to name a few of the interesting parts included within this bag.
00:00:58:23	00:01:17:09	NICO VÁS	Of special note, there are three relatively new black 1x3 plates with rounded corners. These will be useful for attaching sideways built sub-assemblies within the model but could also be useful for creating hinged walls in your own models. If you are building Spider-Man mirrored, you can find the opposite cut-bow that you need in Bag 10. I didn't tell you that.
00:01:23:03	00:01:51:17	NICO VÁS	We begin this bag with a Spider-Man themed crossbeam sub-assembly. This will provide support for Spider-Man's back and attempt to do so with as few bricks as possible. Because of the colors, it also reminds me a bit of some kind of magnet. You might notice when blue becomes yellow, suddenly a sub-assembly evokes the costume of Jessica Drew, aka Spider-Woman, who first appeared in <i>Marvel Spotlight</i> #32 from 1977. There's no deeper significance to this fun fact, I just thought it was an interesting connection.

00:01:52:14	00:02:05:20	NICO VÁS	There's a little structural trick to look out for. When the open stud off one of these round 2x2 plates with a single stud on top, it provides support at the right height for the Spider-Woman themed sub-assembly to rest on top and line up with the bricks above it.
00:02:07:02	00:02:14:22	NICO VÁS	The new 1x3 plate with rounded corners is also useful here for connecting into a bar. It's opening up a lot of exciting new ways to angle bricks in models.
00:02:16:01	00:02:22:19	NICO VÁS	We can take a brief break from the torso sculpting to build out two 8x8 triangle plates with the final sections of the background.
00:02:31:11	00:02:48:17	NICO VÁS	I really love the second triangle plate in particular, because it has the most bizarre collection of bricks built on top of it. Many of the shapes on the sub-assembly were reused from elsewhere in the model but take special note of the black 1x1 round plates, which allow a bright yellow clip next to it to spin ever so slightly.
00:02:49:07	00:03:08:21	NICO VÁS	When you get to Step 172, we're going to be building a very unusual bright red sub-assembly. I don't really know how to describe this bit, but it will be filling in a gap between the torso and the upper arm that is yet to be built. The 1x2 clamp piece happened to be the right size to fill in this space, but it also provides a space to tuck a web line under Spider-Man's body.
00:03:10:08	00:03:20:11	NICO VÁS	Also on the sub-assembly, a bright red 1x2 Psiaki bow fills in the space behind it. It isn't strictly necessary, but it will help guide you when you're placing the upper arm section later.
00:03:23:05	00:03:37:19	NICO VÁS	There are plenty of bricks in this model. The chest sub-assembly also includes the 42nd red 2x4 brick, politely beating the record for the most red 2x4 bricks included in a model, previously held by Mike Psiaki's LEGO Titanic.
00:03:38:17	00:03:48:10	NICO VÁS	This chest piece is destined to connect into the two bright yellow clips. The clips are able to rotate ever so slightly, so that allows the distance to just magically work out.
00:03:49:06	00:03:58:05	NICO VÁS	Remember the 1x2 Psiaki bow from the neck platform in Bag 2? When you place the chest sub-assembly into the model, this bow will be providing structural support.

00:03:59:06	00:04:05:21	NICO VÁS	Near the end of Bag 7, look out for a few extra web line constructions, including one that uses a piece originally designed as a candle.
00:04:08:20	00:04:14:19	NICO VÁS	It might be worth pausing me for a while to catch up. I'm going to be switching to Bag 8 now, so I'll talk to you again soon.
00:04:18:22	00:04:39:15	NICO VÁS	Ready for Bag 8? Because we're finishing off the gutter in this bag, the bricks here are quite similar to the earlier parts of the frame build. The notable exception is the exclusive decorated Amazing Spider-Man plate, created by graphic designer Mark Tranter. Take a moment to appreciate all the fine detail work, especially the subtle yellow dots printed on top of the yellow element.
00:04:40:15	00:04:51:03	NICO VÁS	You'll also find in this bag two extra black 1x3 plates with rounded corners. They're not strictly necessary here, but we thought it might be nice for you to get just a few more in case you decide to build other things with the set.
00:04:53:06	00:04:59:01	NICO VÁS	Did you know that this bag has the highest average pieces per type count at over eight pieces per type?
00:05:01:20	00:05:09:16	NICO VÁS	The gutter follows the same philosophy of earlier, trying to minimize the different shapes needed to fill out the frame, so you can just grab and go as you build.
00:05:10:24	00:05:24:12	NICO VÁS	Because of the size of this model, it was once again a challenge to fit everything on the pages. I really love using the 2x8 bricks here, because you can just keep placing the same piece over and over, securely connecting the bright green 16x16 plates into the border.
00:05:27:02	00:05:42:02	NICO VÁS	After laying down all the bricks, you will then need to build the gutter with white tiles and the cell outline in black. The black line is slightly more complex, because it includes studs for connecting Spider-Man's arm later, as he reaches out of the frame, and because we'll also be leaving some spots for spiders later.
00:05:46:10	00:06:02:08	NICO VÁS	The frame is tied together by the Amazing Spider-Man decorated plate, serving as a caption to complete the composition of the cell. In comics, a caption is used to set the stage for readers and provide important information. In this case, yes, this is the Amazing Spider-Man. Or it will be

			soon.
00:06:04:18	00:06:16:09	NICO VÁS	When you're done building the frame, take a moment to appreciate how far you've come. You are almost halfway through the model, so I suggest that you take a break until you're ready to jump back into the action. I'll be waiting for you in the next chapter.

