

# Quinn Thompson

➤ Asset Artist ⇐

www.QuinnThompson.net  
ThatQuinnThompson@Gmail.com

Reel: [www.QuinnThompson.net](http://www.QuinnThompson.net)

## Breakdown

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Psyop | EA, 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.



The Mill | Riot Games, Mercedes

I built a series of stone monuments with logos, a stone arch, and several procedural materials that were used for lots of assets.



The Mill | Target

I created models/UVs for hand sanitizer, sharpie highlighters, pens/mechanical pencils, erasers, paperclips etc., and all of the objects on the pink binder for a series of Target back to school ads. The models had to match the photos from on-set and the website, and keeping measurements in mind was important.



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 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.

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Psyop | Dell

I created models/UVs for the parts of the monitor stand and arm, including several logos. In some cases I was responsible for making quick low res topology for FX artists, and I also modeled some clean subdividing parts that would work for close up renders.



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.



The Mill | American Family Insurance

I used photo reference and a real toy car when creating several versions of the model/UVs for the undercarriage and dash. I also cleaned up the body model done by another studio around the windows and back end.



The Mill | Google

I modeled a series of Chromebooks, using the physical object and calipers to take precise measurements. I focused on making clean subdividing topology that would hold up even in super close up shots from any angle.



The Mill | Illumina

On this job with a tight schedule, I removed sections of CAD data and built clean subdividing geometry to replace it, focusing my effort on only what was directly seen in the shots.