

Quinn Thompson

➤ Asset Artist ⇐

www.QuinnThompson.net
ThatQuinnThompson@Gmail.com

Reel: www.QuinnThompson.net

Breakdown



The Mill | Starfield

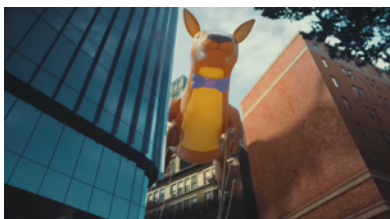
For this trailer I had fun building spaceship thrusters, robot limbs, and part of a crystal cave. I started from early concept images and some game assets, and built clean and high resolution subdividing parts based on implied details in low resolution normal maps and textures.



The Mill | Destiny 2

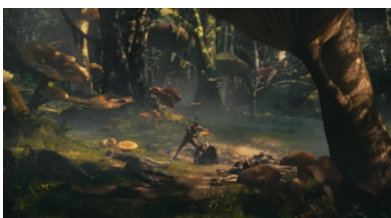
For a Destiny trailer, I built a foreground forest cliff environment, handling model/texture/lookdev/layout and scattering/groom. I set up procedural grass and moss in Houdini, and placed trees from other artists based on concept paintings.

I also modeled and kitbashed several sci-fi interior/exterior sets, and made updates that accounted for in-progress concept artwork and animation needs.



The Mill | Accenture

I textured and sculpted the head and seams on a giant kangaroo balloon, with the goal of making him cute and easily readable as he flies around a building.



The Mill | Elder Scrolls Online

I did texture and lookdev work on some of the trees and the male elf's outfit. I also helped lay out a few trees and mushrooms in the background, and made the pale giant oyster mushroom. Referencing concept paintings and game screenshots was important, but looking at close ups of real plants helped a lot.

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Psyop | Apex Legends

I had a great time working on Apex Legends shorts, sometimes using concept paintings or in-progress game objects as a starting point. It was an interesting challenge to make things look good in the comic-like style when modeling/texturing. Lots of assets had to be built to fit characters/props or work for FX, and I also got experience laying out large scenes with lots of parts.



Outfit

For this personal project I wanted to get more familiar with making clothing in Marvelous designer, and try cloth simulation for the first time. The outfit was inspired by fashion photography and I collected photo reference from luxury resale sites. The character animation is from Mixamo, and I did the simulation with nCloth in Maya on a single sided lower resolution version of the outfit.



Blériot XXVII

I spotted a pre-WW1 French racing plane on a visit to the Royal Air Force museum in London, and I loved the seven cylinder engine with the really distinctive engine cover, and all of the exposed wood frame. I laid out the UVs in rows based on material, and used procedural approaches in many of my texturing masks. The displacement was made with a combination of hand painting/procedurals in Substance Painter, and logos/text drawn in Illustrator.



FILFURY | Chain Bird

I worked with LA-based artist/director FILFURY on this personal project of his. I created multiple versions of the bird based on simple sketches he provided, and made revisions based on his feedback. The chain links were modeled without welds to have a sleeker look, and the handcuffs were built to resemble real cuffs without being an exact copy of any specific brand.