#5 BONUS CHAPTER: The Legs

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:07:23	00:00:23:00	NICO VÁS	Welcome to the untold tales of Chapter Five: The Legs. With the opening of Bag 9, you are now over halfway through the build. Congratulations. We can now leave the background behind and turn our attention to building up the layers of Spider-Man's body, starting with the legs.
00:00:24:11	00:00:30:24	NICO VÁS	If you're building the mirrored Spider-Man, you may also find yourself needing an opposite piece from bag ten and three pieces from Bag 12.
00:00:36:02	00:00:58:21	NICO VÁS	Did you know that with 83 pieces, Bag 9 is the smallest of the model? Fear not, there are still some interesting elements. You have many wedge plates and tiles to create the shading on Spider-Man's legs. But hidden within the pile, you will discover a special new element: a single black 2x2 tile with double curved cutouts, sort of shaped like a bow-tie. Let's call this the "bow-tile."
00:01:01:17	00:01:18:23	NICO VÁS	The bow-tile premiered in other sets earlier in 2023, but it originates as a LEGO Art concept element very early in the history of the LEGO Art theme. The team was exploring new ways to make interesting patterns and found that this bowtie shape interacts wonderfully with 2x2 round tiles and 1x1 pizza tiles.
00:01:19:22	00:01:45:21	NICO VÁS	A challenge with new elements is often finding the right place and time to justify making that piece, and there wasn't a model that we had that particularly needed it. Luckily, we have a very collaborative design department and we're constantly sharing ideas and different projects are able to inspire each other. One fateful day, another designer was looking for new patterning possibilities, so I lent out some prototypes of the bow-tile, and before we knew it, the part was on its way to becoming real.
00:01:46:11	00:01:56:10	NICO VÁS	To celebrate the bow-tile coming into existence, I was very excited to be able to include a few of them in this Amazing Spider-Man to add a bit extra comic style shading to this model.

00:02:02:02	00:02:16:14	NICO VÁS	We start the bag by building a new layer of blue on top of the foundation bricks. This area is intended to be as minimal as possible, using the largest size of plates possible to match a detail that will gradually be increasing as Spider-Man reaches further and further out of the frame.
00:02:17:20	00:02:26:02	NICO VÁS	Notice how the 2x2 wedge plates line up with the 1x1 cones below? The cones provide support for the plates, yet they don't visually get in the way thanks to that taper.
00:02:27:06	00:02:44:05	NICO VÁS	Did you know Spider-Man was originally intended to have an orange and purple costume, but it was switched to the iconic red and blue because it would print cleaner on pulp paper? This links back to the Ben Day printing process where colors and characters and inks are closely connected to help the heroes look at their best.
00:02:46:03	00:02:57:01	NICO VÁS	It could have been possible for this model to mix in dark blue and dark red for shading, but we really wanted to stay true to the print limitations of the comics by limiting the LEGO colors to as few shades as possible.
00:02:58:01	00:03:08:00	NICO VÁS	I really love that there was ambiguity over which parts of Spider-Man's original costume were blue or black due to this printing process. And I hope that you get a bit of a feel for this through the bricks, as well.
00:03:09:12	00:03:16:24	NICO VÁS	Near the end of the bag, we will add a few assorted details. The beginning of Spider-Man's arm and an internal support chunk that will help to hold Spider-Man's torso.
00:03:18:01	00:03:22:06	NICO VÁS	I will leave you to continue building the body but come find me in the next chapter when you're done.

#6 BONUS CHAPTER: The Back

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:00:11	00:00:04:16	NICO VÁS	Welcome back, spider enthusiasts, to the sinister Chapter Six: The Back.
00:00:06:20	00:00:16:09	NICO VÁS	I'm absolutely delighted that you're joining me again. In this chapter, we will be using the pieces from Bag 10 to build the start of Spider-Man's back, his belt, and some lower layers of his arm.
00:00:19:08	00:00:38:16	NICO VÁS	Bag 10 is a very flat bag. We will be working entirely in 2D layers of plates, tiles and bows. You will discover two more black bow-tiles and also two bright yellow turntables, which will create the connection points for Spider-Man's angled shoulders. Be sure to also grab two large wedge plates in black from the unnumbered bags.
00:00:40:20	00:00:51:04	NICO VÁS	If you're building a mirrored Spider-Man, you've really gotten yourself into trouble at this point. Some of the pieces you'll need are in Bag 11, but there's one piece from Bag 12. I'll speak nothing more about the matter. I warned you not to do this.
00:00:52:18	00:01:05:13	NICO VÁS	What I do recommend is playing around with the extra bow-tiles. Try experimenting with how they can form interesting shapes. They fit nicely with the pizza tiles and they can spin freely on their center tube if you connect them to a single stud. Just play around and have fun.
00:01:07:17	00:01:13:16	NICO VÁS	We begin the build in this bag by tracing along the contour of Spider-Man's leg then building out his red belt.
00:01:15:09	00:01:23:16	NICO VÁS	Did you know Spider-Man stores extra web fluid cartridges on his belt? The actual belt is tucked beneath his costume, so that they don't get lost.
00:01:23:17	00:01:41:14	NICO VÁS	The flat shading and shaping of the belt was really fun to design because it's so minimal and abstract. Over and over, we would place a piece then step back to evaluate, "Does this look like the crease in Spider-Man's suit? Is it necessary to

