

*Stanley Lewis*

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# Stanley Lewis

(1905 - 2009)

Published by Liss Fine Art on the occasion of the exhibition:

*The Unknown Artist: Stanley Lewis and his contemporaries*

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Fig. 1 - Stanley Lewis at Southfield House, April 1982

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Cat. 76 -  
*Study for China*  
*Dog in The Welsh*  
*Dresser*, c. 1955  
(page 136)

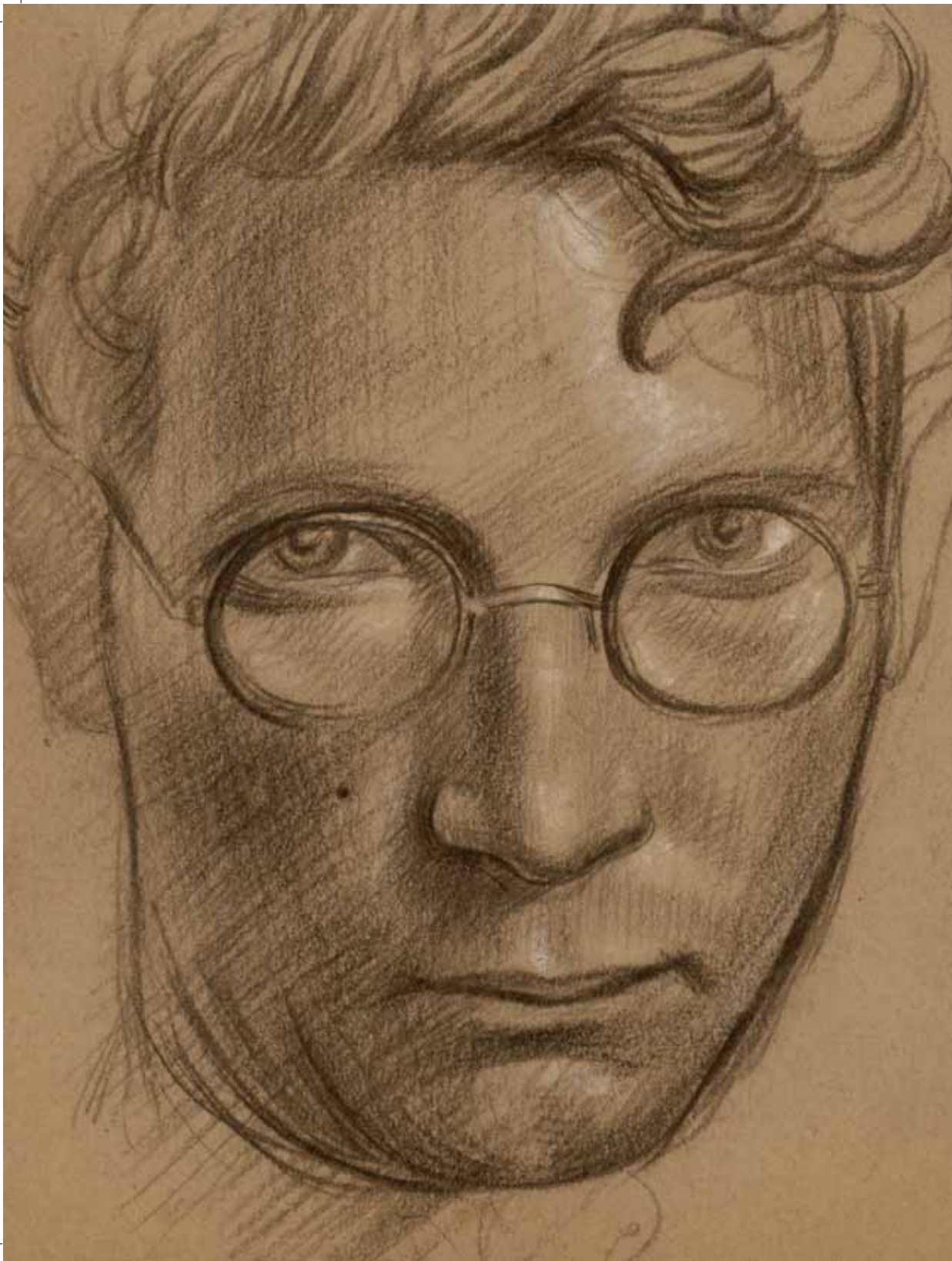
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Cat. 17 -  
*Self Portrait*, c. 1930  
(page 40)

## FOREWORD

Stanley Lewis (1905-2009) was reluctant to sell his art during his life-time. He kept all his major works. He later gave some to museums. He turned down offers from galleries, preferring to work without constraints, choosing to earn a much needed regular income through teaching (over 10 years at Newport School of Art and 22 years as Principal of Carmarthen School of Art).

Stanley's art has period charm. It occupies a backwater (rather than the mainstream) of British Art - this is the unmapped territory that art historians will increasingly look at as accounts of 20<sup>th</sup> Century British Art are revised. His work is highly distinctive and he remained faithful throughout his life to a graphic and stylised manner developed early on in his career.

Perhaps the most enduring aspect of his legacy is the remarkable cycle of paintings exhibited at the Royal Academy celebrating Welsh subjects: *The Welsh Dress*, *The Welsh Mole Catcher*, *The Welsh Farmer*, and *The Welsh Dresser*. There is arguably no other series of genre paintings in British Art which capture so evocatively Welsh identity. Stanley also strongly identified with the land: on the one hand his calling to art was a vocation; on the other his approach was disarmingly unpretentious: *'I must admit instinct has kept me on the straight-and-narrow path to carry on working my art into what I am: I am a farmer's son and I have never craved to be in any one else's shoes.'*

Stanley produced little in the way of major paintings during the last decades of the 20<sup>th</sup> century, though he did continue to draw, (often reworking earlier drawings), and increasingly put his energy into producing and publishing

his book illustrations. In his 101<sup>st</sup> year, in 2006, Stanley published a last edition of drawings under the title: *Adventures in Animal Town*, using computer software (Photoshop) to add colour to the remarkable images which half a decade earlier, in black and white, had graced the pages of the South Wales Evening Post. (Fig. 2)

Stanley first contacted Liss Fine Art (by email!), aged 101, wanting to know what had happened to his former mentors Thomas Monnington and A.K. Lawrence. Stanley's career spanned a large part of the 20<sup>th</sup> century. Yet the fruit of his labour was never publicly exhibited. This is the first ever exhibition of his work.

Stanley put his longevity down to cigars, whisky and Michelangelo. He took great pleasure in helping prepare the notes in this catalogue. Recalling events from between 50 and 90 years ago it is remarkable how accurate his memory proved to be.

It is sad that Stanley is not alive to see this exhibition. Asked, age 103, if he was finally ready for his first ever show, or whether he would like a little more time to prepare, he inhaled gently on his cigar and, with a puff of smoke and a faint chuckle, said: *'I think I am ready'*.

The day before he died he asked Jenni his daughter to type up his final wishes:

*'... And when my exhibition is up and running, open a good bottle of champagne and celebrate and think of me. No doubt I will be there in spirit to keep an eye on things.'*

Sacha Llewellyn/Paul Liss, March 2010



Fig. 2 - Figures from *Adventures in Animal Town*, coloured in 2006

## STANLEY LEWIS

People who see Stanley Lewis's drawings and paintings may be seeing this type of art for the first time. On the surface, it is unproblematic and representational, but it belongs in a category of traditional art created by men and women who were the contemporaries of the first generation of modern artists in Britain. It would not be absolutely true to say that as a result of being out of step with what has been seen as the spirit of their times, they have been completely overlooked and forgotten, because a few of these traditional and academic artists, such as Stanley Spencer in England or James Cowie in Scotland, have maintained a reputation and a presence on the walls of public galleries. However, a large number of artists remain almost unrecorded and unrecognised, and Stanley Lewis has hitherto been one of them. The purpose of this essay is to recreate, as far as possible, the remote world of art in which Lewis and his contemporaries trained as a way of understanding his early work, and perhaps carrying the same understanding through to his later development.

The idea of 'academic' art, based on teaching methods, can be traced back to sixteenth century Italy, where it began to replace the workshop apprenticeship. At the Accademia degli Incamminati, founded in 1589 in Bologna under Ludovico Carracci, the training aimed for an equilibrium between past and future, with a body of examples and methods that could be seen as timeless, since they were based on a combination of ancient art and the best of modern practice. In academies, progress is kept at arm's length. Depiction of the human figure, singly or in combination, was already established as the centre of every artist's life's work, and this does not

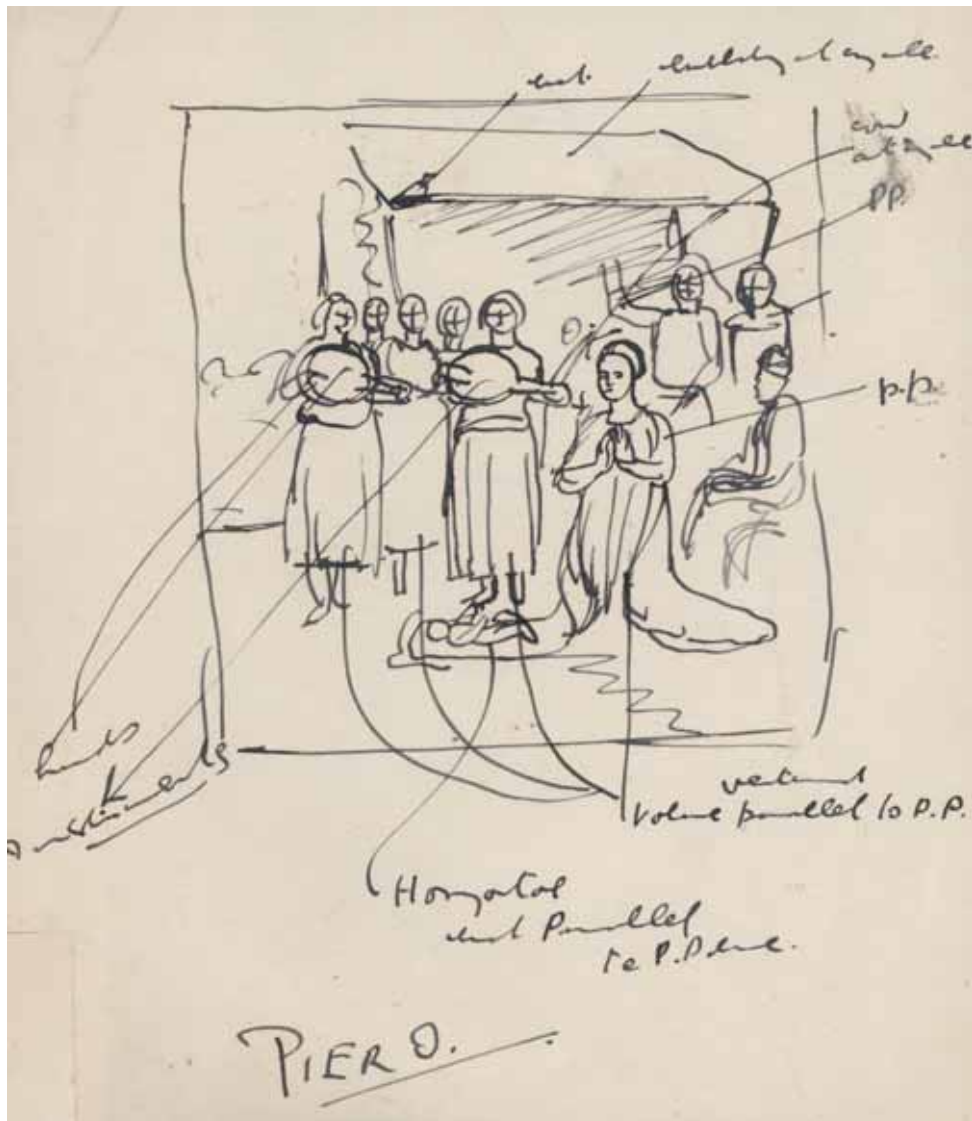


Fig. 3 - Page from a notebook - Analytical sketch of Piero Della Francesca's *Nativity*, from one of Stanley's early notebooks, early 1920's, pen and ink on paper, 18.5 x 16 cm



change. Drawing was seen as the foundation of truth and intellectual rigour in all art, in contrast to which the manipulation of colour was seen, potentially, as a dangerous trick. Originality was valued less than skill in manipulating known components in an expert manner. These ideals informed most academies of painting until the mid twentieth century, while providing a stimulus for rebellion on the part of those artists who felt that the whole exercise was artificial and out of touch. (Fig. 4)



Fig. 4 -  
A.K. Lawrence,  
*Committee of  
Treasury, A.D.  
1928* -  
*Bank of England*,  
244 x 305 cm,  
© Bank of England

Students in British art schools in the 1920s, such as Stanley Lewis, came at the end of this long tradition stretching back to the Renaissance. In Britain the Royal Academy was founded in 1768, just over 100 years after the Académie de France, and its first President, Sir Joshua Reynolds, restated the ideals of Carracci in his *Discourses on Art*, a book that explains what academicism means, as much as William Blake's scurrilous annotations to the text explain why the academic method is no more than a pragmatic way of dealing with a subject that cannot be taught by method alone. By the mid nineteenth century, academies all over Europe were in trouble. Romanticism introduced topical and sensational content and for many the reign of academies was over, yet it survived with the sanction of official taste for its products. In addition, the academic system was never superseded as a pedagogy, and with increasing numbers of aspirant artists in France,

the traditional disciplines of drawing offered a competitive selection process whose rules were understood.

Before they discovered Blake, the Pre-Raphaelites in the late 1840s staged a successful protest against the blandness and theatricality of British academic art, by returning to earlier sources and more exact observation. As individuals, they were mostly absorbed into the academic mainstream over the succeeding decades as their initial impetus faded.

With only occasional exceptions, the British contemporaries of the Impressionists preferred idealised classical scenes, even while they experimented with colour composition and underlying abstraction of form. Narrative content became a questionable asset, with undesirable connotations of illustration. In France, academic and progressive painters alike made exceptions in favour of narrative when commissioned to decorate public buildings with murals, and this trend, supported by government patronage under the Third Republic after 1871, inspired Lord Leighton and other members of the Royal Academy in London to hold up mural painting as an example to students of the social usefulness of art, directed towards scaling the same heights as the newly-admired and collected renaissance masters. In this, the RA was followed by the other London schools that were overtaking it in standard. The Slade, opened in 1871, and the Royal College of Art, which evolved from the South Kensington Department of Science and Art, in 1896.

By 1900, instead of opening their doors to modernism, the teaching institutions of British art were largely heading in the opposite direction, with a new sense of dedication inspired by the reinvigorated practice of drawing at the Slade. This was the world that Stanley Lewis entered in the 1920s, of which his early work is so representative. Because the Royal College of Art was a government-funded institution, it was possible to go there with funding from local authorities after completing a course in a local art school. In the eyes of the government and the Treasury, the College served two useful functions, to

provide art teaching qualifications and to train designers for industry. The first, so much easier to achieve with a limited budget than the second, predominated.

In between, Fine Art found a place and flourished under William Rothenstein, Lewis's Principal, friend and supporter, a progressive artist who was appointed, much to his surprise, in 1919. Rothenstein did his utmost to open a wider variety of careers for his students and even when teaching seemed to be their inevitable destiny, he wanted to send them out as fully rounded people conscious of the social issues that were discussed in Rothenstein's drawing room by his political and intellectual friends. Lewis was one such scholarship student, with Edward Bawden, Eric Ravilious and Barnett Freedman being other examples of a slightly earlier generation.

Men of similar mind were responsible for creating the Rome Scholarships in 1912, in an attempt to make the British School at Rome (Fig. 5), (originally founded as an archaeological institute), into something closer to the French Academy at the Villa Medici and its imitators among many other nations, including the United States. For French artists, sculptors and architects, the Prix de Rome led almost inevitably to a lifetime of serving the state by the execution of art and design of public buildings. Thus art connoted mural painting. This was something that appealed strongly in 1912, so that the Rome Scholarship was actually described as being for Mural Painting. The competition became important for art schools as it might be for racing stables, and competitors were bred for the course. Students had to produce a large piece of work and show a cartoon and colour studies, building up gradually in a thoroughly academic spirit.



Fig 5 -  
View of The British  
School at Rome,  
Lutyen's new design



Fig. 6 -  
Colin Gill,  
*Allegory*, 1920-21,  
oil on canvas,  
117 x 228.5 cm ,  
collection:  
Sacha Llewellyn  
and Paul Liss

Two artists were chosen before the First World War, Colin Gill (a Slade student) and Jack Benson. Gill's submission piece at the end of the scholarship, *Allegory*, 1920-21, (Fig. 6) remains a touchstone of the values respected at the Rome School. It is a subject picture based on John Milton's *L'Allegro*, but hardly a simple illustration of the text, and the better for it. There is a mixture of nude and draped figures in an evocative Italian landscape and light. The cobwebs have certainly been brushed off the academic tradition. The competition piece by Winifred Knights, another Slade student, *The Deluge*, 1920 (Fig. 7), is the most 'modern' painting associated with the inter-war Rome School, for no future competitors matched its boldness of form and colour. Instead of the dynamic simplification that Knights applied, on this one occasion in her whole career, the norm for the Rome Scholarship became more tonal, with frieze-like compositions of figures.



Fig. 7 -  
Winifred Knights,  
*The Deluge*, 1920,  
oil on canvas,  
152.4 x 183 cm,  
collection:  
Tate Britain



Fig. 8 -  
Sir Thomas  
Monnington,  
*Winter*, 1922,  
oil on canvas,  
collection:  
Sacha Llewellyn  
and Paul Liss

Thomas Monnington's *Winter*, 1922, (Fig. 8) for which he was awarded the Scholarship, is one of the more heartfelt examples, and Stanley Lewis's *Allegory*, (Cat. 19) a competition piece of 1929 is a more brightly coloured and untroubled development of the same idea of introducing Piero della Francesca (Fig. 3) to an English (or possibly Welsh) farmyard. An anonymous critic discussed the 1929 awards with a jaundiced eye, writing 'Take away the reflections of Piero della Francesca and Michelangelo from some of the designs, and there is not very much left.' Of Stanley Lewis's submission, he complained that 'his field workers are much more conscious of Rome than of their legitimate business, and his cartoon is better than his painting.' It was tough to guess the jury's preferences, for on this occasion they preferred a modern life subject by Marjorie Brooks of the Royal Academy who duly went to Rome where she met and married the architect and planner W. G. Holford.



