

STUART ANSLEY – TEXTURE REEL 2025

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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.
	Ghost	Mari, Nuke, Substance	As simple as it looks, Ghost's costume had over 40 unique patterns or materials throughout the design. My approach was to first identify each pattern and either create a tileable in Nuke or recreate the pattern and material in Substance Designer when the reference photography wouldn't suffice. The challenge with Ghost was organizing and developing so many unique materials as well as layering and blending rubbers, plastics, and fabrics with different opacity patterns.

	Ezekiel	Mari, Nuke, Substance	<p>Ezekiel's Black Spider costume had a wild mix of organic patterns and details. My task was to directly recreate all the mark-making the costume department had added in while building the real-world costume. I was able to create a near 1 to 1 match through a mix of photoprojection and procedural material creation in Mari and Substance Designer. While not seen here, I was also responsible for recreating his skin from Clear Angle photography.</p>
	Electro	Mari, Nuke	<p>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.</p>
	Peru Forest	Maya, Mari, Substance, Nuke, Houdini	<p>One of the biggest challenges of my leadership on Madame Web was creating this full CG shot of the Las Aranas hero running through the trees. We approached the shot by making a series of hero trees with dedicated UVs, sculpt, and paint work, while the Enviro team handled the background trees. I came up with a novel technique to cluster the UVs of the leaves in 1 of 9 sections paired with utility maps and textures to control variance in look within Mari and Houdini.</p>
	Overpass	Mari, Substance, Maya, Vray	<p>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</p>

			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.
	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.”

	<p>Trainstation</p>	<p>Mari, Nuke, Substance, Mudbox</p>	<p>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.</p>
	<p>Subway Station</p>	<p>Mari, Nuke, Substance</p>	<p>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.</p>
	<p>Rooftop Scaffolding and Pepsi Sign</p>	<p>Mari, Substance, Nuke</p>	<p>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.</p>