

CREATIVE CHARACTER

E N G I N E E R I N G

16110 HART STREET, VAN NUYS, CA 91406

Andrew Clement Biography

Raised in Connecticut, a few miles from New York, Andrew was taking the train into the city to work in the effects business even before graduating high school. He gathered any experience he could in the east coast effects community, sometimes even working for free, until it was time to attend S.U.N.Y. Purchase. While working towards his Visual Arts/Theatre Design degree, he began working on shows such as **Saturday Night Live**, and the films, **The Princess Bride**, and Ridley Scott's **Black Rain**.

In 1990 Andrew decided to move to L.A., to broaden his experience. He found work immediately in some of the most influential effects houses, including Oscar winner Rick Baker. His last job for another firm was as head of the paint department of the famed Henson Associates, on the T.V. show **Dinosaurs**.

While at Henson's, Andrew was allowed to see some very early CG tests for the film Jurassic Park. Excited about the ways the new technology could enhance his work; Andrew decided to throw all available resources into the long process of becoming informed and capable in the emerging technology. Before long, he was contributing 3D models and character animation to **Hercules**, **Xena**, and the feature films **Blade** and **Mortal Kombat 2**. C.C.E. was the first U.S. practical character effects house to deliver 3D animated visual effects shots on a weekly timetable.

In 1991 he rented an industrial space in Van Nuys to fulfill orders still coming in from a number of faithful New York clients, as well as the growing number of freelance projects offered out of L.A. Once Dinosaurs finished its 3-year run, Andrew already had a working company, with full time employees on staff. As such, Creative Character Engineering was made an official entity in 1993.

Since then, C.C.E. has become renowned for serving the entire 15 season run of **E.R.** with ultra-realistic body parts, surgery simulations, and dozens of silicone babies. The success of E.R. has led to opportunities to work on almost every significant medical drama in recent years. Among them C.C.E. has counted **House**, **Grey's Anatomy**, and **Dexter** as clients.

C.C.E. is also on its way to establishing an international presence in the field of top quality, cost effective character effects. The top rated B.B.C. medical drama **Holby City** has become a repeat client, a growing number of productions such as **The Matrix** have turned to C.C.E. for their U.S. based life casting, and their rental babies have seen the world, going to locations such as Hawaii, South Africa and Australia on projects like **Lost**.

The future of C.C.E. looks assured, with work in the recent blockbusters **Cloverfield**, and **Star Trek** As well as the upcoming Hammer picture **Let Me In**, and the redesign of horror icon Freddy Krueger for the new **Nightmare on Elm Street**.

Now in its third building and occupying a labyrinthine 5,000 sq/ft, C.C.E. is equipped with all the tools and amenities needed to make the artists as well as visiting clients happy and confident that the work is being performed at the highest level.

Andrew now holds union cards in the prestigious I.A.T.S.E. Local 706 Makeup, Local 44 Props, and is a SAG Puppeteer. He also recently became a business partner with legendary makeup artist Dick Smith, with whom he plans to expand the dissemination of effects knowledge to the next generation of artists.