Cat. 19 -  
Stanley Lewis,  
*Allegory*, 1929,  
oil on canvas,  
127 x 236 cm  
(pages 48 and 49)

Lewis, like many artists before and since, including several Rome Scholars, devoted much of his life to teaching and helped to sustain the inspiration of timeless high standards that kept academic art alive into the 1960s, even if there was a strangely glacial quality to much of the work, as if produced by highly competent sleepwalkers. At its best, however, the sleepwalking generates a state of visionary trance. As a team, several of the artists, including Colin Gill, Monnington and the 1921 scholar, A. K. Lawrence, painted murals for St Stephen's Hall in the Palace of Westminster. Gill, Lawrence and Monnington went on to paint more scenes in the new Bank of England, and Lewis worked as Lawrence's assistant for this. Although Rome Scholars' work is occasionally researched and rediscovered, it is still marginal to most general views of British art. Where studies and sketches can be found, these are invariably livelier than the finished works.

Stanley Lewis entered a second time for the Rome Scholarship, and although 'placed' on both occasions, failed to win it. His entries are now being shown again for the first time together with their cartoons and are fascinating documents of a moment in art that now seems infinitely remote, for while the Rome School continues to offer painting scholarships, the entry requirements are very different, based not on a showpiece but on a portfolio of work. By the early 1930s the privilege of spending three years in the Eternal City was losing its appeal and some of the students were asking to spend their time in Paris instead, or in Leon Underwood's case, Iceland.

As artists, the 1920s winners found it hard to adapt to new trends. Monnington, the favourite of the conservative establishment in his youth, was one of the few to adopt abstract art after the war. Reginald Brill (1927) moved away from the smoothness of classicism while retaining a strong sense of composition and drawing, similar to John Minton. For a few, Rome provided exactly what they wanted – an immersion in the classical tradition. Brian Thomas (1934) became, so far as is possible in the

Cat. 25 -  
Stanley Lewis,  
*Hyde Park in  
Summer*, 1931,  
oil on canvas,  
122 x 220 cm  
(pages 62 and 63)



twentieth century, the reincarnation of a Baroque artist and designer of stained glass. Like Lewis, Thomas, later Head of the Byam Shaw School, became fascinated by the geometric analysis of Old Master paintings, publishing *Geometry in Pictorial Composition* in 1969. Alan Sorrell (1932) responded to Rome in a different way, developing an expertise that remains renowned for imaginative reconstruction drawings of archaeological sites.

In 1932, Stanley Lewis appears, through his *Hyde Park in Summer* (Cat. 25) painting, as the dutiful student as well as a skilful one. He never seems to have experienced the same self-doubt as Monnington, although his work changed and developed. His painting of *The Mole Catcher*, his next claim to fame after it was nominated as the most popular work in the Royal Academy in 1937, follows another aspect of Rothenstein's programme in its depiction of rural life. After buying a house at Far Oakridge in the Cotswolds, Rothenstein became deeply involved in the Arts and Crafts mission to preserve country crafts and customs. One of the projects he created for two students, Robert Baker and Edward Payne, who were Stanley Lewis's contemporaries, was to decorate a village hall at Wood Green in Hampshire with village scenes, and he himself enjoyed painting country people. The popular vote at the RA must have reflected approval of the subject as well as of the treatment. To these subjects, Stanley Lewis brought a sharp unsentimental observation that characterises all his work. It was a form of art, however, that did not give much room for development, but, like many of his contemporaries, he did not think this

important. In 1952, Brian Thomas reaffirmed academic values in *Vision and Technique in European Painting*, 1952, writing that 'the whole problem of derivation and tradition needs rethinking.' In his view, all art of the past was available for use, and 'what impedes the acceptance of this approach is a false application to painting of the theory of evolution. Contrary to general belief, a tradition of painting which does not continuously change in style need not necessarily stagnate, provided that it is kept in touch with life by having to satisfy a social requirement.' Mural painting, in his view, might give strength to tradition in the new age of public patronage.

Lewis's painting of *Wartime Newport - the Home Front* (Fig. 24) shows how he had not abandoned the ideal of large scale public art, although like the Rome works by Monnington and Knights, it remained unfinished, a state that can make the work seem more approachable. The war seems also to have brought out Lewis's talent as an illustrator. Black line was the primary medium in an age when drawings could be reproduced more cheaply and effectively if they avoided half-tones. His work is sometimes a little too busy, a problem when artists are trained in the tonal disciplines of painting, but a confident solidity of form overcomes this.

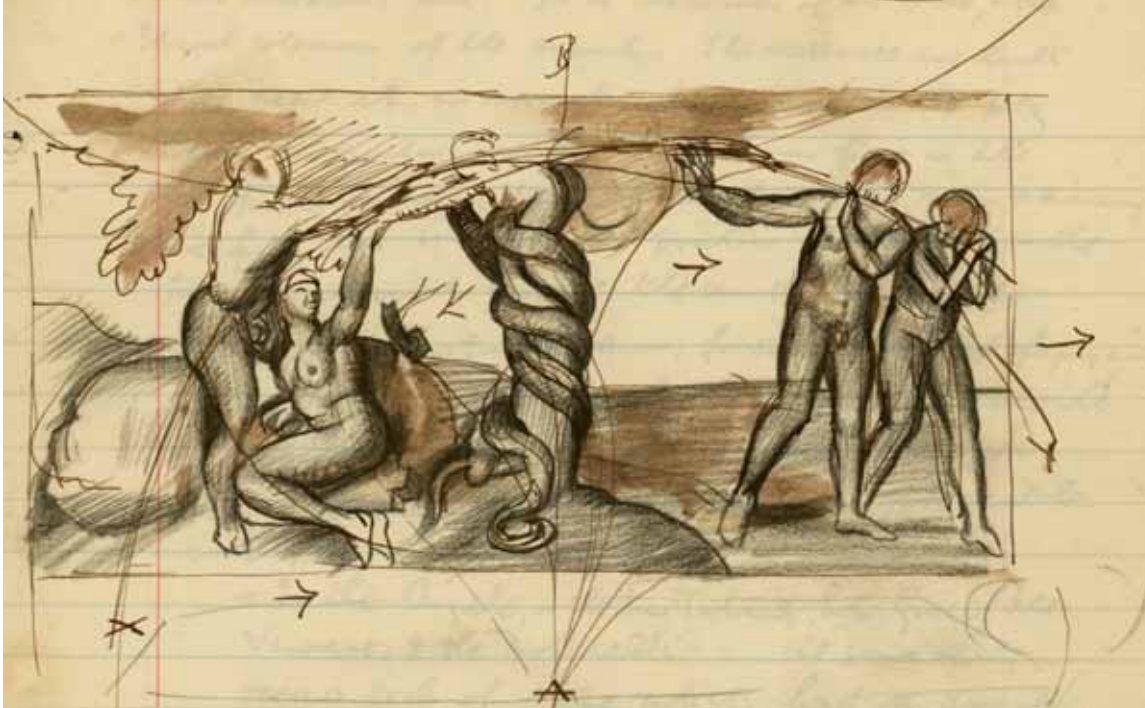
It may still be too early to judge the twentieth century academic tradition, although its potential rehabilitation has been hindered by adherence to old prejudices of the necessity of artistic evolution. Evolutionary theory is valuable for its proper purpose, but for too long it has been a universal metaphor, carrying its own self-fulfilling sense of rightness. To overcome the expectation that everything changes for the better remains an intellectual and emotional challenge for many people. If they do nothing else, painters such as Stanley Lewis ask us to confront the alternative possibility that change on its own has no positive or negative value, and that works of art should always be judged on their own merits.

*Alan Powers, March 2010*



*The Early Years*

M. ANGELO.  
Face & Expression.



This composition is built from the growth of lines from A.  
The main embracing line is X.Y. but the balance  
& support is A.B. Movement from A.B. to left & right. — from  
left, to A, & not to right. Two figures are shown  
completely. This is an extraordinary flow of  
movement through Eve on left to spirit of Evil  
to the Arm & sword of accusing angel to ADAM.  
& vice versa, in opposite movement from ADAM'S Arm  
Such crossing of movement defines the true position of  
the centre. The design of the Entwinings  
of serpent is marvellous.  
The movement from left is slightly inward, & from centre to  
not outward

## NEWPORT AND THE ROYAL COLLEGE OF ART

Stanley grew up at Whitehall Farm, Llanfrechfa Lowe, Nr. Caerleon, Monmouthshire, a general farm of the pre-mechanised era with a wealth of animals – pigs, ducks, hens, geese, cattle and working Shire horses. A passion for the land and animals remained a strong influence throughout his life.

Stanley's mother had a large collection of books illustrated by the leading artists of the day. From an early age Stanley was fascinated by these drawings and enjoyed imitating them.

*'When I left the village school, my parents sent me to the big private Grammar School at Pontypool to complete my education. My father wanted me to be a farmer like him, but my mother and sister thought I would make a good architect, consequently they articed me to a Mr Francis in Pontypool. I protested but I had to go, but it was a real disaster. I could not do that awful trigonometry and arithmetic and I hated going out surveying building plots, this was just after World War I. I stuck it for 18 months then couldn't bear it any longer. I left and said whether I win or fail, I'm going to be an artist. So, after arguments my parents let me join the School of Art in Newport and that is where I really started my life as an artist. Drawing was taught by Mr. Midgley A.R.C.A who had a sophisticated approach to light and*

Fig. 9 - Page from a notebook - Analysis of Michelangelo's Expulsion from Paradise, early 1920's, pencil and ink on paper, 25.5 x 20.5 cm



Cat. 1 - *Outbuildings - Llywn-On*, c. 1922, pencil on paper, 25 x 38.5 cm

This probably shows outbuildings at Llywn-On, a small farm holding with a large orchard, in Croseyceiliog, six miles from Newport, Monmouthshire, where Stanley lived from 1920 until 1939.



Cat. 2 - *Study of Foliage*, early 1920's, pencil on paper, 14 x 14 cm

Stylistically this has much in common with the work of Thomas Monnington, whom Stanley admired greatly.

*shade, form and structure and a great knowledge of anatomy and art history. Oil painting lessons were given by Mr. Sinclair the headmaster who encouraged his students to study the mural paintings of Frank Brangwyn, and to mix their own paints to create unique tints and tones, primary, secondary, complementary, tertiary and to lay and smooth the pigments to create extraordinary and unique splodges of wonderful colour. After 3 years I passed the Drawing Examination to the Royal College of Art where I was awarded a Free Studentship. I lived as a student in London in Aunt Sally's rambling house for over 4 years while attending the Royal College of Art. My time at the Royal College of Art was utterly marvellous. William Rothenstein was its Principal and Hubert Wellington, Randolph Schwarbe [sic], Alan Gwyn [sic] Jones, A.K. Lawrence, and Colin Gill were among the teachers with whom I had a tremendous close contact.'*

Stanley was greatly influenced by his Royal College of Art and Slade peers - amongst them Augustus John, Gilbert Spencer, Charles Mahoney and Edward Bawden. Absorbing much from this rich artistic background Stanley soon emerged with a distinctive voice of his own, producing compositions with strong graphic outlines where figures verge on, but fall short of, caricature.



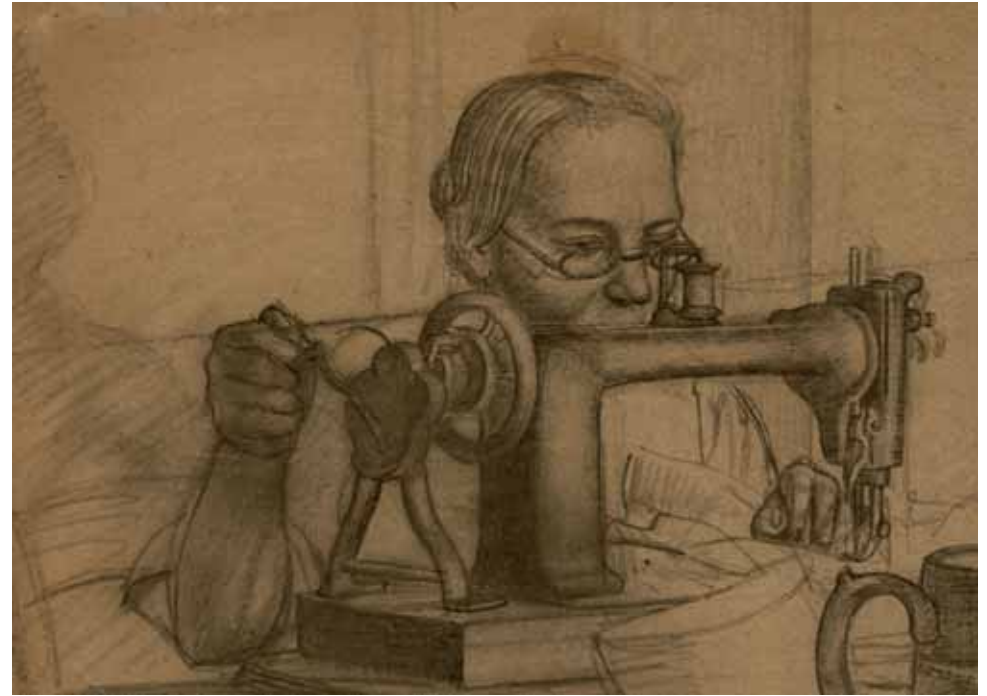
Fig. 10 - Photograph of Outbuildings - Llywn-On



Cat. 3 - *Farmstead on Fire*, early 1920's, oil on canvas, 33 x 50 cm

*'From my earliest work I set out to capture my world around me. Here the ricks of a neighbouring house caught fire.'*





Cat. 5 - *The Artist's Mother Sewing*, early 1920's, pencil on paper, 14 x 19.2 cm

Cat. 4 - *The Garden at Llwyn-on, Croesyceiliog*, mid 1920's, pencil on paper, 19.5 x 15.8 cm

Llwyn-On, Croesyceiliog was the Lewis's family home from the 1920's. Apart from time spent in London, whilst he attended the Royal College of Art, Stanley remained at Llwyn-On until the out-break of the Second World War.



Cat. 6 - *Lyric Fantasy* - Inspired by Augustus John, early 1920's, pencil and watercolour, 12 x 30.5 cm

Augustus John was a frequent visitor to the Royal College of Art and admired Stanley's work. '*When I missed the Prix de Rome by one vote John was furious*'.

John devoted his early career to large decorative murals based on drawings and colour sketches of this nature.

Cat. 7 - *Study from Indian Design*,  
copied at the Imperial Institute, c. 1926,  
signed,  
50 x 37.5 cm

Cat. 8 - *Study from Indian Design*,  
copied at the Imperial Institute, c. 1926,  
signed, gouache and pencil on buff paper,  
50 x 37.5 cm

Cat. 9 - *Study from Indian Design*,  
copied at the Imperial Institute, c. 1926,  
signed, gouache and pencil on buff paper,  
50 x 37.5 cm

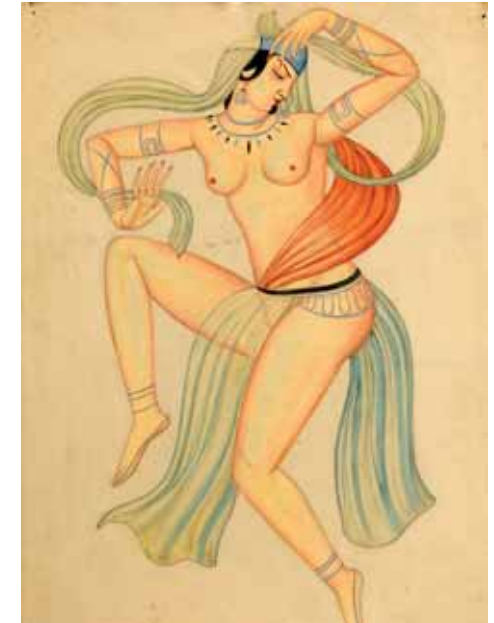
Cat 10 - *Study of an Angel*, from illuminated  
book in British Museum, c. 1926,  
gouache on buff paper,  
40 x 60 cm



Cat. 7



Cat. 8



Cat. 9

Stanley was fascinated by the art collection of the Imperial Institute, a forerunner of the Commonwealth Institute, situated by the Royal College of Art where studios were made available to available to college students.

*'Art from other cultures is very interesting. I spent a long time in the Imperial Institute. I did perfect copies. Wonderful. They are semi-abstract. Great, bold figures dancing, girls and god knows what... and sacred cows! My interest is in form and details that can give life. Abstract Art can be highly interesting - patterns for costume and for buildings. I greatly admired Arabic art; Mexican art should not be passed over either.'*

Wellington, the secretary at the RCA and later principal at Glasgow, sent Stanley to see Rothenstein for poor attendance during college Art Classes. Stanley explained that he had been *'sick to death of this damned life drawing'*... so absconded to the museums next door, and the British Museum, where he had been *'living'*. To prove the point he showed Rothenstein his folios of work. Rothenstein was highly impressed and thereafter told Stanley he could do as he pleased.



Cat 10



Cat. 11 - *Figures Seated on a Cliff*, c. 1925,  
pen and ink over pencil on paper,  
7.5 x 11 cm



Cat. 13 - *The Fun Fair at Newport*, (c. 1925), signed, crayon,  
pencil and watercolour on paper, 30 x 43 cm



Cat. 12 - *The Water Pump at  
Llwyn-on Croesyceiliog*, c. 1925,  
charcoal and pencil on paper,  
20.5 x 17.5 cm

Stanley was much inspired by the teaching and facilities of the Royal College of Art and was quick to find his own distinctive voice. His characterization of figures - verging on, but stopping short of caricature - was to define his most distinctive work from this point on.

