

Quinn Thompson

➤ Asset Artist ⇐

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Breakdown



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 | 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 giant oyster mushroom. Referencing concept paintings and game screenshots was important, but looking at close ups of real plants helped a lot.



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.



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.

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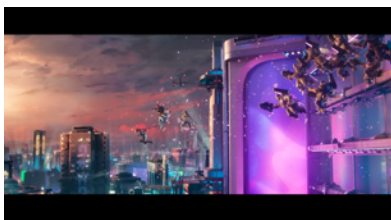
FILFURY | Chain Bird

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.



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 | Bungie

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