

# Quinn Thompson

Asset Artist | 3D Modeling | Texturing

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## Breakdown

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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.



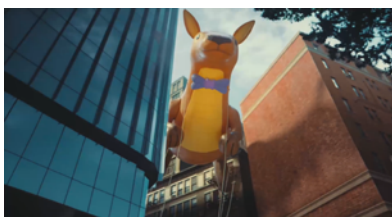
Bush Viper

For this personal project I looked at reference photos/video of *Atheris Squamigera*, and I was surprised to see how much variation there is in one species. I used Houdini as a first pass to place scales/pose, and take care of some of the intersections. The rest of the modeling was done in Zbrush/Maya. I sped things up by transferring masks/displacement to multiple scales using a second UV set, and I built up many random masks in Mari node graphs to add variation. I handled shading with Renderman/lama in Solaris.



Hen Harrier

For this personal project I wanted to learn more about bird anatomy and creating feathers in Houdini. The male Hen Harrier stood out to me because of the unusual light grey feathers, and their dramatic flying. I studied photos/video from bird databases, and sculpted using a skull scan to help check head proportions.



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.

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The Mill | Elder Scrolls Online

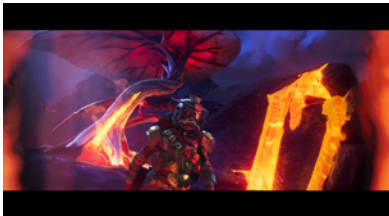
I did texture and lookdev work on some of the trees and the male elf's outfit. I also helped lay out a few trees and mushrooms in the background, and made the pale giant oyster mushroom. Referencing concept paintings and game screenshots was important, but looking at close ups of real plants helped a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



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.



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.



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.