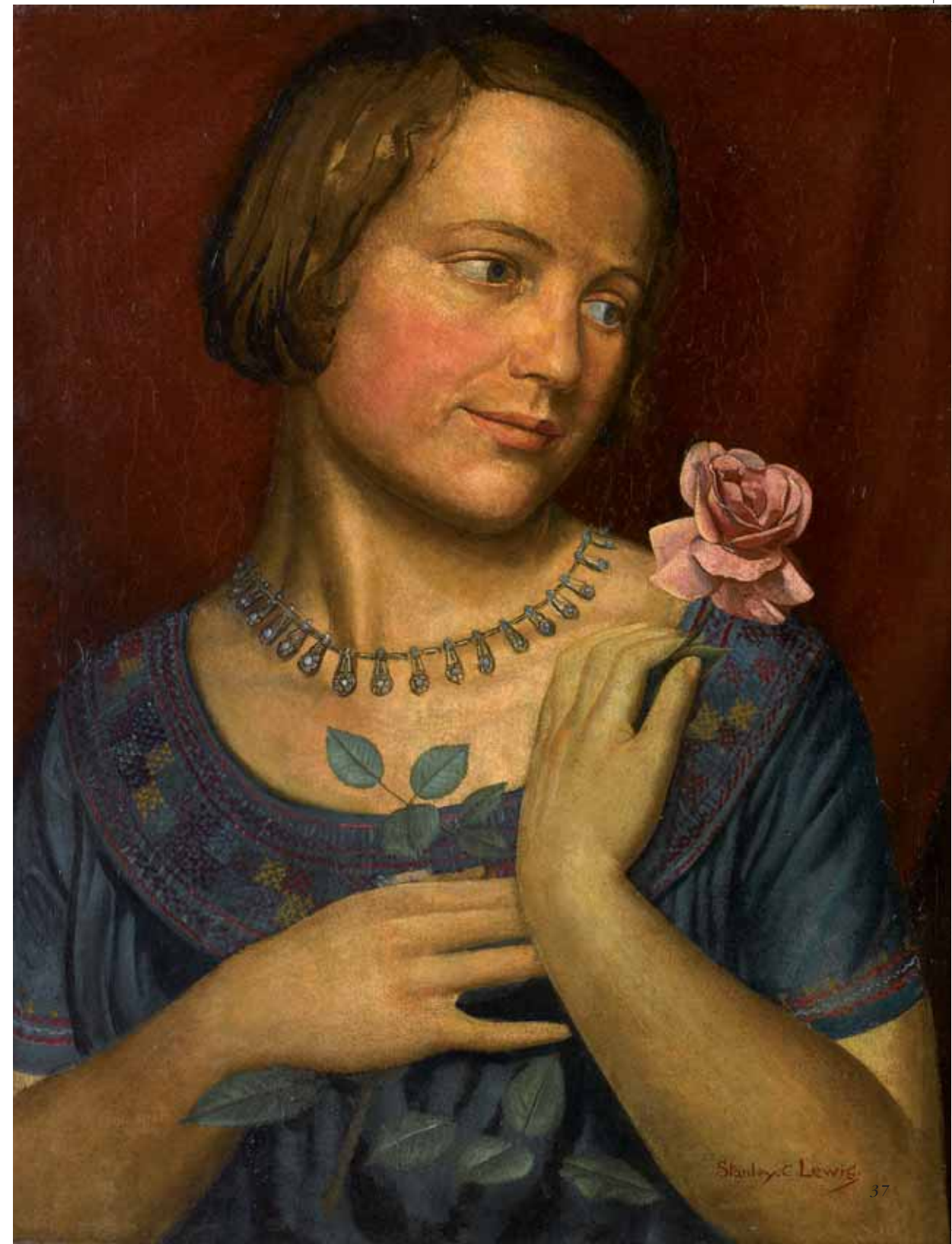
*The Fun Fair at Newport*, intended as a study for a larger work, was inspired by the Fun Fair which came to Newport twice yearly. Stanley recalled that he frequently took his sketch book to 'capture the excitement, the movement, the burley-burley music, the happiness of people escaping from reality'. Some of the character studies were made at Portobello Road.



Fig. 11 -  
Photograph of Stanley Lewis  
with Muriel Pemberton,  
c. 1930's

Cat. 14 - *The Welsh Dress (Portrait of Muriel Pemberton)*, c. 1929, signed, inscribed on the reverse:  
"Stanley C. Lewis, Royal College of Art, Rome Scholarship in Mural Painting", oil on canvas, 61 x 51 cm

This portrait was part of Stanley's submission for the 1930 Rome Scholarship which required amongst other studies "one painting of a head..." (see page 47). Muriel Pemberton was Stanley's fellow student and fiancée at the Royal College of Art. She is portrayed wearing a dress of her own design. She also modelled for Stanley's painting *Hyde Park in Summer* (see Cat. 25). Later she became Head of Fashion at St. Martin's School of Art.



Cat. 15 - *Still Life with Bottle of Ale*, c. 1925,  
oil on canvas, 52 x 61.5 cm



Cat. 16 - *Aunt Sally's Sitting Room*, Westgate Terrace, c. 1925, extensively inscribed with colour notes,  
blue ink on paper, 22 x 30 cm

*'I lived as a student in Aunt Sally's rambling house for over four years while attending the Royal College of Art. I remember painting Hyde Park for the Rome Scholarship, and my little attic room was smothered with the composition drawings and studies of all the people, trees, and buildings etc.'*

Stanley's aunt, Sally Taylor, was herself an artist - she produced abstract paintings with bold patterns and wild colour inspired by unconscious thoughts, dreams and fantasy. She told Stanley to forsake his realistic approach to painting and drawing as he would never be able to sell his work.

Stanley was very impressed one day when he bumped into Conan Doyle who was, like Sally, a spiritualist and had come to buy some of her pictures.

*'Aunt had skill in her bold compositions of patterns and colour there's no doubt of that. It did not tempt me to experiment away from my traditional form of art, but it did make me look at the various modern movements such as Impressionism, Cubism, Fauvism, Surrealism, and so on... but no I kept to my path.'*

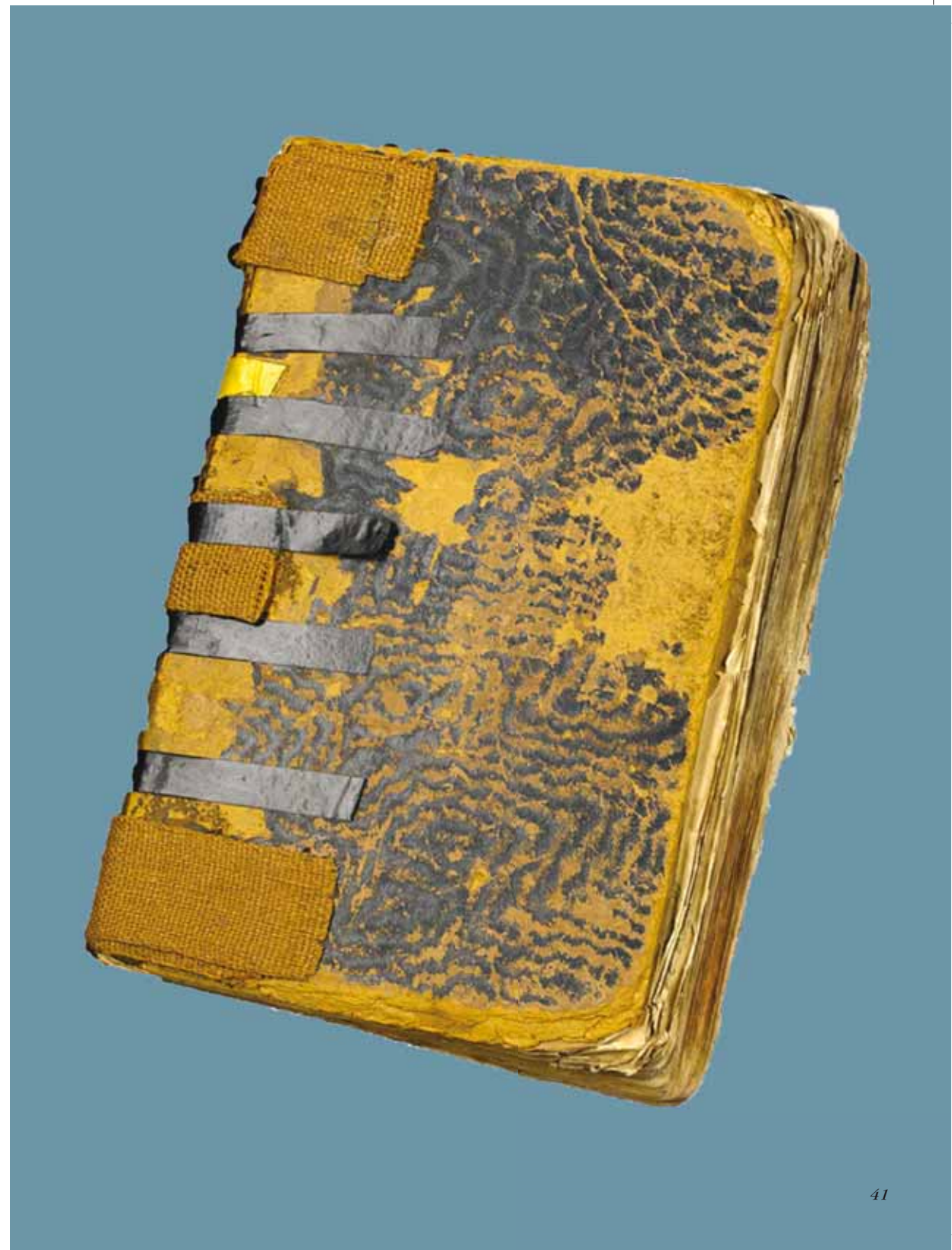


Cat 17 -  
*Self Portrait*, c. 1930  
Black chalk with white chalk  
highlights,  
15.5 x 11.7 cm

Right:  
Cat. 18 -  
*The Royal College of Art Sketch  
Book*, c. 1926-30, 200 pages  
of sketches and studies,  
37 x 25 x 8 cm

Stanley never travelled anywhere without his sketch book to hand. *'Look at Albrecht Durer - he never left the house without a sketch book, recording a broken wall, a tree, a figure walking... I want to paint life; life everywhere, rather than death; an artist must have a theme, a trick; I have enjoyed every minute of it with a pencil in my hand or a brush.'*

Pages 42 and 43:  
Two pages of Stanley's *Royal College of Art Sketch Book*, showing a coloured crayon study of the artist's cousin Joan, model for the girl holding a hoop in Stanley's *Hyde Park in Summer* (Cat. 25), the girl eating an apple in *Allegory* (Cat. 19) and *Joan Asleep in Bed* (Fig. 18).









*Rome Competition*



Fig. 12 - *Whiteball Farm*, c. 1929, pen and ink and watercolour on paper, 32 x 55 cm, private collection

*Whiteball Farm* was a composition which Stanley prepared for the 1930 Rome Scholarship before choosing to present *Allegory* (Cat. 19) as his main entry. 'I was brought up on a farm called "Whitehall Farm" six miles from the city of Newport in Monmouthshire. As a toddler I was fascinated with all the animals and the goings-on that made up life on a farm in those far-off years: the huge horses (Shires), the bullocks and cows and the sheep, chickens, ducks, turkeys, pigs, dogs, etc., and especially the farm workers. My father loved horses and banned horse-whips from the farm. The background shows only a small section of the buildings - there were huge barns, stables and sheds and a large pool where I sailed my model ships which I made in the carpenter's shed. On the left is a farm boy carrying hay, and flirting with the maids! Then two men are talking: the old man is Mr Philips, and Albert Hall with a horse collar on his right arm. Many jokes were made on Albert's name, but he took it in good heart. My father is milking the cow in the centre, my sister is holding a pet rabbit, myself doing up laces. My mother sits deeply in thought. The man on the ladder is culling a square of hay from the bayrick. Jim Miles is shown greeting his young wife and baby, and of course the real occupants of the farm - the animals - are all about'

(Letter to Paul Liss, 28 November 2006)



Fig. 13 - Photograph of cows at Whitehall Farm

## THE ROME SCHOLARSHIPS OF 1930 AND 1932

*'I attempted the Rome Scholarship twice. It was the highest possible award - the most coveted prize among art students. First in 1930, I painted an Allegory symbolic of Farm life in those days when I was a little boy 1905-1915. I was judged the runner up. William Rothenstein wrote a letter to say I should try a second time. This time I painted a 10 x 5 foot of painting of Hyde Park. I worked hard and the painting was so large that I realised I needed more than three months to do it justice, but sadly, I ran out of time! This time I was placed third - so that ended my Rome School adventures!'*

Candidates for the Rome Scholarships were required to submit: "Two figure compositions in colour, a design for a wall decoration; a full-size uncoloured cartoon for a portion of one of these; designs made with a view to the decoration of buildings; six drawings of the nude from life; one painting of a head, and one painting from the nude." (leaflet, The British School at Rome, Imperial Gallery of Art, January-February 1932)

Remarkably almost all of the works Stanley submitted for both scholarship attempts have survived. This is the first time they have been reproduced or shown in public since the 1930's.



Cat. 19 - *Allegory*, c. 1929, oil on canvas, 127 x 236 cm  
Exhibited: Imperial Institute South Kensington, Exhibition of Works Submitted in the Competitions  
for the Rome Scholarships of 1930 in Mural Painting, Sculpture and Engraving, January-February 1930

*'The theme of my painting Allegory is a celebration of simple country life and animals big and small; man  
and nature living in harmony'.*

## *Allegory*, 1929

Stanley started the studies for *Allegory* at home in Llwyn-On, where he found many of the models - the cowherd with the stick, the reclining figure (Stanley's mother), the young woman third from right (his sister Margaret), and the central figure holding the baby (his cousin Edith). Stanley took the cartoon to London to complete the oil in the large studios of the RCA. He stayed with his Aunt, Sally Taylor, herself an accomplished painter, in Westgate Terrace, Kensington. Here he found the model for the central figure 'a road sweeper who happened to be passing. I looked out of window and I saw a tall man cleaning the street so I got him to pose for a few minutes just so I could get the hang of it.' Other London models followed: Cousin Joan (Aunt Sally's daughter) posed for the girl eating an apple. Mrs. Cursley a 'great character', and friend of Stanley's Aunt Sally and lady in waiting to Queen Mary, posed for the figure standing to the far right. Madame Paul, model at the Royal College of Art who 'posed all morning and all afternoon but never naked.' is the seated figure in blue with her back to the viewer.



Fig. 8 - Sir Thomas Monnington - *Winter*, c. 1922, collection of Sacha Llewellyn and Paul Liss



Fig 14 - Photograph of *Allegory* with sketch of trees added in green ink

The background shows Granary Farm which was adjacent to Whitehall Farm (Cat. 43). A review of the finalists (undated newspaper clipping) was critical of the fact that "... there is now some danger of competitors cultivating a Rome Scholarship style, to please the assessors. That the British School at Rome should stand for the classical tradition in art is natural and proper, but classical principles ought not to be confused with classical reminiscences. Take away the reflections of Piero della Francesca and Michelangelo from some of the designs, and there is not very much left." The review goes on to praise the work of the winner, Marjorie Brooks, as being "refreshingly free from the Rome Scholarship manner". Of Lewis's entry the commentator is more critical: "Her nearest competitor is Mr. Stanley C. Lewis, of the Royal College of Art, but his field workers are much more conscious of Rome than of their legitimate business". This criticism is ironic given that Stanley Lewis was steeped in the traditions of farming, a love of the land and a deep rooted knowledge of the realities of farm labour. Perhaps he wanted simply to elevate the subject '*the daily routine I loved so much*'.



Left:  
Cat. 20 - *Study for Allegory*, Cowberd, c. 1929, signed, black chalk with red and white highlights, 43 x 26.5 cm

Cat 21 - *Study for Allegory*, *Figure to Far Right*, c. 1929, red chalk and pencil on paper, 15 x 12 cm



Perhaps Stanley also was too conscious of Monnington, his mentor, who had won the Rome Scholarship of 1922 with *Winter* (Fig. 8), a composition that must have been the inspiration for Stanley's *Allegory*: 'Yes, I think I thought a lot about Monnington at that period'. Puvis de Chavannes was also at the back of Stanley's mind: 'Puvis had an enormous sense of space'. In a more general sense there was also the influence of Piero della Francesca and the Quattrocento. But asked who influenced this work he replied: 'No one. Just wonderful composition. Geometry. Triangles. Underneath that picture it's all geometry. The first thing a picture must have is a basis of geometry. Underneath any picture of nature is geometry in my estimation.'



Cat 22 - *Study for Allegory, Joan Eating an Apple*, c.1929, oil on canvas, 44.5 x 39.5 cm.

For the Rome Scholarship Stanley submitted a number of preparatory studies in oil, amongst which was '*... a small study of Joan crunching at an apple, painted on hard board.*'

Cat. 23 - *Colour Study for Central Group of Allegory*, c. 1929, oil on canvas, 287 x 145 cm

*'I painted the big picture on a step ladder! The hedgehog represents the extraordinary life in the countryside. The picture's theme is a celebration of simple country life and animals big and small.'*

Pages 56 and 57: Detail of Cat. 23- *Colour Study for Central Group of Allegory*, c. 1929,







Cat. 24 - *Cartoon for Allegory*, c. 1929, signed, pencil with green and white chalk highlights, squared, 127 x 238 cm

Writing a testimonial for Stanley, in the year this was created, Randolph Schwabe, Master of Drawing at the Royal College of Art commented: "Mr Lewis is an able draughtsman and has undertaken large and ambitious figure paintings with much interest in the composition of them. His work is entirely sincere and straightforward..." (11th July 1930). A review of the 1930 Scholarship finalists (undated newspaper cutting) noted that the cartoon was "... much more successful than the finished painting."





## Hyde Park in Summer, 1931

Stanley entered the 1932 Rome Scholarship in Mural Painting at the insistence of Rothenstein. He was just eligible to enter as he was still under the age of 25 by a matter of weeks, but this would be his last chance. Accordingly, Stanley asked the Director of Education at Newport, where he had recently accepted the post of teaching assistant, for three months' leave. *'I thought I would never get the chance to enter the Prix de Rome again, but Rothenstein kept writing letters to me and encouraged me to enter adding, 'you'll win next time'.* Stanley again prepared initial studies at home, at Llwyn-On, and then moved to London to complete the canvas during the first few months of 1931.

Fig. 15 -  
Percy Horton,  
*Study for Kensington  
Gardens*, 1923,  
watercolour,  
squared in pencil,  
14.3 x 24 cm.



Fig. 16 -  
Philip Connard,  
*Kensington Gardens*,  
oil on canvas,  
71 x 91.5 cm  
Exhibited London,  
Royal Academy, 1923,  
No. 113



Left:  
Detail of Cat. 25 -  
*Hyde Park in Summer*,  
pages 62 and 63



Cat. 25 - *Hyde Park in Summer*, 1931, oil on canvas, 122 x 220 cm  
Exhibited: Imperial Gallery of Art, Imperial Institute South Kensington, Exhibition of Works Submitted  
in the Competitions for the Rome Scholarships of 1932 in Mural Painting, Sculpture and Engraving,  
January-February 1932.

