STUART ANSLEY – TEXTURE REEL 2024

BREAKDOWN

	ASSET	SOFTWARE	DESCRIPTION
	Modok	Mari, Nuke, Maya, Vray, Mudbox, Zbrush, Substance	I was tasked with creating the skin, eyes, and mouth texture maps for Modok in Antman & The Wasp: Quantumania. We began with an OTOY scan of Corey Stoll, the actor playing Modok, and created his digi-double, then created Modok based off of Corey's details. For scale reference, Modok's eyeball is the size of Corey's head, so there were many translation issues to overcome. I painted multiple maps for diffuse, displacement, and spec rough & gain for different extreme facial poses which were blended in the rig and animation as the face moved. The eyes were a mix of some photo reference and a lot of hand painting and sculpting. I worked with the facial modeling team to develop the displacement map as well.
	Overpass	Mari, Substance, Maya, Vray	My biggest task on Spiderman: No Way Home was creating the massive overpass. I created base materials in Designer and assembled everything and added detail in Mari. The road surface itself was 100+ Udims and needed multiple damage states as cars and explosions changed the surface over the sequence. I also created multiple variations for the concrete barriers down the sides and middle of the road. I worked with another artist to complete the underside of the bridge, where I worked on concrete areas and she took the painted metal.

	Cars	Substance, Mari	Spiderman: No Way Home had more cars than any Fast and Furious movie so we needed some sort of assembly line to get them all done. I developed a template for the team to use to quickly assign materials, decals, dirt and damage, and publish maps to lookdev. Hero cars were started using this template and more hand painted detail were added. At least 5 artists in DD North America used my template and more in DD Hyderabad.
	Cement Pipes	Mari	I painted these hero cement pipes to match specific onset reference. An example of a simple asset that needed to match reference exactly. Projected and painted in Mari.
	Electro	Mari, Nuke	I painted all maps for the skin and costume for Electro. The scans for the skin came from Clear Angle and I was able to create a workflow for quickly importing and projecting images from the cameras supplied by CA. The costume was fun but challenging with many layers of fabric and different materials, dirt, grunge, and rust stains.
	Wenwu Fortress	Mari, Nuke, Substance	I was in charge of painting the massive concrete fortress in Shang-Chi and the Legend of the Ten Rings. In total the fortress walls and floors came to more than 1200 UDIMs. I worked very closely and efficiently with the lookdev artist to make the asset render with reasonable times. Our approach was for me to supply a base texture pass for the concrete, a library of tileable textures and associated masks to add details like moss and grunge leaks, and a "guide" texture map to help us unify our vision for the placement and values of the detail maps. My Lead, Bo Kwon, was in charge of painting the older green-tiled roofed buildings.

	Helicopter	Mari	I painted two helicopters in Shang-Chi with this black one more heavily featured and close up. The biggest challenges are managing many materials on vehicles like this and adding details and distress while keeping the vehicle looking shiny and clean but not "cg clean."
	Trainstation	Mari, Nuke, Substance, Mudbox	I acted as Lead Texture Artist on Madame Web. The team and myself had to created some large scale environments such as this New York trainstation platform. My assets were specifically the red and yellow tiled floor (extended past the set floor) and the concrete walls, which I worked on with a Jr. artist. Other assets I oversaw were the track beds, multiple trains, all the assets on the ceiling, the entrance and exit of the station, the pillars, and more. We worked by dividing the work and assembling published assets into a master scene to make sure everything was living in the same world of details.
	Subway Station	Mari, Nuke, Substance	Similar to the train station above, we had to also create a subway platform. My assets were again the floor and this time I created the walls by myself. I started materials from reference in Nuke and Substance Sampler, or from scratch in Designer matching to what I saw in the ref. Other assets I oversaw were the track beds, the trains, the ceiling, the pillars, and all signage. Anything not on the set floor platform in the fore/midground is a digital extension.
	Rooftop Scaffolding and Pepsi Sign	Mari, Substance, Nuke	Another very large scale set extension in Madame Web was the roof of the factory. We had to extend or completely replace the entire roof based on what was shot on set. I developed the rusty scaffolding and Pepsi sign assets. Other assets I oversaw were the roofing, buildings on the roof, and all set dressing.

	Ezekiel	Mari, Substance, Nuke	I created the digidouble and the super suit for Ezekiel seen in Madame Web. The actor Tahar Rahim was scanned by Clear Angle and I used their delivery to further develop my character pipeline that I started with Electro in Spiderman. I developed a Nuke script to pre-process all necessary photography and create turntable daily templates, plus Python scripts to process cameras in Maya and Mari to generate projectors and turntable renders. The costume was painted in Mari with materials developed in Nuke and Designer.
	Scrap-metal Shield	Mari, Photoshop, Nuke, Substance	The shield made of scrap roofing materials that Madam Web wields was an intensely fast-paced turnaround asset. We had to run it through concept, model, texture, lookdev, and into shots in just a couple of weeks for trailer. The client was very happy with the result we got with the layers of tar, roofing fabric, metal, and wood. The backside of the shield was a prop help by Dakota Jonson on set in shots with the bulkier scrap metal side added in digitally.