			the overall picture?" With great power came a great responsibility to make sure that every piece mattered.
00:01:43:09	00:02:01:07	NICO VÁS	By the way, this is the only bag with no sub-assemblies in it. The intention was to keep this area as flat and as minimal as possible to let the focus of the model be more on the important areas to come. Spider-Man needs to be reaching out of the frame, which also meant that the 3D layering needed to be strictly rationed over the length of his forced perspective body.
00:02:03:09	00:02:37:00	NICO VÁS	As we continue to build, we reach out with large plates and wedges to cover part of the empty gap in Spider-Man's torso. You may have been wondering why there aren't any 16x16 plates in the background here, and the answer is to minimize weight. Because Spider-Man can hang from the wall, we wanted to make the model as light as possible, whilst still being sturdy and strong. Wherever there was an area that was hidden in the build, and not contributing to structural strength, we'd explore if there were ways to minimize how it was built. The shoulders will cover up the rest of this area here, so we don't need to add more to this layer. It could be empty.
00:02:42:18	00:03:00:00	NICO VÁS	When you get to the second yellow turntable, note that the placement of them is very important: precisely 18 units across and three units up between the two turntables. This will line up to form a reflected triangle with the shoulder assembly later. I also like that the turntables look like eyes of a weird monster with a happy smile.
00:03:01:20	00:03:11:19	NICO VÁS	Maybe the model doesn't look too much like Spider-Man right now, but things will start to become more clear soon. Once you have finished here, join me in the next chapter where we will build Spider-Man's iconic logo.

#7 BONUS CHAPTER: The Spider

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:02:23	00:00:20:21	NICO VÁS	Welcome to the sensational Chapter Seven: The Spider. I'm thrilled that you're here for this section. So far, we've been building a lot of man but now it's time to build some spider. Using the pieces from Bag 11, we will be building the iconic spider logo from Spider-Man's back and completing the intricate texturing on Spider-Man's arm.
00:00:21:16	00:00:27:10	NICO VÁS	There's a few fun tessellations to look out for with the way that wedge plates and cut bows can nicely tuck into each other.
00:00:30:09	00:00:50:00	NICO VÁS	Bag 11 has several small plates, tiles, and wedges. There are eight bright red 2x2 macaroni tiles, even though only seven are needed to build the spider's legs. And you will also find one last bow-tile in this bag. That one isn't at all necessary, but four bow-tiles lets you build a full circle, so we thought it would be fun to include the full four.
00:00:54:17	00:01:05:01	NICO VÁS	We begin by tracing our way up the side of Spider-Man's back. 2x2 round tiles mimic a bit of comic book shading, but they will also provide a smooth, flat surface to support the shoulders that are still to come.
00:01:06:09	00:01:23:16	NICO VÁS	The logo on Spider-Man's back varied quite a bit across his original comic book appearances, but it eventually solidified into the big circular logo that we are currently recreating with plates. The 2x4 wedge plates in the middle create a back shading line that also gives a sense of motion to Spider-Man's body.
00:01:24:20	00:01:50:21	NICO VÁS	It was really tricky to build all eight legs into the logo, because it's skewed a bit over Spider-Man's body. The head and frame were setting the scale, but the perspective and the way Spider-Man's body twists distorts the space that was available to build the legs. One of the legs is skewed so much smaller that it doesn't use a 2x2 macaroni tile. To only include seven of those tiles in the set would be

			unacceptable, so we stashed an extra eighth in the tiles leading in towards the arms.
00:01:51:13	00:02:25:12	NICO VÁS	There aren't that many interesting insights I can say about the arm, so I think it's about time for a bonus fun fact. Did you know that set number 31209 of this Amazing Spider-Man set is also the element number for the Duplo Fairy 6x8x2 element? It was a large, wobbly platform element with fish decorated on the sides that appeared in two sets from 1999. I don't know if these kind of facts are useful to know, but maybe they'll show up in a trivia contest some day! I for one need to find that piece to display it next to my Spider-Man set.
00:02:28:06	00:02:39:06	NICO VÁS	After building the spider logo, look forward to completing the shading on Spider-Man's arm with a sequence of red, black, and then blue tiles. 1x1 pizza tiles will be creating the subtle texturing of Spider-Man's suit.
00:02:40:05	00:02:46:16	NICO VÁS	That's all I have to say for now. See you again in the next chapter, where we will be exploring some astonishing angles.