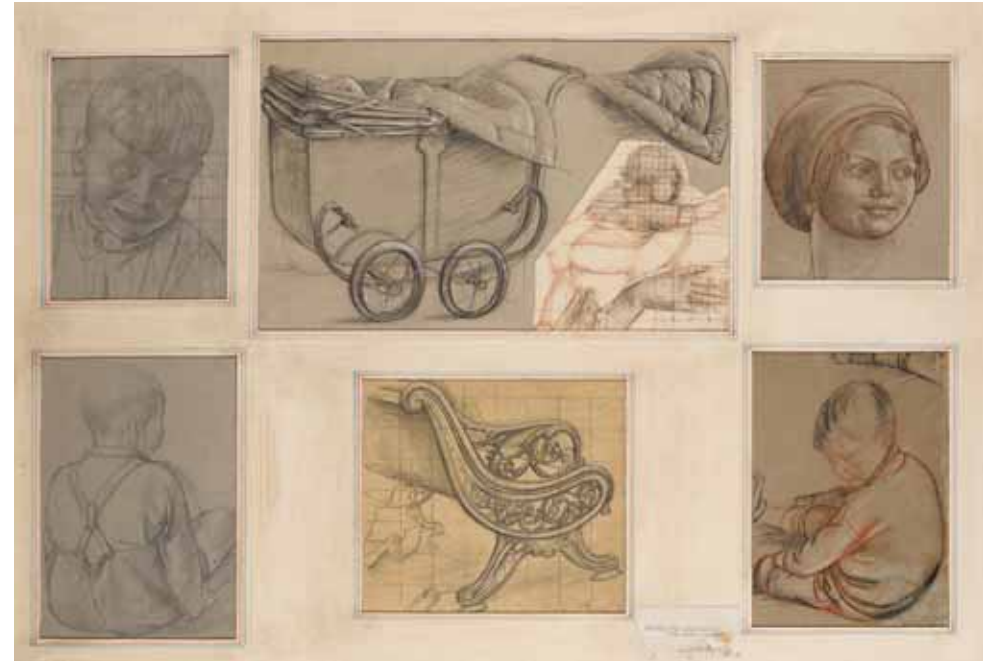
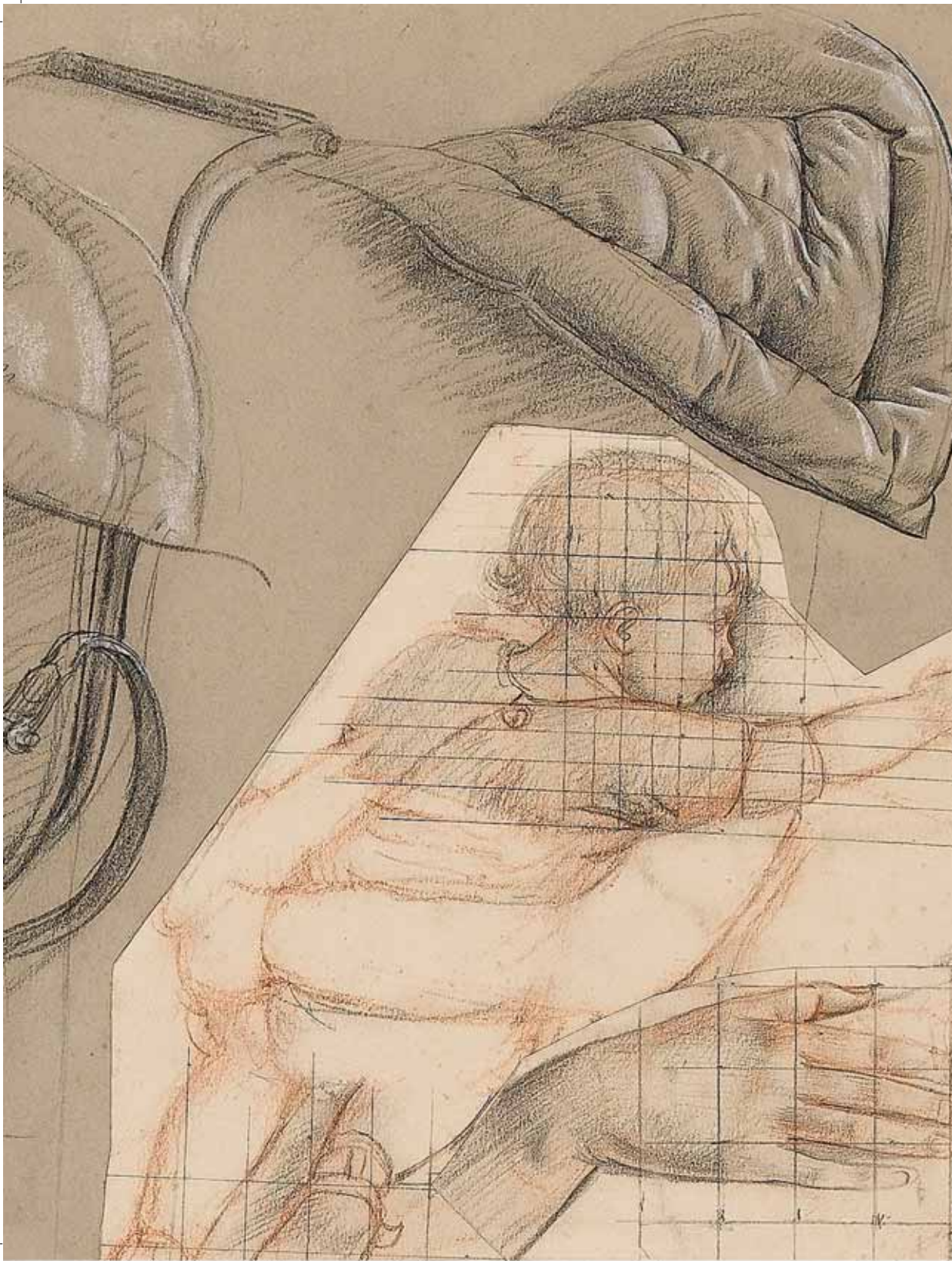
Stanley knew Hyde Park from his days at the Royal College of Art. The subject - a metropolitan scene - makes an interesting pendant to his *Allegory* of two years earlier. These two pictures might be seen as a discourse between Town and Country. His choice of an overtly modern subject might also have been to answer his critics who found that in *Allegory* "his field workers are much more conscious of Rome than of their legitimate business..." The characters in Hyde Park show no such detachment, engaged as they are, enjoying a summer's day in central London. Stanley resisted criticism from his fellow student and fiancée, Muriel Pemberton, who insisted he should be more modern in his approach. Similar pressure was applied by Stanley's landlady and Aunt, Sally Taylor, 'herself a painter whose art took you beyond the normal world - abstract and expressionism and so on. «Stan, you might as well be a camera» she said sniffily when she saw my studies of the painting. And that is it really, I felt an inner force burning to capture my world around exactly as I saw it in the reality that it was.' That Hyde Park was awarded a disappointing third place is not surprising. The scale of the life-size cartoon (Cat. 29) works wonderfully well, but the smaller-scale oil is too close in spirit to a Brueghal. Unlike a Puvis de Chavannes it has the quality of a busy easel painting, not the stoic classicism that was so much the spirit of the Rome School.



Right:  
Cat. 26 -  
*Study for Hyde Park in Summer;*  
*Seated Figure with Parasol,*  
1931, pencil and coloured  
chalk on paper,  
37.5 x 24 cm

Fig 17 - Working photograph  
of trees in Hyde Park, squared  
in pencil. As well as making  
hundreds of sketches Stanley  
also used his favourite Kodak  
box camera to record details  
for future compositions.

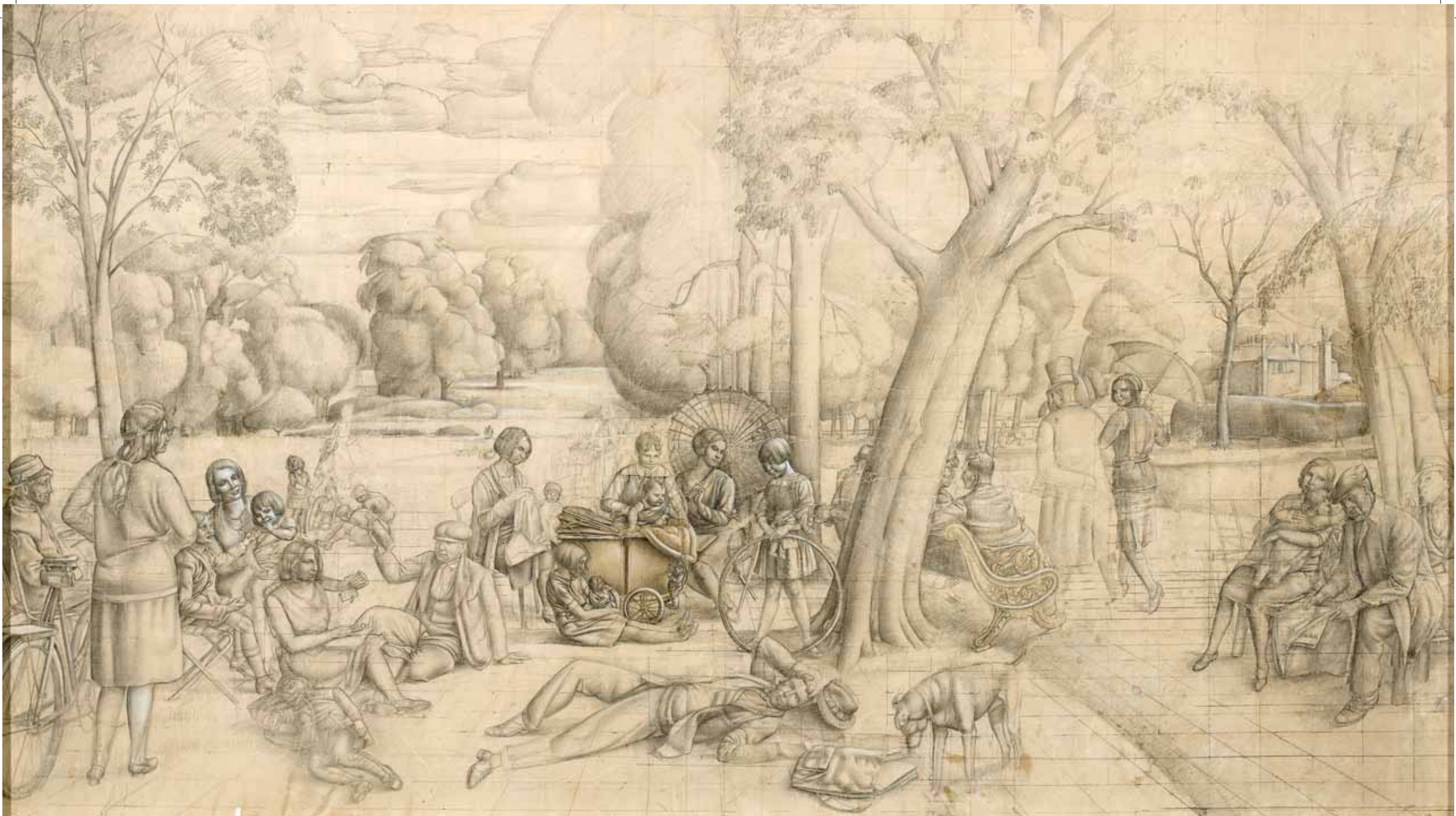




Cat. 27 - *Sheet of Studies for Hyde Park in Summer*, 1931, six drawings mounted together for the 1932 Rome School Competition, coloured chalks and pencil on paper, overall size 60 x 80 cm

Left: detail

The composition was partly inspired by Seurat. Stanley admired his strong silhouettes, '*dark figures against the sky*', such as he had seen in *Bathers at Asnières* in the National Gallery. Stanley was also aware of paintings by other artists such as Philip Connard (a reproduction of whose 1923 R.A Exhibit *Kensington Gardens*, 1923 (Fig. 16) he kept in one of his scrap books). It is also likely that Stanley had in mind Percy Horton's composition *Kensington Gardens*, 1923, Horton having been a teacher at the Royal College of Art from 1922-1924. (Fig. 15). In *Hyde Park in Summer* Stanley himself appears centre stage his sketching bag to hand. '*My mother and sister made fun of my plus fours, which I bought for riding my Raleigh bike across London.*'



Cat. 28 - *Cartoon for Hyde Park in Summer*, 1931, framed, pencil with highlights in white chalk and wash on paper, 122 x 216 cm

*'I carried out the cartoons in pencil and charcoal. I gridded and squared them up for transferring onto canvas. I loved the drawing and painting came next. When I think now, I am amazed at my perseverance at hauling my work around the many houses I have lived in. 70 years! It is a miracle they have survived.'*



The models for the painting were mostly people Stanley saw in the park - *'real people are often like that - groups of people enjoying themselves'*. He visited the Park *'early each morning to sketch the down-and-outs who slept there at night'*. Stanley loved citing the fact that Dürer *'never left the house without a sketch book'*. From numerous pocket book sketches Stanley worked these figure studies up at his lodgings in Earls Court. Some of the models Lewis used were from Newport. The man seated on the far right, reading, is Stanley's father. Many of the children were from Croesyceiliog. The lady in red seated sewing is Mrs Roberts. Clifford Barry, one of Stanley's students at Newport, is seated (extreme right smoking) and appears again (mid left) drinking from a flask. The old lady seated in profile (on the left) was a Royal College of Art model. The fashionable lady holding an umbrella arm in arm with a gentleman in a top hat is Miss Muriel Pemberton. At the time Lewis was courting her; she glances back coquettishly towards him. Pemberton also served as the

Cat. 29 - *Study for Right Hand Side of Hyde Park in Summer, 1931*, black chalk on paper, 254.5 x 151.8 cm. This life-size cartoon which Stanley describes as *'a full scale detail in black chalk'* conveys the monumental scale on which the Hyde Park mural was originally envisaged.

"His work was always marked by thoroughness and strong individuality, and in his drawing he showed himself to be the possessor of a rare skill in the characterization of his subject. In figure work, in particular, his studies evinced his ability to appreciate and render form."

John Midgley, Principal of Carmarthen  
(From a letter, January 1926)

Detail of Cat. 25, pages 62 and 63





Cat. 30

Cat. 30 - *Study for Hyde Park in Summer, Cousin Joan Profile View*, 1931, black and white chalk on buff paper, 47 x 22.5 cm

Cat. 31 - *Study for Hyde Park in Summer, Standing Boy*, 1931, coloured chalk on buff paper, 42 x 15 cm

Cat. 32 - *Study for Hyde Park in Summer, Standing Girl*, 1931, pencil on paper, 46 x 18 cm



Cat. 31



Cat. 32

model for the seated central figure with the Chinese parasol which Stanley recalls buying as a compositional device, to add colour, from Woolworth's. The figure in a red beret, holding Stanley's bicycle, is his sister Margaret, who modelled two years earlier for *Allegory*. His young cousin Joan, who also posed for *Allegory*, is seen here playing with a hoop. The woman in light blue, sitting on the grass reading, is a fellow student from the Royal College of Art. The woman seated to the center left, in blue, is Stanley's cousin Edith (see Cat. 44).



Cat. 33 - *Study, Hyde Park, Figures (1)*, 1931, ink and wash on paper, 16 x 24.5 cm



Cat. 34 - *Study, Hyde Park, Figures (2)*, 1931, inscribed with colour notes, ink on paper, 20 x 29 cm



Cat. 35 - *Study, Hyde Park, Stanley's Bicycle*, 1931, pencil, ink and gouache on paper, 26.5 x 19 cm





*Pre-War*



Cat. 36 -  
*Drawing from the Antique*  
*(The Plaster Cast Room at the*  
*Newport School of Art), 1936,*  
 signed, inscribed with title  
 and date, pen and ink over pencil  
 on card, 26.5 x 20 cm

*'The Art School contained a small and intriguing museum of sculptured copies of Greek and Roman statues and relief panels of decorative art. I can remember the sculptures vividly as I drew everyone from every angle possible. They were Venus de Milo, Boy and Goose, Belvedere Torso, Michelangelo's Two Slaves, and fantastic casts of decorative design. Whilst I was a student I was utterly entranced by these wonderful and historic replicas and studied them constantly with passion, and sketched them constantly by experimenting with pencil, charcoal and chalk, water colours and oils. I shall never forget the horror I experienced on the first morning of my release from the army. I was paralyzed with shock! It was a surrealistic scene. Dali and Picasso would have loved it. Shrapnel had punched holes in the roof over the room where the casts had been stored and rain had dripped on them - the plaster consequently had accumulated in mounds on the floor and disappeared down the drains.'*

## TEACHING AT NEWPORT

By the time Stanley had entered the 1930 Rome Scholarship he had already accepted a teaching post at Newport School of Art, a move which Rothenstein discouraged, urging him that he "would be in the running for better and more important flights of work." (letter to Stanley 28th August 1930). Nevertheless Newport suited Stanley and during this period he appears to have been at his most confident - as suggested by his striking self-portrait, centre stage, in *Hyde Park in Summer*. Certainly the 1930's resulted in some of Stanley's most successful and resolved compositions, including *The Welsh Mole Catcher*, one of the most popular paintings at the Royal Academy Show of 1937. As Hubert Wellington noted in a testimonial dated 30<sup>th</sup> June 1939, "Mr Lewis has established himself as a serious young artist. His work shows a keen interest in the life about him and great probity in applying his gifts in drawing and painting."

On account of Stanley's success at the Royal Academy he received an approach from Leicester Galleries.

