

Reel: www.QuinnThompson.net

Breakdown



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 | 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.



Blériot XXVII

Maya, Substance Painter, Arnold, Illustrator, Photoshop, Nuke
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 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.

Quinn Thompson

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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.



Giraffe Weevil

Zbrush, Maya, Mari, Arnold, XGen, Nuke, Photoshop

I am fascinated by how absurd the giraffe weevil (*Trachelophorus giraffa*) looks, so I added a bow tie to exaggerate that a little more. I painted the tiny ridges into the displacement with Mari, and the other textures use that and cavity/ao as the starting point. The sparsely placed hairs on the head and antennae use a modified cavity map as the density mask.



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 | Nationwide Insurance

I did modeling/texturing and some lookdev on assets for a series of Nationwide ads. I created a miniature insurance office, a house and bedroom, a big warehouse, props, pigeons, and sculpted new outfits and hair for existing figurines. I provided textures and masks for lighting/lookdev artists, and made frequent updates based on client notes.



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.