#8 BONUS CHAPTER: The Arm

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:02:23	00:00:19:05	NICO VÁS	Welcome to the astonishing Chapter Eight: The Arm. With the bricks from Bag 12, we will be shifting gears towards making two bizarre sub-assemblies to form Spider-Man's arm. We have invested in some significant set-up work to get to this point, so I'm really excited that you're finally here.
00:00:19:24	00:00:38:05	NICO VÁS	I'd just like to give a bit of a warning, I'm going to try and describe some complex triangle geometry and I don't know if it will make sense, because, if I'm being totally honest, I barely understand what's going on myself. But hopefully it will. As you're building the arms, you may be able to follow along. We'll find out!
00:00:41:23	00:00:56:23	NICO VÁS	Bag 12 is one of the most varied bags, with 47 different types of pieces across 92 elements, leading to an average of less than two pieces per type. It's a bit messy because we're going to be building some very different geometries between the upper and lower arm.
00:00:58:04	00:01:07:01	NICO VÁS	Many unusual elements make a return here, but there are also a few new shapes as well, such as the bright blue "S" plate. I like to think that the "S" stands for Spider-Man.
00:01:08:15	00:01:18:04	NICO VÁS	Four white 2x3 shield plates and the bright yellow "T"-beam plates are also going to be very important for some amazing triangle geometry. Stay tuned.
00:01:22:19	00:01:37:09	NICO VÁS	We will begin by building the upper arm chunk. This sub-assembly is two bricks wide, which is the same as five plates tall when placed sideways. This brick math will allow the upper arm trunk to fit seamlessly below the shoulder that is still to be built.
00:01:38:14	00:01:45:00	NICO VÁS	The black and blue will loosely represent muscle shading but the important magic is in the two bright yellow "T"-beam plates.

00:01:46:15	00:02:21:16	NICO VÁS	If you would like to, take a pause from following the instructions to try a small experiment with the pieces we have out at the moment. Find the black 2x4 brick and two bright red 1x1 bricks. Place these two 1x1 bricks on opposite corners of the black 2x4 brick. So, imagine that the distance between the two 1x1s is the long edge of a triangle. You can figure out the other triangle edges by counting down one and across by three, but it's the long edge distance that we're interested in. It's a strange length and we could use math to figure it out, but we don't need to in this instance.
00:02:23:05	00:02:48:02	NICO VÁS	Next, you're going to need to find the bright red 2x4 brick. There are now two ways that you can connect this on top of the 1x1 bricks. There's the regular straight way, but if you connect the opposite tubes, you can also have these two pieces connected at a strange angle. You can imagine that a triangle has been formed on the connecting tubes of that 2x4. It's the same long edge distance but the triangle is opposite to the triangle below.
00:02:48:03	00:03:13:07	NICO VÁS	We call this a reflected triangle, and it's a geometry trick that we love to use in LEGO models, because it lets us build all sorts of stable angles without needing to figure out the precise math. Because we're using the same triangle twice, the connecting distance is the same, so it will fit together. It's super useful for building angles simply, but it's a bit of a disadvantage in that usually these angles aren't clean, like 45 or 30 degrees.
00:03:19:05	00:03:39:24	NICO VÁS	So, as you continue to build the upper arm, the bright yellow "T"-beam plates are being lined up to connect into the white 2x2 plates with pins already on the background. The reflected triangle principle is in action here. You can tell that the lengths are the same by counting three across and two over between the points that the pins and the holes need to connect on both pieces.
00:03:41:20	00:03:58:23	NICO VÁS	So, once you've placed the upper arm assembly into the model, you should still have a bright red 2x2 wedge plate in the pieces in front of you. You can hold that up in front of the upper arm to see that the angle of the upper arm where the upper arm and the lower arm should meet is the same as this wedge plate: roughly, 27 degrees.
00:04:00:00	00:04:23:05	NICO VÁS	So, originally, as we were making this model, the upper arm was built studs up

			with 2x2 wedge plates, and the lower arm was angled in to match up with that. But thanks to the help of Mike Psiaki and the power of spreadsheet math, we were able to find a reflected triangle for the upper arm that meant that the sub-assembly of the upper arm would line up with the roughly 27-degree angle of the lower arm.
00:04:23:06	00:04:41:22	NICO VÁS	We also absolutely needed to keep the lower arm in the same place. So, this meant that we could substitute the studs-up wedge plate build for the upper arm for this new sideways assembly and it would still fit with the lower arm, and we could sculpt this upper arm chunk a little bit more using the bright red 1x10 bows. Are you still with me?
00:04:42:21	00:04:54:19	NICO VÁS	I really enjoyed the interplay between finding a mathematically precise angle to allow shapes to mesh together perfectly and then immediately tucking a stray web line into a spot where there just happened to be space.
00:04:58:18	00:05:19:02	NICO VÁS	As we begin to build the lower arm sub-assembly, I will be the first to admit that it's really strange. There's a little bit of suit detailing, it's transitioning between 2D and 3D in some bizarre, forced perspective fashion, but it's also concealing a geometric secret that Mike and I have been incredibly excited to share. Something we like to call "a Pythagorean pair."
00:05:20:02	00:05:40:04	NICO VÁS	But first, briefly, did you know Spider-Man wears web shooters on his wrists beneath his costume? They can shoot thin strands of the special web fluid at high pressure. I like to think that these pillow-like pieces in grey built into the arm represent the web shooters. But really we just needed to fill a 2x2 tall space and these pieces fit in nicely.
00:05:42:23	00:06:01:22	NICO VÁS	So, I mentioned that the angle of the lower arm absolutely needed to stay in the same place. Whenever we're playing with LEGO bricks, and in the office we tend to do this just about every day, we will sometimes stumble upon interesting ideas accidentally. Another mathematical concept that we've accidentally discovered several times is the Pythagorean triple.
00:06:02:08	00:06:38:07	NICO VÁS	As Spider-Man once said in a previous fun fact, the Pythagorean theorem tells us that $a^2+b^2=c^2$. A Pythagorean triple is a special case, where a, b, and c are all positive integers, they're all whole numbers. The most common triple is 3, 4