*'I dressed myself nicely. They had a big colour print of my Mole Catcher on the table - how many pictures could you paint like that a year? they asked. I told them it took me 3 or 4 years to construct and put the final touches. In spite of this they offered me a contract - I took a walk round Soho and concluded that I should decline: I could not possibly guarantee doing another picture like that - it's impossible. So I missed a chance there but if I had failed I would have been very unhappy: The Leicester Galleries fostered a lot of good artists.'*



Stanley took consolation in his role as a teacher:  
*'I worked hard and I had a wonderful set of students. Many of them attended, like I had done, the Royal College of Art and had very distinguished careers. I do often wonder what would have happened to my career if I had stayed in London.'*



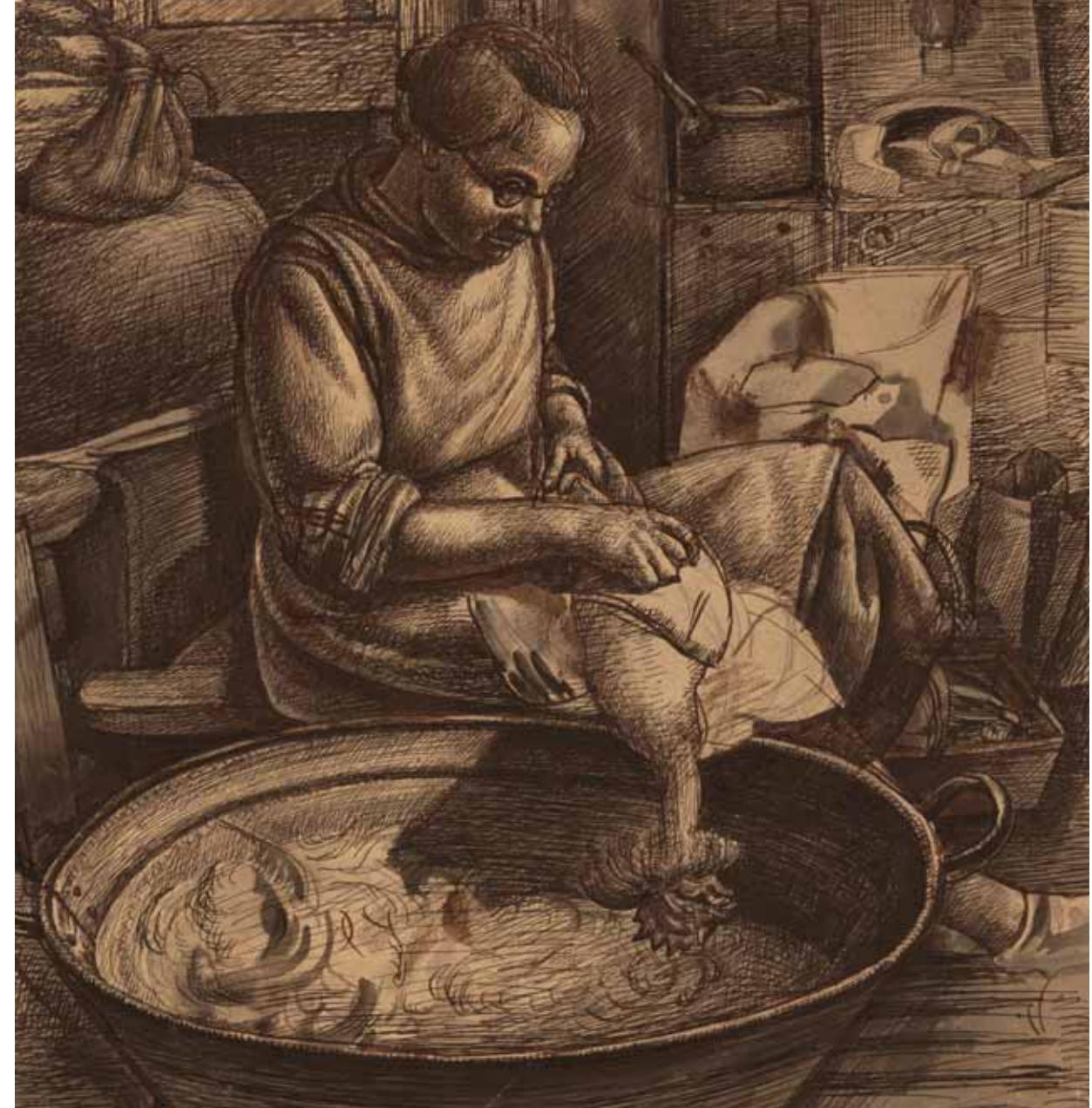
Cat. 38 - *The Life Class, Newport School of Art, (c. 1935),*  
inscribed with colour notes, pen and ink on buff paper, 12.5 x 19.5 cm

Cat. 37 - *Life Study, Newport School of Art, c. 1935, oil on canvas, 75 x 59.7 cm*



Fig. 18 - *Joan Asleep in Bed*, early 1930's, oil on canvas, 50.5 x 75 cm  
Collection: Newport Museum and Art Gallery, S. Wales (NPTMG:2007.877)

Cat. 39 - *Study for Joan Asleep in Bed*, early 1930's,  
squared, pencil and red chalk on paper, 30 x 45 cm



Cat. 40 - *Stanley's Mother in the kitchen at Llwyn-on*, early 1930's, pen and ink on paper, 23.5 x 23 cm



Cat. 41 -  
*Alcan Steel Works*, c.1936 (Inscribed on the reverse "Stanley Cornwell Lewis ARCA Principal Carmarthen School Orchard House Llanstephan Carms"), oil on Pelham canvas board, 30.5 x 40.5 cm.  
Exhibited: Exhibition of Paintings, Monmouthshire County Council, (Welsh Arts Council), November 1952, as: *Baldwin's Steelworks, Panteg, Monmouthshire* (no. 59).

This painting depicts Alcan Steel Works in Rogerstone, Newport, Monmouthshire. During the war it produced 90% of the aluminum needed for the construction of aircraft such as Spitfires. Stanley painted the steel works from a nearby hill, where, watching the smoke drifting with the wind, he was '*mesmerized and felt compelled to record it*'. The steelworks were demolished in 2009.



Cat. 42 - *Monmouthsbire Landscape*, mid 1930's, watercolour and chalk over pencil on paper, 12.8 x 17.8 cm



Cat. 43 - *Granary Farm, Croesyceiliog, Monmouthsbire*, 1938  
oil on canvas, 51 x 61 cm Exhibited: Exhibition of Paintings, Monmouth County Council, (Welsh Arts Council), November 1952, (no. 60); An exhibition of Contemporary Welsh Painting and Sculpture, The Arts Council of Great Britain, 1955 (75)



Fig. 19 - Photograph of Monmouthshire landscape, c. 1930, from Stanley's photo album

Granary Farm was adjacent to Whitehall Farm, where Stanley grew up, six miles from the city of Newport in Monmouthshire The Granary, which belonged to Mr. Grey, can be seen in the back ground of Stanley's Rome Scholarship entry *Allegory* (Cat. 19). *'After leaving the Royal College, I began teaching at Newport Art School. I would love to go into the Countryside to blow the cobwebs out, and I always took my box of paints. This particular day, the sunlight was glorious, and the sight of Mr. Grey's farm enthralled me. It was a beautifully built farm, the foreground with a pigsty, barns, a yard, cowsbeds, and the house in the middle, utterly magnificent, separated by the pattern of fields. I could not resist beginning a painting.'*



Cat. 44 - *Portrait of a Girl With a Rose*, 1939, signed, oil on canvas, 71 x 59 cm

Exhibited: Royal Academy, 1939 (137); Welsh Eisteddfod. (awarded 2nd place)  
Literature: reproduced Daily Mail, 1st May, 1939. The sitter was one of Stanley's favourite cousins, Edith, who also modeled for the central figure in *Allegory* (Cat. 19), and the figure seated, centre left, in Hyde Park. She was also the subject of Stanley's first Royal Academy exhibit: *Edith*, a portrait in black chalk, Royal Academy Summer Exhibition, 1932, (no. 1086).

Cat. 45 - *Portrait of a Ploughman*, c. 1936, oil on canvas, 61 x 55.5 cm  
Exhibited: Royal Academy (452); Royal West of England Academy Bristol 1938

This portrait of Henry was exhibited at the Royal Academy one year before *The Welsh Mole Catcher*, 1937 (Cat. 44)



Cat. 46 - *The Welsh Mole Catcher*, 1937,  
 signed and dated, oil on canvas, 102 x 76 cm  
 Provenance: acquired by Newport Art Gallery in 1937 (NPTMG:1937.62)  
 Exhibited: The Royal Academy Summer Exhibition, 1937 (608)  
 Literature: The Royal Academy Book, 1937, p.101

In a letter submitted to Newport Art Gallery in 1937 (Fig. 22) Stanley described his fascination with Henry, a farm worker from Llanyravon. *'This picture is an accurate portrait of a general farm hand who in addition to his daily work is a mole-catcher. The rain-soaked mackintosh and old hat proclaim his present peaceful occupation, but the khaki putters betray his former career as a soldier when he served the Indian Army in Afghanistan'. The Welsh Mole Catcher* was one of the most popular exhibits of the 1937 Royal Academy Summer Exhibition and was reproduced in *Royal Academy Illustrated*, *Illustrated London News*, *The Field*, *The Observer*, and *Farmers Weekly*, amongst others. It was also the subject of cartoons in both *Punch* and the *Daily Express* (Fig. 21 and Fig. 32).

Stanley was a great admirer of Gilbert Spencer and this genre of painting owes much to his work - *The Miller* (Fig. 20), of 1926, which has many compositional similarities.



Fig. 20 -  
 Gilbert Spencer,  
*The Miller*, 1926  
 oil on canvas



Fig. 21 - *Punch*, May 12th, 1937, p 517





This picture is an accurate portrait of a <sup>mole-catcher</sup> General farm hand, <sup>who in addition to his daily work is a</sup> The rain-soaked mackintosh and old hat proclaim his present peaceful occupation, but the khaki puttees betray his former career as a soldier when he served with the Indian Army in Afghanistan.

He is here depicted as returning from collecting some dead moles from the traps, one of which he carries on his shoulder with a stick. <sup>Bovide</sup> ~~Here~~ his spade, the dog sits looking curiously at the little black creatures suspended by string from his fingers. Through the open door in the sunshine, the big white cockerel keeps a keen look-out, while the hens are waiting around for a few stray crumbs.

Beyond is the farm-yard with its rustic gate, a small hay-rick and the end of the cow-shed.

The background of the farm kitchen is a faithful reproduction, and ~~shows all the~~ <sup>small</sup> ~~details of~~ is typical of many a farm in Wales & Cornwallshire.

<sup>all</sup> the details & colours of this picture have been designed to make it as expressive of the subject as possible.



Fig. 22 - Letter from Stanley written in 1937 to Newport Art Gallery describing *The Welsh Mole Catcher*.

Cat. 47 - *Study for Henry the Molecatcher*, 1937, signed, black chalk on paper, 28.5 cm x 23.8 cm  
Provenance: with Stanley Lewis until 1962; acquired by Newport Art Gallery (NPTMG:1962.52)



Fig. 23 - Black and white photograph of *The Croesyceiliog Blacksmiths, Monmouthshire*, 1940 exhibited at RA 1940 (232) and Arts Council 1952. Purchased in the 1970's by D. D.E Vivan 1970

After the unqualified success of *The Welsh Mole Catcher* it is not surprising that Stanley submitted a picture of the same genre for his next Royal Academy Exhibit. Stanley pointed to a connection between *The Croesyceiliog Blacksmiths* and his painting *Mr Cole* (Cat. 75). 'You will see the Blacksmiths tempering Council pick axes, (the tools of Mr Cole's trade) hence the two pictures are related.'



Cat. 49 - Study for *The Croesyceiliog Blacksmiths, Monmouthshire* (2), 1940, pencil on paper, 23 x 30 cm

Cat. 48 - Study for *The Croesyceiliog Blacksmiths, Monmouthshire* (1), 1940, pencil on paper, 30.5 x 19 cm



Cat. 51 - *William Blake Allegory*, 1931, watercolour, pen and ink on paper, 35 x 55 cm

This triptych was inspired by the Blake poem *The Marriage of Heaven and Hell*: "...if the doors of perception were cleansed everything would appear to man as it is, infinite". It shows Stanley's own passage through life - a vision of his birth (the setting being Chepstow), his (imaginary) marriage (in the landscape of Whitehall Farm) and his (imaginary) death (with Llanfrechfa Church in the background). 'I don't boast about any of the work, but if it had been done by someone else I would have admired it'.

Cat. 50 - *Min, Hanging out Washing*, c. 1940, watercolour on paper, 43 x 34 cm

On August 2nd 1939, shortly before the outbreak of war, Stanley married one of his students, Min Wright. Min was 14 years his junior. This drawing shows Min hanging out the washing at 14 Dales Road, Newport, the newly-weds first home. Stanley and Min's Anderson shelter can be seen in the background. At the entrance to the shelter Stanley painted rat-like caricatures of Mussolini and Hitler; 'but the council insisted he remove these in case it encouraged enemy bombing!'



Cat. 52b - *Boy of Croesyceiliog*, early 1930's, signed, black and brown chalk with white highlights on paper, 26 x 22 cm.

Cat. 52a - *Girl of Croesyceiliog*, early 1930's, black chalk with white highlights on paper, 44 x 28 cm

Stanley often drew the '*wonderful children of Croesyceiliog*' who loved coming up to Llwyn-On where there was a huge orchard and farm animals.

5



*War*



Cat. 53 -  
*Eyes to the Right,*  
*Eyes to the Left* early  
1940's,  
pencil on paper,  
10 x 7.5 cm

## UNOFFICIAL WAR ARTIST

*'I enjoyed the war: plenty of exercise, moving from camp to camp. It gave me the opportunity to paint. It kept me going. I remember when I joined I was always sketching - "you better give that stuff up until the war is over", one of my comrades told me: "don't be so bloody silly", I said., "I am an artist." When the War broke out I went on teaching the students. But they all began to disappear. They all went to the forces. It was only the lame and the blind that were left. I didn't know what to do. About a year after the war started Harrison the Principal sent for me. He was sorting out all the A1 men to go into the forces. It was my turn'.*

After training at Kemmel Park in Prestatyn, North Wales, in the Royal Artillery as a Gunner, and later serving as a Battery Clerk for the 9th Ac Ac Regiment at Ranby, Stanley was posted to the 66th Searchlight Regiment (Gloucesters) in Somerset.

Asked if he would have liked to have been an official war artist Stanley replied: *'yes, but the fact that I was unofficial left me free to do and paint what I chose; and I'll tell you what - many of those Official War Artists were not amongst it - I was a soldier; I was right in the middle of it.'*

In spite of not being an Official War Artist Stanley was commissioned to produce three major paintings during World War Two: *Wartime Newport*, *The Home Front*, 1940-1941 (Fig. 24), *Morning Maintenance on a Searchlight Site*, 1943 (whereabouts unknown) and *The Attack on the Tirpitz by the Fleet Air Arm*, 1944 (Fig. 25)



Fig. 24 -  
*Wartime Newport,  
The Home Front,*  
1940-41,  
oil on canvas,  
274 x 213 cm  
Collection: Newport  
Museum and Art  
Gallery, S.Wales  
(NPTMG:2001.6)

Cat 54 -  
*Study for Wartime  
Newport,  
The Home Front,*  
1940-41, watercolour  
on paper  
Collection: Newport  
Museum and Art  
Gallery, S.Wales  
(NPTMG:2002.104)

*Wartime Newport, The Home Front*, which Stanley gave to the Newport Art Gallery in 2003, was started in 1940 but left unfinished when Stanley was called up for active service in August 1941. *Morning Maintenance on a Searchlight Site*, commissioned by Lieut. Colonel Mac Waters of the Gloucesters in 1942, is only now known through preparatory studies. *The Attack on the Tirpitz by the Fleet Air Arm*, commissioned by Lieut. Commander Hollins (Fig. 37, page 170) of the Fleet Air Arm in 1944, to commemorate the attack on the German Battleship Tirpitz, is now in the Fleet Air Arm Museum.





Cat. 56 - *Min in Her War Helmet*, early 1940's, signed, pencil on paper, 18.5 x 16 cm

Cat. 55 - *Mr William Pritchard, ARP Warden, Newport*, 1940, signed, oil on canvas, 61 x 51 cm  
Provenance: with Stanley Lewis until 2003; donated to Newport Museum and Art Gallery, S. Wales (NPTMG:2003.567)





Cat. 57 - *Army Camp with Nissen Huts*, c. 1942, oil on textured board, 13 x 29.2 cm

Lewis served throughout the war as a gunner in the Royal Artillery. When he was off duty he made hundreds of drawings and paintings of army life: *'I went to so many army camps. I can't remember which one this is - I had a bit of board one day and did not know what to do with it. I made hundreds of drawings of a soldier's life in my pocket books.'*



Cat. 58 - *Study of Barracks*, pencil on paper, 22 x 13.5 cm



Cat. 59 - *Cleaned and Ready*, pencil on paper, 27.2 x 10.5 cm

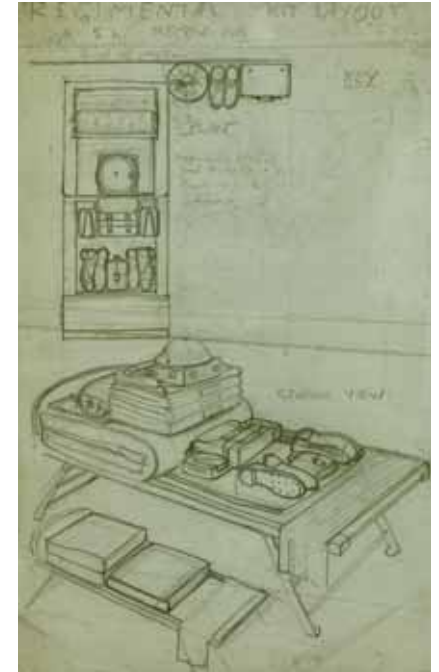
*'This is a drawing of my rifle with bayonet attached. Happily it was never fired in Anger.'*



Cat. 60 - *Study of Tents*, 1943, pencil on paper, 17 x 24.5 cm

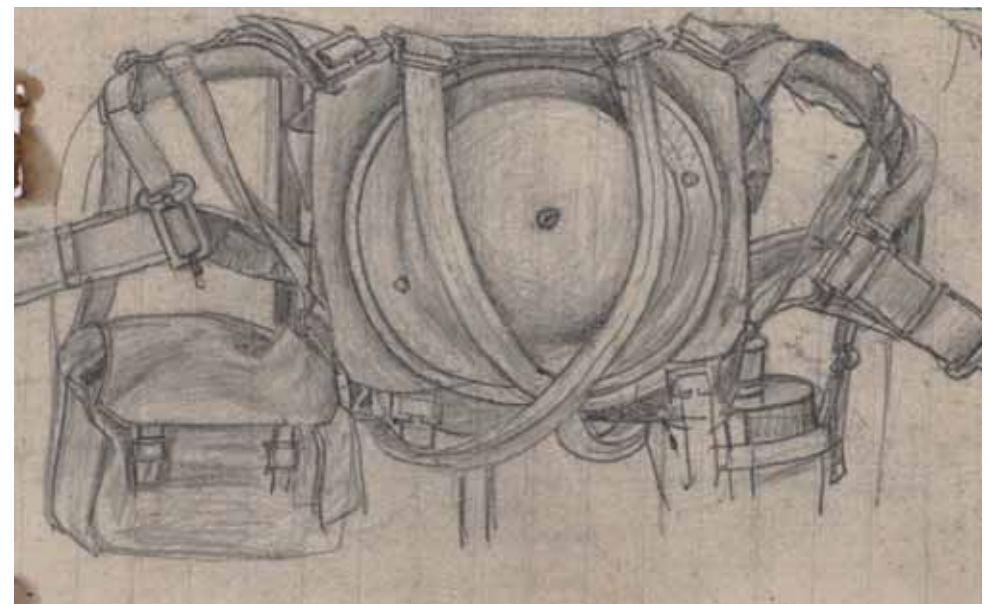


Cat. 61 - *Study for Army Vehicle*, inscribed with colour notes, pencil on paper, 9.5 x 16 cm

