

Quinn Thompson

➤ Asset Artist ⇐

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Reel 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.



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.



The Mill | Nationwide Insurance

I built the miniature insurance office, pigeons, and sculpted a new outfit and hair for an existing figurine. I also provided masks for lighting/lookdev artists, and made frequent updates based on client notes.



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 | Illumina

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