

# CHRIS MILLER

**Virtual Production Lead • Unreal Engine Technical Artist • 3D Lighter • Compositor**

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## • SKILLS AND EXPERTISE •

- High-quality Unreal Engine development: Lighting • Look dev • Material/shaders • Particle/Volumetric FX • Blueprint/Editor utility tooling • Post-processing • Color management • Advanced sequencing • Rendering • Optimization
- Virtual production workflow development and execution, including LED/XR, real-time green screen lighting/keying, AR, and virtual camera
- Strong leadership and collaboration skills, both in a high-stress on set environment and when supporting larger teams
- Pipeline/workflow/tooling creation and documentation
- Exceptional initiative for troubleshooting any and all technical issues that may arise during production/development (Ex: UE workflows, on-set engineering)
- Strong understanding of both the creative and technical aspects of filmmaking
- Uncompromising creative and visual eye and strong proficiency in communicating creative ideas
- Finals-quality lighting & rendering in Maya and Unreal Engine, and compositing in NUKE
- Source control (Perforce) expertise

## • WORK HISTORY •

**The Third Floor, Inc.**    *(Nov 2021 - Dec 2025)*

- Provided technical direction and support and troubleshooting for all departments on multiple finals animation projects throughout production. Depts include: previs teams, tech art, finals assets, shot assembly, rigging, animation, FX, lighting, and compositing. Ensured a continuous and efficient workflow for artists so shots progressed smoothly achieving final look.
- Led on-set virtual production teams and remote previs teams as a Virtual Production Lead or Unreal Engine TD (ranging from 4-25 people) in supporting, documenting, and demonstrating UE best practices for a wide variety of artistic and technical topics and tooling.
- Assisted in on-set infrastructure/engineering setup, prepped and led virtual camera sessions and collaborated with show Directors/DP's/VFX Supervisors/Art Departments/VFX Producers, operating UE in real time.
- Set up realistic and stylized lighting (both shot-specific and environment), developed dynamic/optimized shaders and post process materials, created Niagara and Embergen FX and imported Houdini alembic caches, developed blueprint tools for various needs, set up custom render/sequencer workflows as needed by the show, all in UE.
- Set up custom DragonFly workflows for directors' ease of use during VCAM sessions.
- Led MOCAP sessions and fixed any technical issues that arose during rehearsal/shooting while abiding by ADs' and directors' rigorous shoot schedule.
- Prepped and ingested assets and environments into TTF's Cyclops mobile AR app.
- Composited finals shots in NUKE and created custom compositing FX.
- Texture map painting and asset ingest, shader work in UE following standard PBR workflow.
- Lit, rendered, composited, and color-graded assets in an UE-based postvis workflow, and tracked recorded plates for compositing.
- Developed techvis processes in Maya for how previs shots could be shot on-set using practical camera rigs, cameras, lens kits, and blue screens.

**View full work details at: <https://www.artstation.com/chrisjmillier/profile>**

## **Sequin AR** (Dec 2019 - Sept 2021)

- Green screen and set/talent lighting, set dressing, green screen keying and real-time compositing, color grading, and operating for virtual production and AR
- On-site operating with LED walls for XR, as well as providing "on-the-fly" scene changes to match the vision of the project's clients, DP's and directors
- Application of nDisplay, Pixera, and Disguise in studio's XR development
- Look development/3D generalist work in Unreal Engine - layout, shading, lighting, sequencing, procedural effects, optimization, blueprint tooling, and troubleshooting technical issues
- Setup and calibration of camera tracking systems such as stype and Mosys
- Camera operation and spearheading of studio's video I/O and color workflow for real-time compositing
- R&D with various software/hardware to discover and develop best practices in development of the studio's virtual production workflow/pipeline
- Client and vendor interfacing, both during project development and on-site execution
- Creative direction and execution, from concept to on-site operating (KBIS 2021, by NKBA)
- Received Disguise operator certification through both portal-based and on-set training

## **Additional Work** (Aug 2014 - Sept 2019)

Shot lighting and compositing, and surfacing for various characters/assets for **Brazen Animation**

- UV unwrapping, animating, lighting, and compositing BellFlight's Nexus model into recorded video footage for Bell's presentation at CES for **Sector 5 Digital**
- Surfacing, lighting, rendering, and compositing near-photo-real architecture visualization/product images/animations for **Harper House, Green Grass Studios, and Corgan MediaLab**

- Lighting and compositing for "UglyDolls", "Sherlock Gnomes", "Rock Dog", and compositing for "The Book of Life" for **Reel FX**

## • EDUCATION •

**The University of Texas at Dallas - Bachelor in Arts: Arts and Technology (2014)**

*Dual focus: Lighting/Compositing for Animated Film & Sound Design/Music Production for Games*

## • SOFTWARE •

- Unreal Engine • Autodesk Maya • Autodesk 3DS Max • Substance 3D Painter • ZBrush • Unity
  - Arnold • Renderman • VRay
- The Foundry Nuke • Adobe Photoshop • Adobe After Effects • Adobe Premiere
  - Davinci Resolve • Ableton Live
- Zero Density • Pixotope • Disguise • nDisplay • Pixera • Ultimatte
  - Mosys • stype • Xsens MVN
  - Perforce • Sourcetree • Shotgun