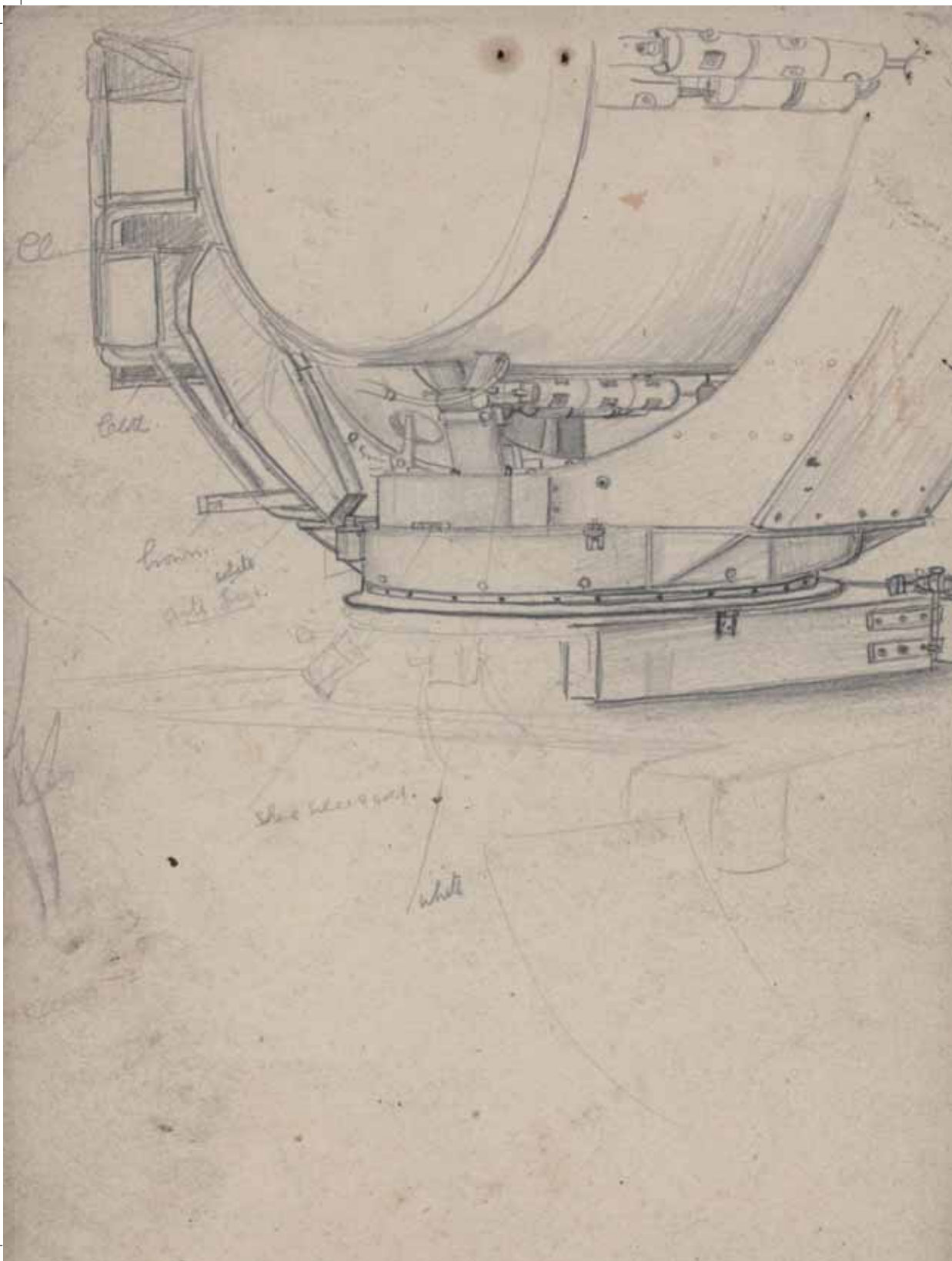


Cat. 62 - *Regimental Kit Layout*, inscribed with title and notes, pencil on paper, 32.5 x 20.5 cm

*'When the Sergeant Major realized they had an artist in his midst, he used me for all visual educational needs i.e. posters, signs, etc. I was ordered to draw an accurate kit layout on bed/bunk, exactly as it should be. This was reproduced and pinned up in all Nissen buts as a guide for soldiers. Bed and kit inspection was an important exercise.'*



Cat. 63 - *Ready for the Off*, early 1940's, pencil on paper, 7.5 x 13.5 cm



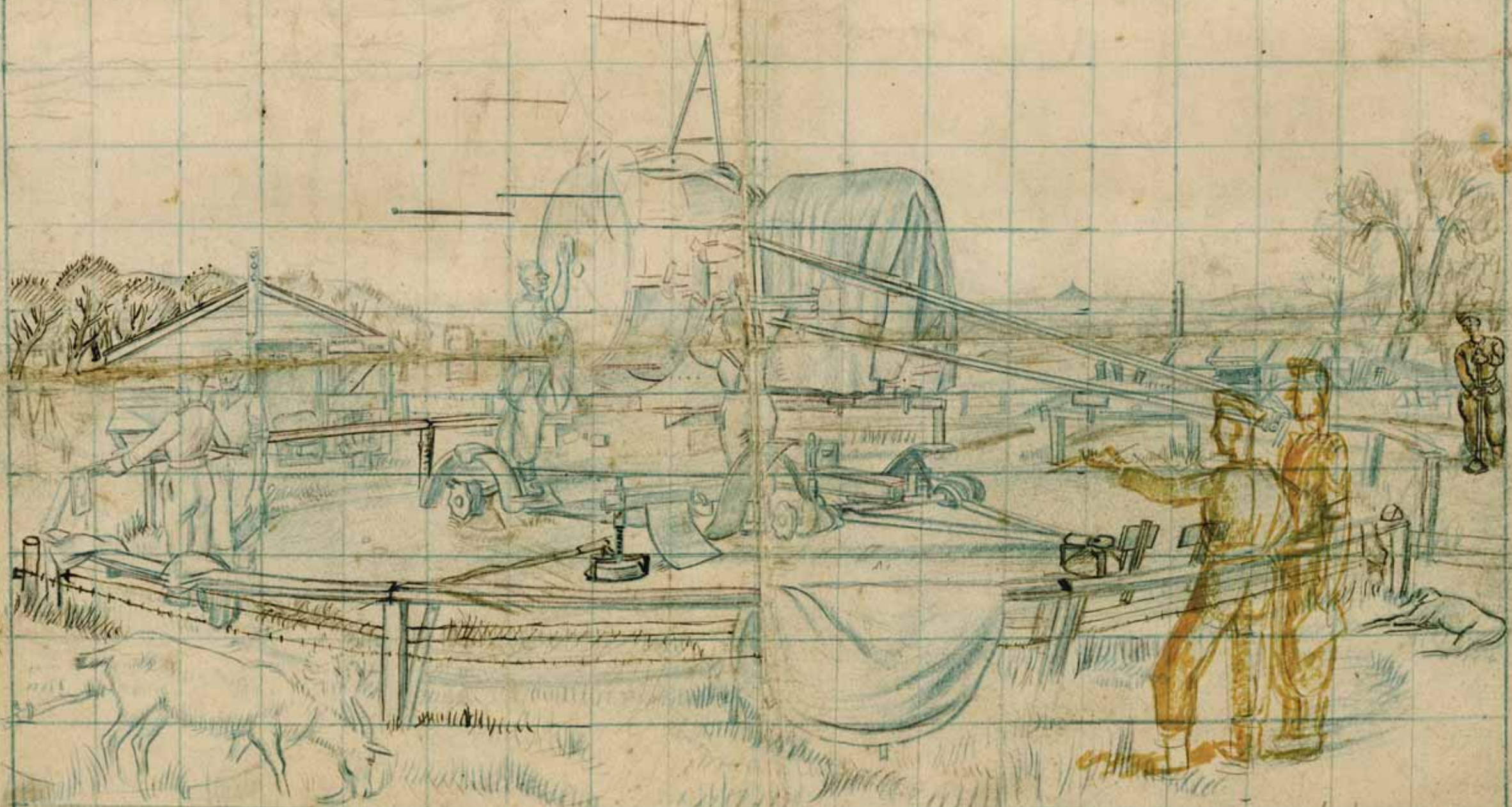
Left:  
 Cat. 64 -  
*Study for Morning  
 Maintenance on  
 a Searchlight Site,*  
 c. 1943,  
 pencil on paper,  
 25 x 18.5 cm

Cat. 65 -  
*Stanley Working  
 on the Searchlight  
 Picture,* c. 1943,  
 pencil, ink  
 and watercolour,  
 13.5 x 17 cm



After training at Kinmel Park in Prestatyn, North Wales, in the Royal Artillery and later serving as a Battery Clerk for the 9<sup>th</sup> Ac Ac Regiment at Ranby, Stanley was posted to the 66th Searchlight Regiment (Gloucesters). *'Lieut. Colonel MacWaters was in charge and he interviewed me concerning painting a picture commemorating the searchlight service during the war. He gave me a list of fifteen possible subjects for me to choose from and I chose Morning Maintenance on a Searchlight Site. He allowed a jeep with a driver to travel to different sites to choose a suitable location for the picture. Eventually I chose a site at Low Ham in Somerset. This site was most suitable as the great searchlight was situated in a Somerset apple orchard and looking North to the hilltop was the famous Glastonbury Tor. I settled there and became one of the searchlight team and in my spare time I worked on the painting.'* At one point Colonel MacWaters asked Stanley to paint the searchlight in a less detailed manner fearing that it might cause a breach of security! Stanley refused to compromise leading the Colonel to insist the painting was accompanied by one of his officers when the painting was sent to London to be framed.

Pages 114 and 115: Cat. 66 - *Study for Morning Maintenance on a Searchlight Site,* c. 1943, signed, pencil, ink and watercolour on paper, 37 x 50 cm



Stanley Lewis.  
31 x 41



Cat. 67 - Study for *The Attack on the Tirpitz by the Fleet Air Arm*, 1944, signed and inscribed, pencil on paper, 17 x 21 cm

#### The Attack on the Tirpitz, Alten Fiord, April 3rd 1944

*'After seeing my Searchlight picture Lieutenant Commander Hollins of the Fleet Air Arm, Yeovilton persuaded the Colonel to allow me to go to Yeovilton to paint an historic picture for him. "We want a picture of our attack on the German Tirpitz in Alten Fiord. We have got it all laid on for you. Come with me". And he led me through the camp to a runway where a small American communication plane was waiting. There was a pilot and a sailor standing there and they saluted the Commander. The Commander gave orders and I was flown to an aerodrome somewhere on the coast and I was taken to interview a certain Captain Evans, who had written up the official history of the Tirpitz attack. In his office there were about one hundred small photographs taken by planes that had passed over the Fiord. Only about six were of use to me in identifying the Tirpitz in the Fiord, the rest of the photographs were cloud and smoke. He read out most of his reports enabling me to make notes. Then he and one of his staff bought a large map of the Fiord and I made notes and sketches. Later I returned to Yeovilton and reported to Commander Hollins. He said "as regards the bombers and fighter we have*

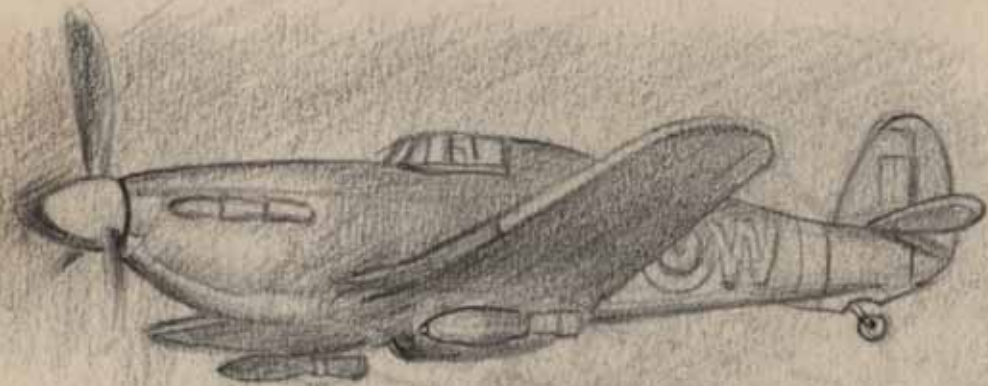


Cat. 68 - Study for *The Attack on the Tirpitz by the Fleet Air Arm*, 1944, signed, pencil on paper, 21.5 x 24.5 cm

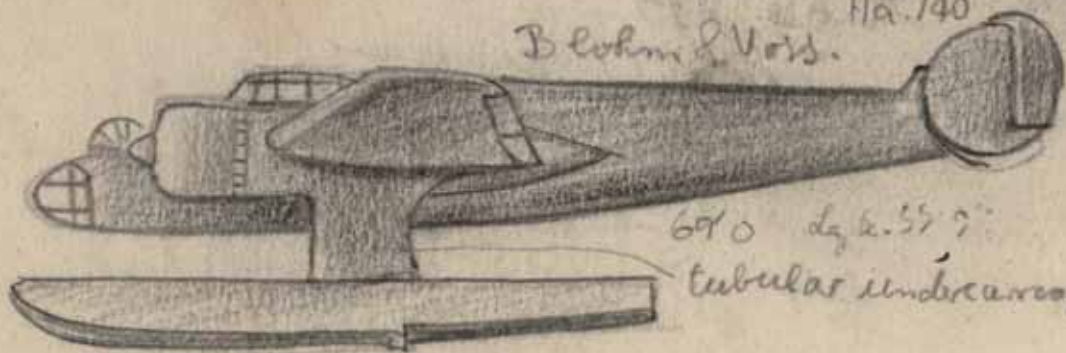
*models of those", and then he suggested a full size bomber would land for me to study. I then went to an art shop in Yeovil and bought a canvas, paints and brushes with my own money - I was then allocated a room where I could work on the painting.'*

*'I had a model of the Tirpitz sent down to me from London and did my preliminary studies of it from the top of a ladder as the Barracuda bombers would have seen it when they attacked. Anyway, one day, Commander Hollins brought Sir Arthur 'Bomber' Harris to see progress on the work. I couldn't believe it was him, and he decided to sit on a stool close by, and lifted his coat tails to sit down, but my palette and paints were on it! I just managed to whip it away in time, or he'd have sat on the lot and got paint all over his backside. Never mind the sinking of the Tirpitz... I'd have sunk if that had happened!!'*

Pages 118 and 119: Cat. 69 - Study of War Planes, pencil on paper, 17 x 26 cm



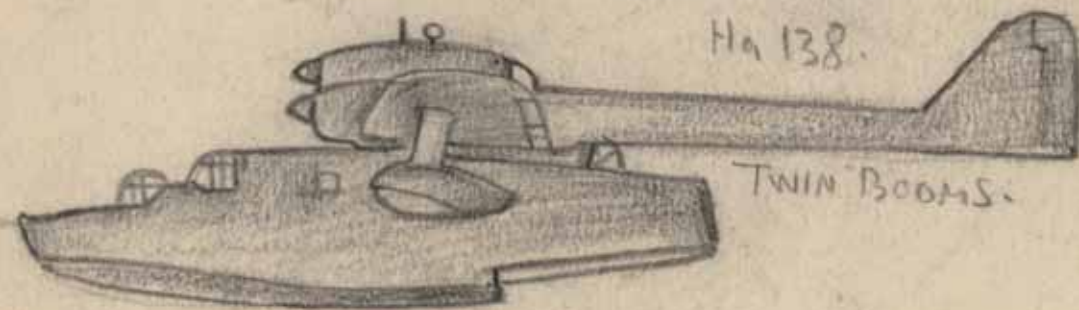
Blohm & Voß. Ha. 140



690 dyk. 55°  
tubular undercarriage.

B.M.W.  
880.

Blohm & Voß.  
Ha 138.



TWIN BOOMS.

