



## A new beginning:

The Advanced Professional Make-Up Course gets even better

by Dick Smith

It's been 21 years since I first introduced my Advanced Professional Makeup Course to the public. In the past two decades, over 640 artists in 34 countries have taken the Advanced Course. Many of these folks have provided very positive feedback on this compendium of my knowledge about the art and craft of make-up. I don't know which has given me more pleasure, hearing from long-established professionals who consider the Course to be an invaluable reference tool, or being told by former students that the Course helped them to realize their dream of becoming a make-up artist.

But our field is not a static one, and change is not only inevitable but beneficial. For some time now, I've been considering the best way to keep the Advanced Course flexible and adaptable to our changing profession. That old truism "two heads are better than one" motivated me to seek an associate who would bring a new perspective and new work experience to this educational endeavor. But my standards are high, and so are the expectations of my students, so I knew that any associate would have to be damn good, not only an A-list sculptor but also a master of all aspects of our complex craft.



Andrew Clement sculpting a figure study as a live teaching demo.

I wish I could tell you that the search for this associate was a difficult and time-consuming process (it would be so much more dramatic that way) but in truth, one artist popped into my head as the best choice almost immediately: Andrew Clement. That's because of Andrew's perfect combination of artistic talent, teaching experience, multi-disciplinary knowledge and professional success. And in an amusing twist of fate, Andrew was also the very first student to enroll in my Advanced Course. So he's had 21 years to familiarize himself

with the Course's 700 pages. I think he knows the material better than I do myself!

Recently I invited Andrew to participate in this satisfying and important work, and he has accepted. Therefore, I'm very pleased to officially announce in these pages that Andrew Clement has joined me to teach the Advanced Professional Make-up Course.

Let me tell you a little about Andrew and explain what he brings to the party. Originally from Connecticut, Andrew began his career assisting New York area make-

up artists with their film and TV jobs while he attended classes at the State University of New York at Purchase. Shortly after graduation, and with some more jobs under his belt, Andrew heard that I was going to begin teaching my Advanced Course and he enrolled. He worked in New York all through the '80s on features, television commercials and industrials. In 1990 he decided to move to L.A. to try his fortune, and found work right away in some of the top shops, including a three-year stint at Henson Associates. He also continued to do side jobs for companies he'd worked for back in New York, as well as teach figure sculpture and anatomy at L.A. area art schools.

While at Henson, Andrew had the opportunity to see test footage from *Jurassic Park* before the film was finished. Realizing that he was witnessing a historic intersection of the disciplines of prosthetics, animatronics and computer generated imaging, Andrew threw himself into learning the new CG technology. He eventually did CG for *Blade*, and worked with Doug Beswick of Flat Earth on CG for the TV shows *Hercules*, *Xena* and other projects.

In 1993, Andrew established his own shop, Creative Character Engineering. Today the company is in its third building, occupies 5,000 square feet and has all the tools and staff needed to create any prosthetic, animatronic or CG effect.

Of all the skills that I think a great make-up artist must have, sculpture is number one in my book. Andrew's sculpture is tops, and versatile. He has sculpted everything from totally realistic animatronic human babies and classic statues to bizarre creatures, and can handle anything in between.

Andrew Clement painting an alien of his own design.



No doubt you're wondering how this new arrangement with Andrew will actually work. I'll continue to run the show, supervising the entire program. Although Andrew will help me in handling inquiries from prospective students, I'll decide who will be accepted. I like to see that students are at a point in their artistic development where they can get the most out of this advanced material. Once a student is accepted, Andrew will be available to answer technical questions that relate to the Advanced Course's text. He'll also teach students my techniques for improving their sculpture, critique finished make-ups, and advise students on the advancement of their careers. I'll monitor the progress of each student, conferencing with Andrew on an ongoing basis. Such a long-distance collaboration would have been cumbersome years ago, but with e-mail and high speed Internet, it's a breeze. And I will continue to personally critique the work

of all students who apply for the Dick Smith Certificate, awarding certificates to those who qualify.

When will Andrew take up his duties? If all goes according to plan, sometime this spring. All new students who enroll from that point on will have Andrew as their instructor/advisor. For the sake of continuity, I'll continue to be the instructor/advisor for all past students.

I hope to have my new website up and running by spring. It will have a fresh new design, some new "behind the scenes" photos from my personal collection, and pics of Andrew's beautiful work. I'm also planning to expand the site at a later date to offer reproductions of some of my sculptures. To see the new site this spring go to [www.DickSmithMake-up.com](http://www.DickSmithMake-up.com). If you'd like to see Andrew's show reel right now, go to [www.CreativeCharacter.com](http://www.CreativeCharacter.com) and click on "reel".

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