			and 5: $3^2+4^2=25$, which is the same as 5^2 . This particular triple is an incredibly useful trick for building angles in LEGO models when you need things to add up to positive whole numbers. Look out for the Pythagorean triple in LEGO sets and try it out in your own models.
00:06:44:11	00:07:27:24	NICO VÁS	So, one day while I was tinkering, I accidentally connected some bricks sideways in a way that wasn't a reflected triangle or a Pythagorean triple that I knew. It did feel like it fit, though. So, as with all things that seem too good to be true, I consulted with Mike to understand the consequences of what I had just done. Mike ran the numbers and we found that I'd accidentally found two triangles that had different "a" and "b" edges but shared the same long "c" edge. We dug deeper into this and quickly discovered more triangles but had no idea when or where these illusive Pythagorean pairs would actually be useful. We already have so many other rotation tricks available that are often much simpler to implement into models.
00:07:29:11	00:08:00:03	NICO VÁS	To move our focus back to the model, I was looking for a way to securely build Spider-Man's arm to be reaching out of the frame at an angle. The arm was too thin to build with wedge plates in-grid, particularly to get any form of suit texturing. So, we needed to build the arm out at an angle, and this was a rare case where we didn't want the arm to be able to move, because then it would immediately break the forced perspective. I consulted with Mike for angles that could help, and he reminded me of the Pythagorean pairs that we'd discovered a while ago. Maybe this was their moment.
00:08:00:04	00:08:25:09	NICO VÁS	We searched through the list that we had compiled and discovered a promising candidate: 10 and 5 paired with 11 and 2. $10^2+5^2=125$, which is also the same as 11^2+2^2 . When translating this into a LEGO grid, two units can also become five plates, which provides us with more options of how we could integrate this illusive geometry.
00:08:25:10	00:08:41:23	NICO VÁS	We built out many sketches of these triangles on separate base plates to test out the math, and found that not only did it work, but it was also extremely close to the angle that I needed for Spider-Man's arm anyway. By moving the hand and shoulder around just a little, we were able to get it to fit.

00:08:41:24	00:09:15:00	NICO VÁS	To make things even more magical, ten in five of one of these triangles is the same ratio of a 2x2 wing plate that we compared earlier. It's going across two and up one. This meant that we could blend the lower arm into the upper arm almost seamlessly, despite the two sections being angled in completely different directions. So, as long as the red clips are placed in the right spots, the lower arm is going to connect almost effortlessly thanks to the magic of this illusive Pythagorean pair. Mysterio would be proud. Mike and I certainly are.
00:09:17:22	00:09:30:03	NICO VÁS	So, whether or not this made any sense, I hope that you enjoyed the crazy angles. For any mathematicians listening, I am very curious to know if Pythagorean pairs are a real thing and what other applications they might have in the world.
00:09:30:17	00:09:35:14	NICO VÁS	I promise you that the next chapter is going to be a bit more relaxed. See you soon in Chapter Nine.

#9 BONUS CHAPTER: The Shoulders

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:02:24	00:00:16:01	NICO VÁS	Welcome to the superior Chapter Nine: The Shoulders. We will be using the bricks from Bag 13 to create Spider-Man's shoulders, all built out in a massive sub-assembly that will allow Spider-Man to begin to crawl out of the frame.
00:00:17:18	00:00:24:24	NICO VÁS	After all the angled excitement from the previous chapter, Bag 13 is going to be much calmer and formed of generally larger bricks.
00:00:26:04	00:00:33:20	NICO VÁS	Make sure that you grab all the remaining pieces from the unnumbered bags. We finally get to use that last black 2x16 plate.
00:00:35:03	00:01:02:21	NICO VÁS	The stars of this bag are probably the bright red 6x6 and 10x10 circular roof bricks, which form the overall shape of the shoulders. I've used 6x6 curves in two of the previous sets I've worked on, but I was really excited to be able to use those 10x10 curves in this set. It's not often that you find the place to include such a large brick. A fun fact about both of these bricks is that they were last seen in bright red in a 2021 Spider-Man playset.
00:01:07:16	00:01:26:23	NICO VÁS	We start the shoulders with a bright yellow 4x4 round plate, centered around the 6x6 roof bricks. They're complemented by old-school 3x4 roof tiles, which trace their origins back to classic LEGO houses. To the more adventurous builders listening, I challenge you to build some cool spider-houses from the pieces of this set. Get me pictures of spider-houses.
00:01:27:23	00:02:02:06	NICO VÁS	The build style of the sub-assembly can get a little bit weird at points. It's aiming to achieve a shoulder-like shape as thin and as lightly as possible, but also with a satisfying strength. A layering of plate, brick, plate is one