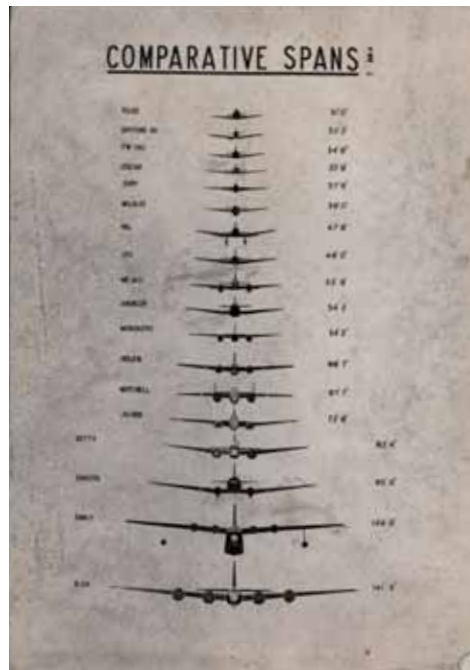
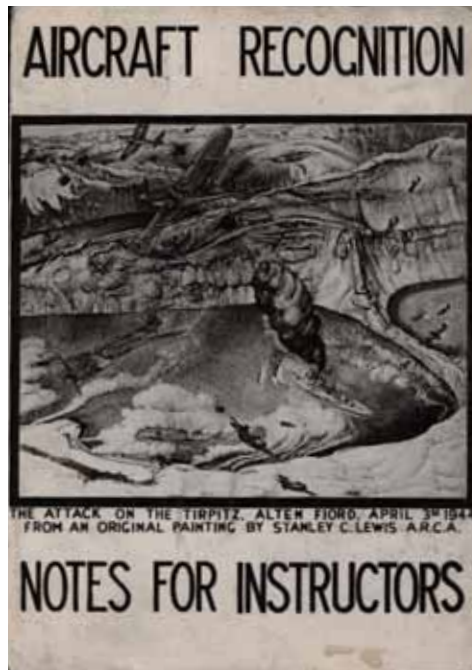
4 Semo. 5a.  
Blohm & Voß. 139:





Fig. 25 - *The Attack on the Tirpitz by the Fleet Air Arm*, 1944, oil on coarse canvas, 74 x 90 cm

Reproduced with the kind permission of the Fleet Air Arm Museum



Figs. 30 and 31 - Black and white photographic reproduction printed in 1944  
 recto: *Aircraft Recognition, Notes for Instructors*  
 verso: *Comparative Spans of War Planes*

*'I devoted part of each day to the painting and it was nearing completion when I went on leave and returning found that they had used my painting for the cover of the handbook before I had time to sign and paint the pilot's badge...'*

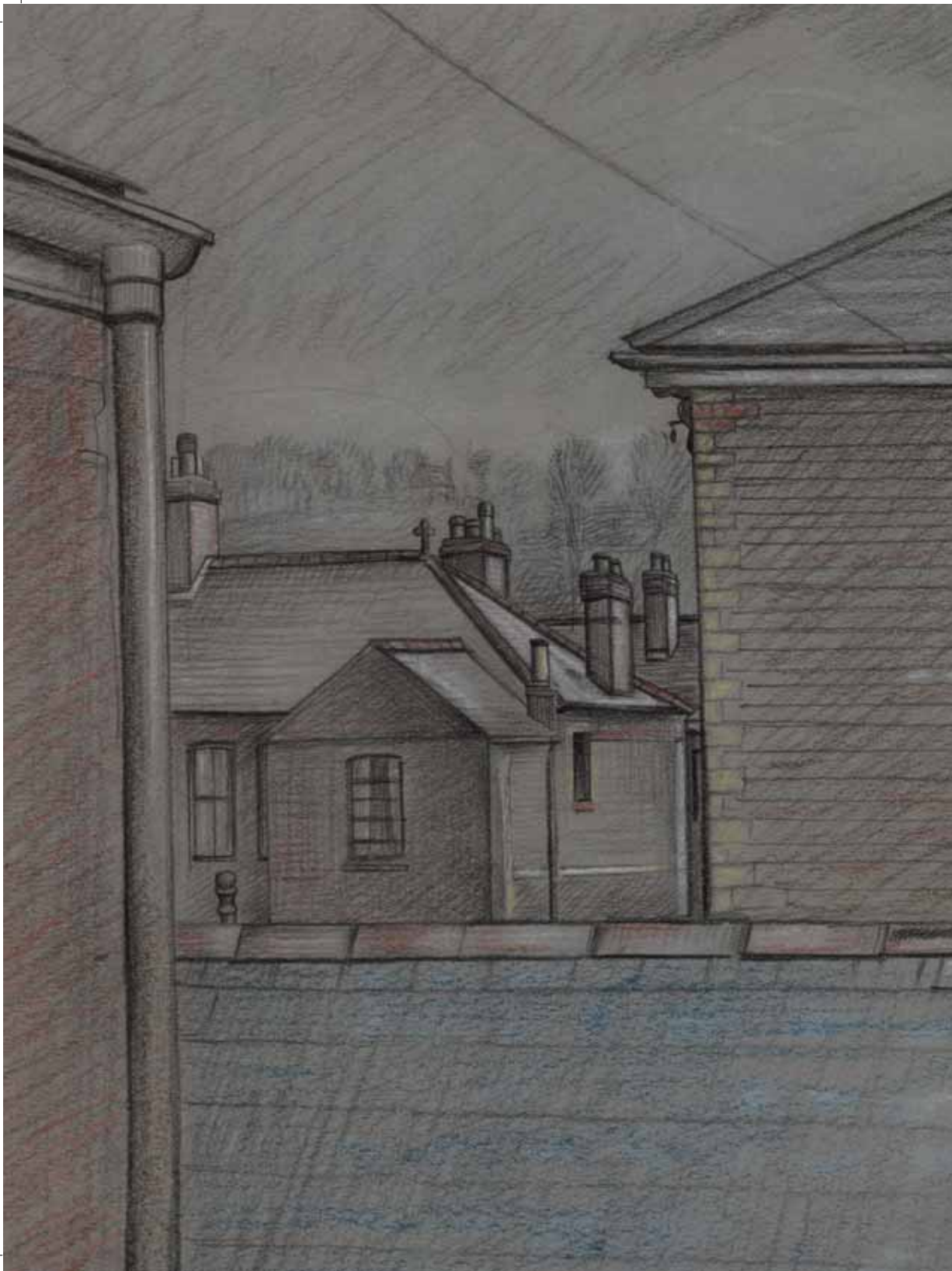
Cat. 70 - *Woman in a Gas Mask, Carrying Baby's Respirator*, c. 1940, watercolour and pencil, 50.5 x 30.5 cm

Provenance: with Stanley Lewis until 2003; donated to Newport Museum and Art Gallery, S. Wales





*Post-War*



Cat. 71 - *Terraced Houses, Back View, Carmarthen*, c. 1946, coloured pencil on paper, 21 x 18 cm

## TEACHING AT CARMARTHEN SCHOOL OF ART

*'When peace was declared with Germany in 1945, I returned for one year to resume my job as painting master at Newport School of Art. Being a father of a toddler boy and a baby girl I was ambitious and tried for other jobs. Eventually I became Principal of Carmarthen School of Art, a job I held for twenty two years.'*

When Stanley started his new job as Principal of Carmarthen, in 1946, he was horrified to find that there were only two students. *'The first morning I went down to open the Art School. My God I had a fit. I thought I'm gone. I'm dead! There were only two students!'* Over the next 22 years he built it into a flourishing Art School, introducing Weaving workshops (run by Winifred Thomas), Pottery classes (run by Ann Lloyd) and Stained Glass workshops (run by Barry Cope).

Stanley's energies were also taken up on account of Min's obsessive desire to buy and resell houses, all of which were purchased in a dilapidated state so that they could be restored by Stanley: from this period onwards they lived in and/or restored over 20 properties.

Undoubtedly the happiest - and most productive period - was at Orchard House, Llanstephan, Carmarthenshire, a beautiful Georgian house, which originally had 300 acres of land of which Stanley and Min retained 15 acres and turned it into a small farm. During the time spent at Orchard House, (from 1949 to 1955), Stanley produced some of his most evocative images, such as *The Welsh*

*Farmer*, 1953 (Cat. 74), *The Welsh Dresser*, 1955 (Cat. 77). He also created some of his most engaging illustrations, for *The South Wales Evening Post* (Cat. 86 - 91).

The idyll however was not to last - determined to forge a friendship with Dylan and Caitlin Thomas, to progress a book project, Min insisted on moving to Laugharne "...this timeless, beautiful, barmy town..." (Dylan Thomas, quoted in *Laugharne and Dylan Thomas* by Min Lewis, p. 9).

Years later Stanley would still comment wistfully: '*Even now I dream of Llanstephan and my old home. It was a harvest of inspiration.*'

Stanley produced little in the way of major paintings during the last decades of the 20<sup>th</sup> century, though he did always continue to draw, (often reworking over earlier drawings), and increasingly put his energy into producing and publishing his book illustrations.



Cat. 72 -  
From a sheet of  
studies for *The Welsh  
Farmer*, 1953,  
pencil on paper,  
27 x 16.5 cm



Cat. 73 - *Study of Cow*, c. 1953, pencil on paper, 16 x 15 cm

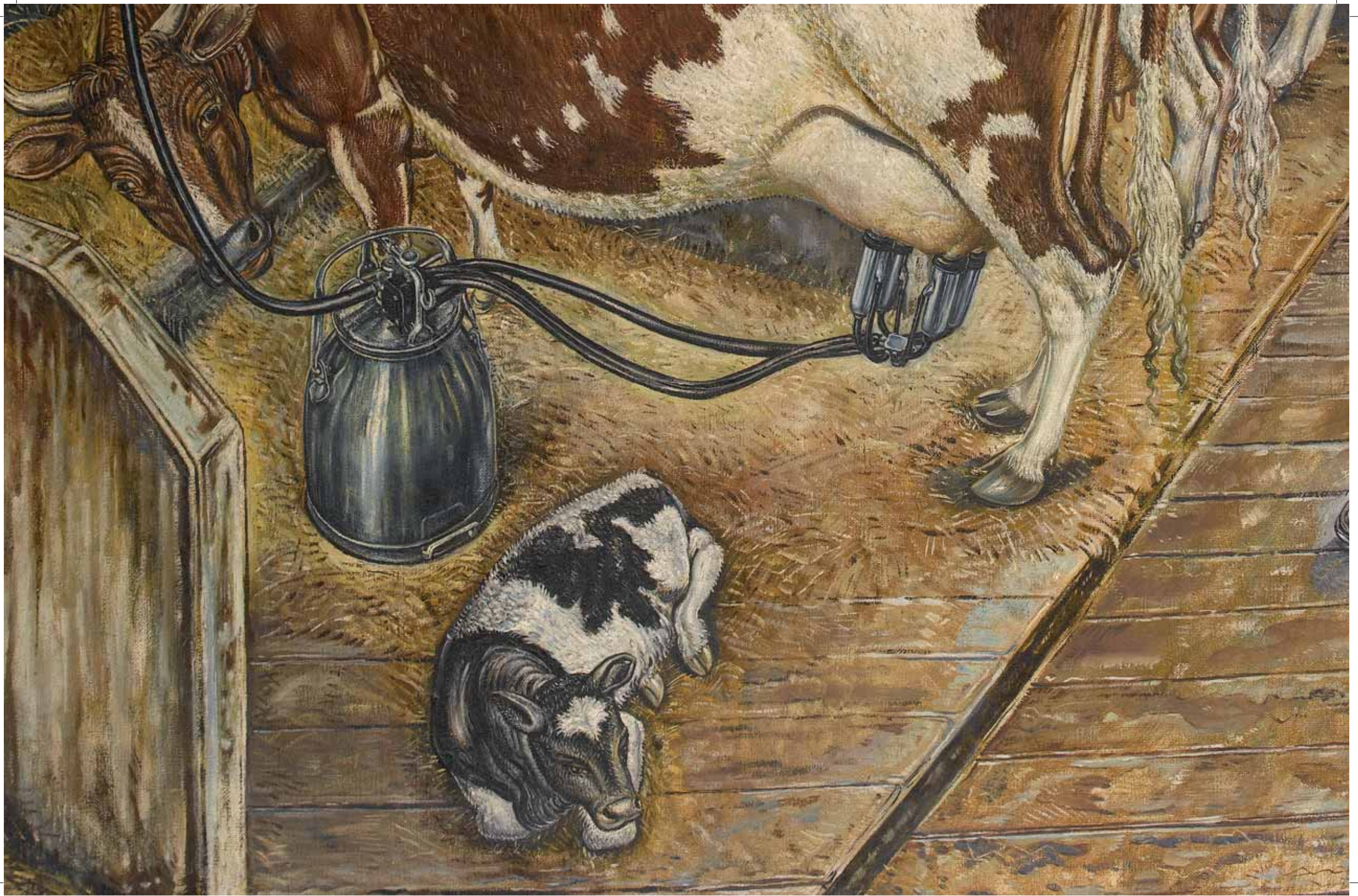
Pages 130 and 131:

Cat. 74 - *The Welsh Farmer*, 1953, signed, oil on canvas, 101.5 x 127 cm

Although titled *The Welsh Farmer* when selected for the 1953 Royal Academy Summer show Stanley always referred to this picture as *The Cow Shed*. The boy is Stanley's youngest (7 year old) son Michael and his dog Bella; the artist's wife, Min, is seen in the background wheeling a milk churn; the farmer is Stephen Thomas who lived next door and helped with cows. The setting is Orchard House - an 18th century building with 300 acres of land, 15 of which Stanley and Min retained to create a small farm. With Stephen Thomas's encouragement, Min turned the Coach House into a Milk Parlor.

*'We made a nice little place - comfortable quarters and all that. Steven rigged her up nicely. Min bought a beautiful dairymaid's ironed overall. She looked marvellous in it. Then she bought a butter churn. A big thing with a handle. We had three pedigree Ayrshire cows: Flox, Rosie and Sandra. They had lovely big horns because they weren't dehorned then.'*





Cat. 75 - *Mr Cole the Pigeon Man of Llanybri*, c. 1955, signed, oil on canvas, 91.5 x 71 cm

Mr. Cole was the local road mender in Llanybri. He sold Stanley homing pigeons and bees and taught him to spin honey.

*'When I moved to Llanstephan I often observed a little man on the side of the road, having his lunch with his tools beside him. I could hear him too, clonking about as he always wore Welsh clogs. He was the roadman responsible for roads and ditches from Llanstephan to Llanybri. I asked him to pose for me... so I could sketch him for a painting. I went up to his place and sketched all the paraphernalia and I painted him on the side of his Garden sitting on a bench out-side his House in Llanybri. He told me he was a keen pigeon fancier, thus I discovered why we had so many pigeons arriving at Orchard House.'*

In the background is Mabell Church, the "... sea wet church the size of a snail," to which Dylan Thomas - according to his daughter Aeronwy - refers in his Poem in October (1946). Stanley fought a longstanding campaign to save the church but it was demolished in 1960.





Cat. 76 - *Study for the China Dog in The Welsh Dresser*, 1955, black and brown pencil on paper, 32 x 20 cm

Cat. 77 - *The Welsh Dresser*, 1955, signed, oil on canvas, 92 x 56 cm

Exhibited: Royal Academy 1955 (158); Arts Council of Great Britain Welsh Committee, 4th Open Exhibition of Contemporary Welsh Painting and Sculpture 1957, National Museum of Wales Cardiff, (no. 5)

Stanley was fascinated by Flemish 17th century painting, especially Rembrandt and Jan Steen, and visited Holland several times. The joint of ham in this painting was Sally, a family pet pig, who ran riot around the one-acre garden at Orchard House in Llanstephan, until she terrorized and bit Mr Rice the Postman and had to be put down. The composition - a dresser in the corner of the huge farmhouse kitchen at Orchard House - was painted at the suggestion of Min.

*"The vast Welsh dresser was so big it must have been constructed for the house in the room. It was colossal. Walking and observing it I thought, 'yes Min is right, it would make a good picture' and so I bought my first canvas and it was the first painting I did at Orchard House. I placed Jennifer's beloved black doll, Sambo on the old Welsh settle and placed the Staffordshire dog, which I still own, near the dish of eggs that came from my own flock of chickens. I was so amused when I saw it at the Royal Academy and saw Sally our wonderful pig next to the Queen's Official Portrait. I must say I thoroughly enjoyed painting this picture and felt free again; far better than stripping old wallpaper, plaster patching and painting Orchard house's enormous rooms."*





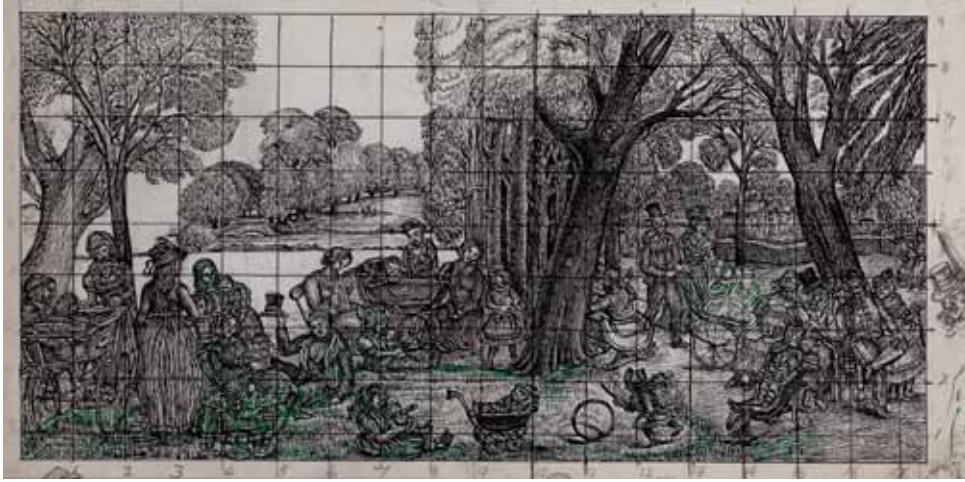
Cat. 79 - *Still Life with Eggs*, c. 1955, oil on canvas, 50.5 x 60.5 cm

Cat. 78 - *Portrait of Mr. Carl Eynon*, c. 1962, signed and inscribed with title, pen and ink on paper, 54 x 39 cm

Literature: *Laugharne and Dylan Thomas*, Min Lewis, published by Dennis Dobson, 1967, p 68

*“Mr. Carl Eynon was not only the publican but a butcher as well, and his tiny butcher’s shop was situated only a few doors away from the pub door (called the Butchers Arms). The small bar with the low beams and settles, and stuffed birds in glass cases, was warm and cosy, and there was often the tantalizing smell of fagots or cawl wafting from the kitchen. Dylan would enquire whether Mrs. Eynon was in good health, hoping that she would call him into the kitchen, which she usually did, so that he could sample some of her appetizing dishes. ‘He was a quiet, likeable man’, said Mr. Eynon, who never caused any trouble. He told us he was writing a play for voices, adding with a smile, ‘I shall put you in it’. In Under Milk Wood the butcher is called Mr. Beynon.”*

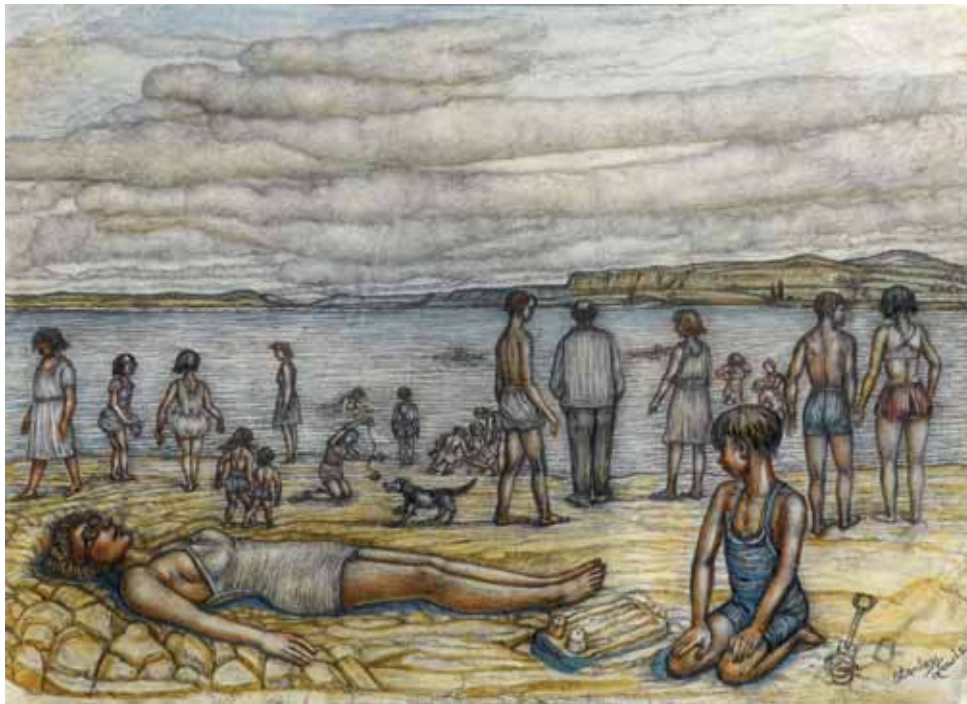




Cat. 80 - *Hyde Park in Summer*, (Later Version), c. 1970, signed, pen and ink and crayon on paper, 20.3 x 46.5 cm

In 1970 Min Lewis, with the encouragement of Arnold Haskell, retired Principal of the Royal School of Ballet and distinguished collector of British Twentieth Century Art, opened a Toy and Pram Museum, in Beckington, near Bath. As a decorative backdrop to the main display Stanley painted a second, mural, version of Hyde Park - somewhat in the vein of a Doris Zinkeisen costume drama (Fig. 41).

