

The work of Charles Anderson

One of the first things I discovered was that I had to dispel the conventional image of the artist as an easy going, somewhat scruffy, not very organised individual with a casual attitude to meeting deadlines. I donned a suit and made it the essential rule that work would always be delivered on time even if it meant as it sometimes did - working through the night!

The production of the artwork was tied into a structured building programme with penalties on Main Contractors for any delays. A reputation for reliability was essential. Demand for the studio's work increased in scope and scale. Soon I was travelling the length of the country - from London to Shetland fulfilling commissions for Local Authorities, Churches, Property Companies, and Insurance Companies who were investing in office buildings, shopping centres etc. It was hugely demanding work but immensely satisfying. I quickly found myself having to employ assistants and tradesmen whom I had to train in the specialised techniques I had developed.

The restrictions imposed on the design element were many and varied. Wall reliefs in public places had to be 'anti vandal'. If you left any plain area of any size it was an invitation for the graffiti brigade. Some of this early work was situated in entrance halls or children's play areas in multi storey housing developments. To overcome this I found inspiration in both Indian art and South American art where wall surfaces were almost entirely covered with rich texture and pattern.

The sculpture was considered by the architect to be an integral part of the building. In many cases the sculptural wall was also structural - supporting the rest of the building above.

The process of creating wall relief sculptures involved making negative moulds - mainly using expanded polystyrene sheet built up into the required thicknesses. These were carved out or burned out employing a variety of techniques.

Accurate drawings done to scale were produced and incorporated into presentation drawings for the architect and his client - and they had to be strictly adhered to. The scaled drawings were of course absolutely necessary in enlarging to full size when making the moulds. There was no room for error!

As can be seen from the photographs the scale of work was very large indeed.

New County Buildings Paisley.
In the Studio/Workshop.
Moulds for fibreglass relief mural.
Size approx. 8 ft high and 20 ft long.
Architect: Hutcheson, Locke & Monk Architects.
c.1971



Scottish Amicable Life Assurance.
Fibreglass sculpture for the headquarters building at
Craigforth in Stirling - a cold cast bronze sculpture
almost 16 metres (53 ft) high.
Architects: William Nimmo & Partners, Glasgow. c.1989

Two piece three dimensional sculpture -
in-situ concrete for Garrowhill
School, Lanarkshire.
Client: Glasgow Corporation.



Brandon St. Motherwell.
High level wall to raised amenity level.
Size approx. 9 ft high and 300 ft long.
Architect: Hugh Martin & Partners.

This was done in precast concrete using polystyrene moulds. The piercings in each panel were part of the design, at the request of the structural engineers, to reduce weight. The sharpness of the detail in this technique is remarkable considering the delicacy of the mould material.



**Abstract mural for
Halifax Building Society,
Glasgow c. 1980**