			of the best ways to create a strong and thin shape, so you can see the style used in the foundation layer of Spider-Man, in his shoulders, and later in his head. This shoulder assembly features some more of my top weird sub-assemblies. Look forward to blue glider on Step 285 and 1x7x3 slope on 293.
00:02:09:15	00:02:27:16	NICO VÁS	In earlier versions of this model, the shoulders were built in the same style as the rest of Spider-Man's body: incrementally in plate layers with wedge plates being used for sculpting the contours. It all looked a little bit too uniform, and the build style began to feel really repetitive compared with the rest of the build that you'd already been spending quite a lot of time with.
00:02:28:10	00:02:59:08	NICO VÁS	It was also a challenge to integrate the style of building between the lower-angled arm and the studs-up in-grid body. As with many other design challenges in this model, what if we used a triangle to solve this problem? By breaking the whole shoulder section out into an angled sub-assembly, aka this shoulder beam, not only was Peter Lønbæk very happy, but we could also add in some new 2.5D dimensionality, make the model a little bit more dynamic, and mask that transition between the various build styles of the torso, head, and upper arm.
00:03:01:03	00:03:14:12	NICO VÁS	As you build through the shoulder beam, be sure to notice the bright yellow 4x4 round plates. They are placed precisely 18 units across and three units down. Correct guesses as to the purpose might be awarded a prestigious No-Prize.
00:03:15:11	00:03:29:14	NICO VÁS	Did you know that the Marvel No-Prize was pioneered in the 1960s as a recognition for spotting continuity errors in the comics? Today, the prize is awarded for charitable works and meritorious service to Marvel above and beyond the call of duty.
00:03:32:09	00:03:49:24	NICO VÁS	As you approach the end of the shoulders, look out for how the two 6x8 Technic frames are used to create a solid connection for the neck joint. This was again an area where using sub-assemblies helped with the building flow, but it also made the design process more manageable

			because you could tackle these structural challenges in a more self-contained environment.
00:03:51:18	00:04:00:16	NICO VÁS	Once you've finished building the shoulder beam, enjoy the satisfaction of a reflected triangle turn-table connection. That's all from me. I'll be waiting for you in the next chapter.

#10 BONUS CHAPTER: The Hands

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:03:18	00:00:10:13	NICO VÁS	Welcome to the web of Chapter Ten: The Hands. We're getting close to the end now, and Spider-Man is really beginning to take form.
00:00:11:10	00:00:29:19	NICO VÁS	With the pieces from Bag 14, we will be creating two pairs of roughly life-sized Spider-themed hands and fingers that will reach out of the frame and provide some interesting articulation opportunities. Bag 14 has a very high amount of repeated elements, mostly to make the articulated joints in Spider-Man's hands.
00:00:29:20	00:00:57:20	NICO VÁS	I was very excited to be able to include 16 bright red 2x2 25-degree ridge-tile pieces. These parts are called as such because they were originally introduced in 1971 to form the roof ridges of Swiss chalets and Spanish villa LEGO models, and they match with the angle of the slopes used in Spider-Man's shoulders. I felt like using these pieces added to the vintage theme of the set, but it also added a nice texture to the fingers that are so very much in the foreground.
00:00:58:18	00:01:14:17	NICO VÁS	Another fun fact is that this is the only bag where all elements included have factors of two, because you're building x2 of both of the hands. If you have any family or friends in the room, maybe ask if they can give you a hand with building these hands!
00:01:19:24	00:01:38:10	NICO VÁS	We begin this part of the build with the knuckles. These sections are blue purely to get some blue into the pile of pieces in front of you, providing a little bit more Spider-themed contrast from all the red pieces. The plates with vertical bars will provide mounting points for the fingers, and also allow them to rotate into some more natural angles.
00:01:40:03	00:01:57:11	NICO VÁS	After all the crazy geometry in the arms, we felt that the hands should be a little bit more straightforward, so they're built at 90-degree angles onto the background. While this simplified the amount of structural support needed to build the hands,

