

# Quinn Thompson

Asset Artist | 3D Modeling | Texturing

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## Breakdown

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The Mill | Starfield

For this trailer I enjoyed building spaceship thrusters, robot limbs, and part of a crystal cave. I started from early concept images and a handful of game assets, and built clean and higher detail subdividing parts. I sculpted cave walls in Zbrush, and projected scanned rocks to add detail.



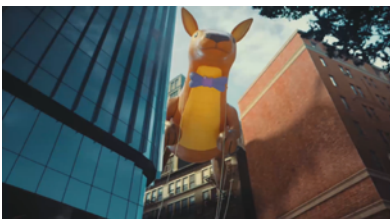
Personal project | Bush Viper

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 procedurally place scales, and take care of some of the intersections. The final 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 Houdini Solaris.



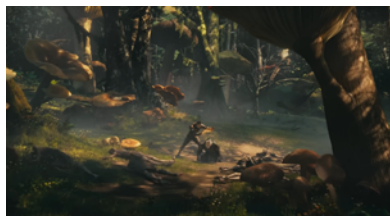
Personal project | Hen Harrier

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.



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 place a few trees and mushrooms in the background, and I made the pale yellow giant oyster mushroom. Referencing concept paintings and game screenshots was important, but looking at close ups of real plants helped a lot.



Personal project | 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 whenever I could for texturing masks. The displacement was made with a combination of hand painting/procedurals in Substance Painter, and logos/text drawn in Illustrator.