			and it allows the fingers to wrap easily around the frames, it does also form a bit of an abrupt angle with the arms.
00:01:57:12	00:02:22:20	NICO VÁS	For quite a while, the left and right hands were built very differently to each other to blend the wrists of the arms that are coming in from very different angles. The asymmetry in the shapes of the pieces needed, down to the stud details, just didn't feel quite right. So, we opted to go for a more rounded shape on the hand that could be constructed in x2. It streamlined the build process, but I'm also interested to see what alternative solutions people might come up with that could make the arms feel a bit more natural.
00:02:28:03	00:02:50:10	NICO VÁS	I learnt more than I expected about the lengths of the digits in my hands while designing this part of the model. I spent a lot of time comparing between the model that I was building and my fingers to try and understand which finger should be which length. Fingers should be different sizes, but because LEGO bricks work in integer length, we found that it was more satisfying to unify some of the designs into more repeatable sub-assemblies.
00:02:51:10	00:03:07:02	NICO VÁS	As we were test-building Spider-Man, we experimented with different building flows for the fingers. Do you assemble all the digits at once and then attach them all together? Or do you attach them to the model finger by finger? We preferred to build all fingers at once before attaching them, but you're more than welcome to approach it in different ways.
00:03:08:09	00:03:28:03	NICO VÁS	Did you know that Spider-Man's exposure to mutated spider-venom allows him to mentally control the flux of inter-atomic attraction between molecular boundary layers? Put simply, he can crawl on walls. For the LEGO interpretation, I would imagine it is the clutch power in the tube size of Spider-Man's fingers that allows him to stick to things.
00:03:30:17	00:03:37:13	NICO VÁS	Once you have completed building the hands, try moving Spider-Man's fingers into different poses. Try out his iconic web-slinging pose.
00:03:39:07	00:03:45:07	NICO VÁS	That's all I have for now. I'll let you get on with building these fingers, and then I will see you shortly in the penultimate chapter.

#11 BONUS CHAPTER: The Mask

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:08:07	00:00:19:11	NICO VÁS	Welcome to the spectacular Chapter 11: The Mask. This is the penultimate chapter, and as you might have guessed, we will be using the last remaining bag to build Spider-Man's iconic mask.
00:00:21:06	00:00:42:19	NICO VÁS	It's important to warn you that Bag 15 is the most complex bag in the model. There are the highest variety of pieces, with 51 different parts in total. Notably including 15 spiders, 6 exclusive web-decorated tiles, and several 45-degree facet bricks of different lengths that will be very important for building the head.
00:00:43:21	00:00:48:19	NICO VÁS	This head is probably the strangest assembly that I've ever made from relatively normal bricks.
00:00:51:04	00:01:02:03	NICO VÁS	Did you know that 15 bags are used to assemble the Amazing Spider-Man model, and this is a reference to the anthology comic book <i>Amazing Fantasy #15</i> , in which Spider-Man himself first debuted?
00:01:02:17	00:01:09:15	NICO VÁS	Part of the brief for this model was to ramp up the building complexity over the course of construction, and it really comes to a head with the head.
00:01:12:00	00:01:27:11	NICO VÁS	There is an Easter egg in this model. So, as we were building the insides of the head, we found in two places that we needed a 3x3 corner plate and the only shape we have that does that is a heart. So, to me, it really feels like we put our hearts into this model.
00:01:30:11	00:01:52:17	NICO VÁS	As you start building the head, you've probably noticed that it's constructed in a very unusual way. Starting on an 8x8 round plate, everything is built angled at a 45-degree axis of symmetry. I don't understand exactly how the 45-degree 4x4 facet brick is working in Step 317. I think it's functioning like a 1x4 brick in this new angled way of thinking.
00:01:53:14	00:02:12:12	NICO VÁS	There was quite a period during the development of this model that this 45-degree

			head build looked great, but we had no idea how to make this build buildable. Peter Lønbæk did an absolutely stellar job distilling the model into an elegant layout of steps. It wouldn't have been possible without his heroic efforts.
00:02:14:16	00:02:34:10	NICO VÁS	The eyes and face set the scale for the rest of the model, but the forced perspective gives a little bit of leniency. An earlier version of the head was built on a regular grid and it didn't have the webbing, because mixing web decoration on rectangular tiles with a not-square human head-shape silhouette didn't really work that well, and the expression of the eyes didn't feel quite right.
00:02:35:10	00:03:11:17	NICO VÁS	After many jumps back and forth between bricks and 2D illustration software, we somehow stumbled across the idea of switching everything to this 45-degree angle, which allowed the 3x3 quarter-sphere pieces to be used for the eyes, and coincidentally unlocked the option of using decorated tiles for the webs. Graphic designer Mark Tranter made some really nice reusable web patterns and I'm excited to see how people can use them for other Spider-Man themed creations, or as totally different things. I wonder if the pattern on the 2x4 tiles could be used to make tiled roofs of a Swiss chalet or a Spanish villa. If you figure it out, please let me know.
00:03:13:23	00:03:38:20	NICO VÁS	When it came to translating Spider-Man's mask into LEGO bricks, it was nice that that challenge was independent from the rest of the model. Getting the face right was crucial for bringing Spider-Man to life. But the modularity of the head, shoulders, and arm allowed me to tackle the different parts of the model at different times, iterating on the sections independently. Whenever I was stuck on how to do the head, I could take a break and focus on the shoulders for a little bit, or switch into thinking about the background pattern.
00:03:39:12	00:03:53:02	NICO VÁS	I still don't understand how the wedge plates in the forehead fit together. Maybe it's really straightforward, but the 45-degree angle of everything just throws it all off. I love that while you're assembling it, though, at one point it seems like you're building a giant spider with pincers.
00:03:57:19	00:04:28:20	NICO VÁS	Before you add the sub-assembly in Step 325, the two mandibles can pinch really well. I like to think that they represent Spider-Man's Spidey-sense. Speaking of that sub-assembly in Step 325, I love just how many weird things are built onto the 3x3

			heart. The pieces are all oddly specific to fit around each other in this 45-degree building grid and within the angled pincers. There may have been a much more sensible way to construct this, but in the end, love wins.
00:04:29:21	00:04:51:15	NICO VÁS	Earlier versions of the model saw Spider-Man having a brick-built neck that was wrapped around the neck joint, reaching into the base of the model. But it became a bit awkward to fill the shape between the head and the shoulders. It turns out that a 3D neck leading into a 2.5D head doesn't make visual sense. And by removing the neck, it both streamlined the build process and created more room for the head to articulate.
00:04:52:03	00:05:18:18	NICO VÁS	There was also a really interesting interplay here between the aesthetics and function. A single ball joint wasn't strong enough to support the weight of Spider-Man's head and it would also let you spin Spider-Man's head all the way around over and over. That's not an ability I'm aware of Spider-Man having in the comics, so we switched to two ball joints for the neck. It added a vertical stability that we needed for his head to hold up and coincidentally constrained the neck motion to something less nightmarish.
00:05:22:04	00:05:41:18	NICO VÁS	When we switched the head to being built at 45 degrees, it created an interesting challenge in connecting the head securely into the regular grid of the body. In contrast to the triangle mathematics used earlier in the model, the double neck connection reverts back to a classic no-math trick that I like to use, with good old-fashioned free-spinning ball joints.
00:05:42:07	00:06:18:14	NICO VÁS	I have no idea what the distance between the two cross-axels on the head is, or what the distance between the two ball sockets mounted deep inside the frame and on the weirdly rotated shoulders is. But it doesn't matter. Because the lower ball socket installed all the way back in Bag 2 can spin a small amount, the ball cups only needed to be positioned in roughly the right location, and then that spin will handle the rest to allow the two ball sockets to find the correct distance. A triangle is being formed between these two ball joints and the spinning axis of the socket brick, but because all of these angles are free-floating, it magically adds up.
00:06:21:18	00:06:45:00	NICO VÁS	When you've finished building Spider-Man's head and you've connected it onto the model, be sure to turn the head from side to side. Watch how his eyes change

			expression. The white sphere elements create an optical illusion when you see them from different angles. I assure you that this effect was completely accidental, but it also fulfilled my long-running dream of making some models with some kind of, like, perspective optical illusion tricks.
00:06:46:09	00:06:50:10	NICO VÁS	Good luck with the rest of the head build, and I will see you in the next chapter for the conclusion.

#12 BONUS CHAPTER: Conclusion

DIALOGUE LIST

Timecode In	Timecode Out	Speaker Name	Dialogue
00:00:07:20	00:00:12:14	NICO VÁS	Well, this is it. We're done. Welcome to the ultimate Chapter 12: The Conclusion.
00:00:13:16	00:00:25:19	NICO VÁS	Prop Spider-Man up and take a step back to marvel at the model that you've just built. Maybe rotate those 15 spiders or rearrange them to other spots of the model. Little personal touch to make your version unique, you know.
00:00:26:13	00:00:38:12	NICO VÁS	By the way, is your Spider-Man mirrored? I said don't do it. But if you did, I'm very proud of you. If you built Spider-Man in the regular way, I'm also very proud of you. Well done.
00:00:40:10	00:00:48:11	NICO VÁS	The Amazing Spider-Man is best displayed in his natural habitat, off on the wall. But you can also place him on a shelf if you carefully bend his fingers forwards.
00:00:50:05	00:01:12:01	NICO VÁS	By the way, did you know that 15 spiders is the most spiders that have ever been included in a LEGO set to date? Fifteen is, of course, also a homage to the first appearance of Spider-Man in <i>Amazing Fantasy #15</i> from 1962. Also, this model is divided into 15 bags and Peter Parker was 15 years old when he gained his powers. It's amazing.
00:01:13:04	00:01:33:22	NICO VÁS	If you glance back to the photos on page 9 of the building instructions, there's even a 15 hidden in the studio apartment background. So, we may have gone a bit far with number 15 references. See if you can find the other two elements in the element overview page that are also included in a quantity of x15. If you can find them, know that their quantity was a complete coincidence.
00:01:38:20	00:01:54:16	NICO VÁS	All that's left to say is a sincere thank you for coming along on this adventure with me. I hope you've had as much fun building this model as I had designing it and I hope that this listening experience has shined a little light into some of the creative and technical processes that go into creating a LEGO model.
00:01:55:19	00:02:05:02	NICO VÁS	It's certainly been an introspective time for me to build Spider-Man a few more

			times, once mirrored and several times not, reflecting on the different iterations and challenges faced along the way.
00:02:06:12	00:02:18:24	NICO VÁS	My name is Nico Vás. This was the LEGO Art Amazing Spider-Man bonus chapters. I hope that you're really proud of the model you've built, and I hope that you're inspired to build new amazing things in the future. Keep building.