Haskell and Min co-produced *Infantilia - The Archaeology of the Nursery*, (published by Dennis Dobson, 1971, illustrated by Stanley).



Cat. 81 - *Min Sunbathing at Llanstephan*, c. 1956, signed, watercolour and pencil, 35.5 x 48.5 cm  
This shows Min sunbathing at Llanstephan, Carmarthenshire, with Michael kneeling beside her.



Detail of Cat. 80

Pages 142 and 143:  
Cat. 82 - *Still Life with Over-turned Crabs*, c. 1950, oil on canvas, 30 x 50.5 cm





*Illustration*



Cat. 83 - Drawing of an Otter, , mid 1930's, pencil on paper, 10 x 11 cm

ILLUSTRATIONS  
FOR THE SOUTH  
WALES EVENING POST,  
LAUGHARNE  
& DYLAN THOMAS  
AND INFANTILIA

*'My mother loved books and pictures. I was fascinated by the wonderful magazines such as Chums, Young England etc and so it all set me off trying to draw like them. The drawings were so marvellous I wanted to imitate them. I adored the illustrations of John Leech, Rex Whistler and Tunnickliffe. Do you have a copy of Holbein's The Dance of Death? - wonderful illustrations!'*

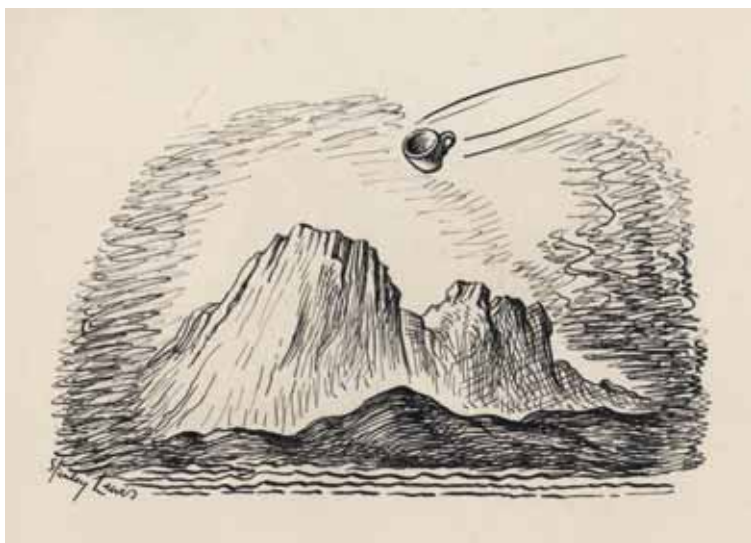
The majority of Stanley's illustrations were produced for the weekly series of children's stories written by Min and published in *The South Wales Evening Post* from the late 1940's to the mid 1960's. These were highly influenced by John Leech whose *Pictures of Life and Characters* were amongst Stanley's most treasured volumes. Stanley produced these drawings during the small hours - day time was taken up with teaching at Carmarthen and running the farm at Orchard House took up the mornings and evenings.

*'So I now had a double burden - as well as looking after the cows and other animals at Orchard House I used to do all the illustrations for Min's stories. I used to be up until the middle of the night doing drawings like that. I don't think I ever slept.'*

Another important project was the illustration of Min's *Laugharne and Dylan Thomas*, (published 1967), a project started in 1955 when Min purchased Upton House in Laugharne with the intention of advancing her project of a book on Dylan Thomas in his home town.

Other projects included *Infantilia, The Archaeology of the Nursery* by Arnold Haskell and Min Lewis, published by Dennis Dobson, 1971.

Stanley was still producing illustrations for stories by Min, (Horace the Horse series, published 1997-2001, Pen Press) well into his 90's. In his 101 st year, in 2006, Stanley published a further edition of drawings under the title: *Adventures in Animal Town*. Using computer software (Photoshop) Stanley revitalised the entire community of characters who, half a decade earlier, in black and white, had graced the pages of *The South Wales Evening Post*.



Cat. 84 - *Flying Cup*, signed, pen and ink on paper, 14 x 18 cm

Right: Cat. 85 - Illustration from *The South Wales Evening Post*, signed, pencil and pen and ink on paper, 42 x 33.5 cm

Pages 150 and 151: Cat. 86 to 91 - Six Illustrations from *The South Wales Evening Post*, mid 1950's, pen and ink on paper, each drawing 14.5 x 13.5 cm







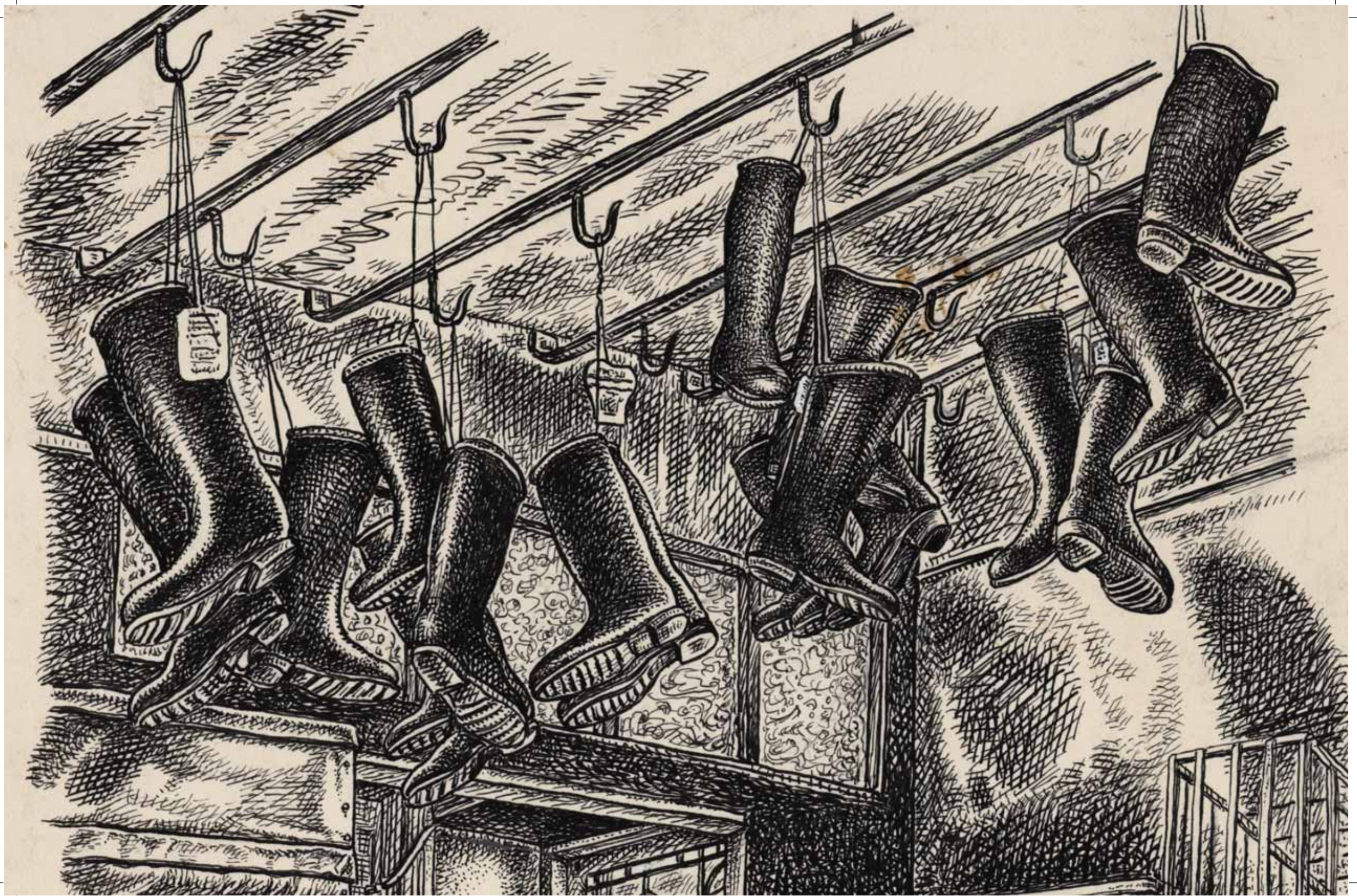
Cat 92 - *Ruins of Laugharne Castle*, pen and ink on paper, 42 x 34 cm  
 Literature: reproduced in *Laugharne and Dylan Thomas*, 1967, p. 11

Cat. 93 - *Gwalia House*, pen and ink on paper, 42.5 x 26.5 cm  
 Literature: reproduced in *Laugharne and Dylan Thomas*, 1967, p. 63

Gwalia House, the one and only draper's shop in the main street at Laugharne catered not only for the comfort of the body, but the satisfaction of the feet as well. Inside, Wellington boots hung from the ceiling, like sides of bacon. Min Lewis, *Country Quest* magazine 1966 (Mr. Mog in a boater) suggests that Mr. William Watts, known affectionately as Billo, was the inspiration for Mr. Mog Edwards in his play for voices *Under Milk Wood*. Dylan Thomas purchased Wellington boots for his son Llewellyn from Gwalia House. Reproduced, p. 63, Min Lewis, *Laugharne and Dylan Thomas*, 1967.

Pages 154 and 155: Detail of Cat. 93 - *Gwalia House*





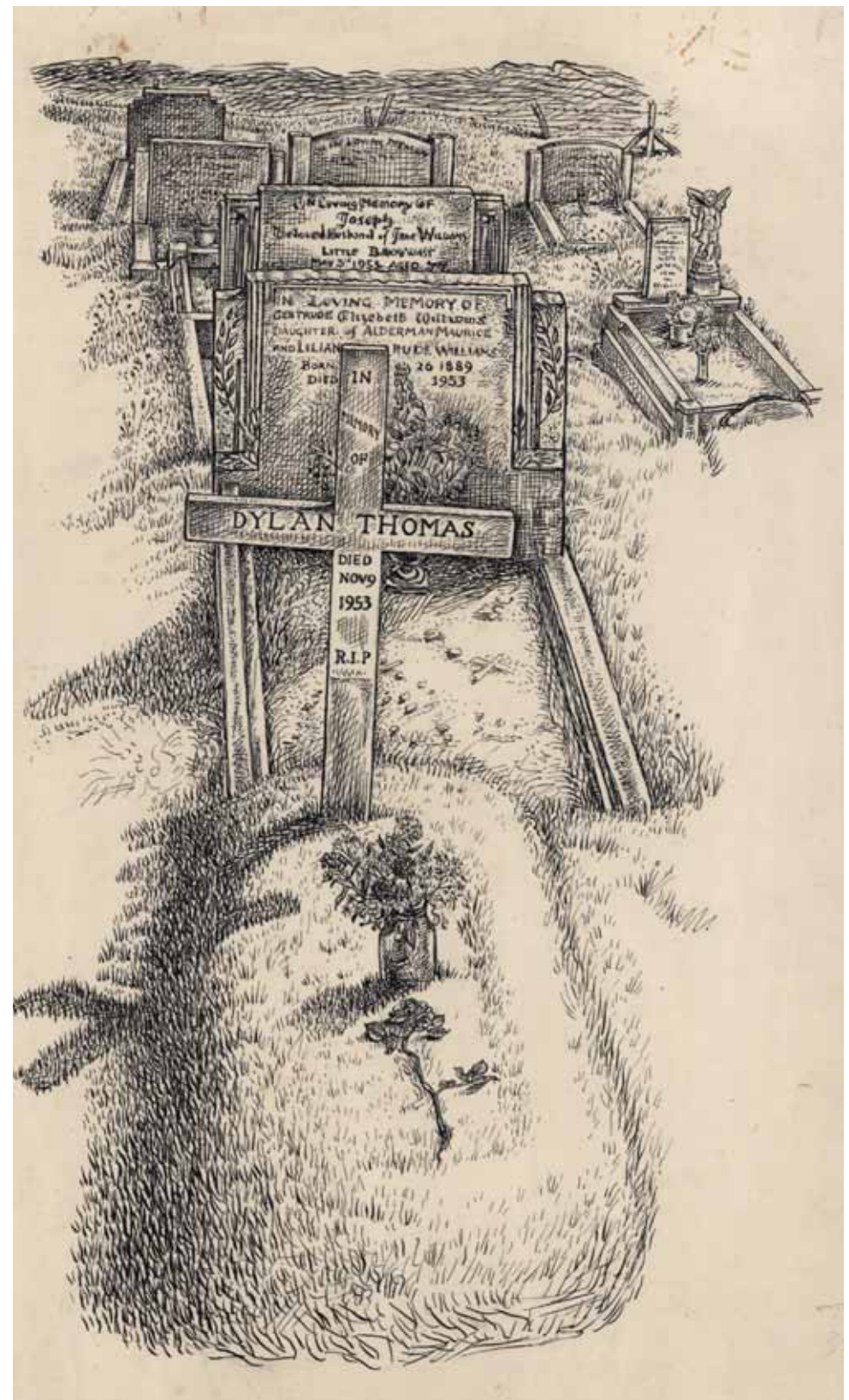


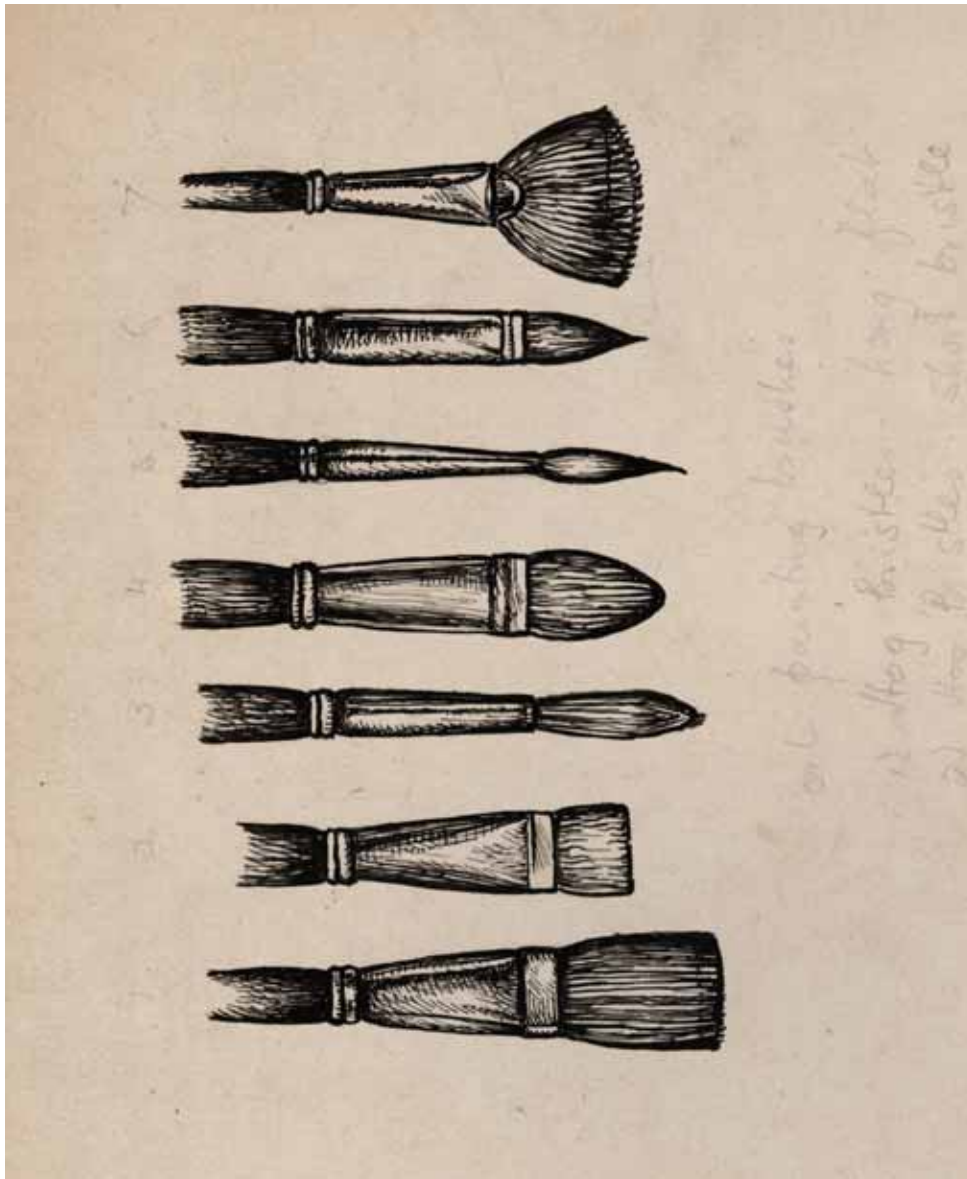


Cat. 94 - *The old Bell in St Peter's Church, Carmarthen*, c. 1962,  
pen and ink and blue wash on paper, 45 x 34 cm  
Literature: reproduced in *Laugharne and Dylan Thomas*, 1967, p. 44

The main bell of St. Martin's Church... tolled mournfully its low slow funeral boom, echoing across the desolate countryside, proclaiming the death like an Old Testament prophet, as Will John landlord of the Fountain Inn and sexton pulled the solitary bell-rope.  
Dylan Thomas's funeral, Min Lewis, quoted in *Laugharne and Dylan Thomas*, 1967, p. 9

Cat. 95 - *Dylan Thomas's Grave, Laugharne*, c. 1962, pen and ink on paper, 41 x 25 cm  
Literature: reproduced in *Laugharne and Dylan Thomas*, 1967, p. 8





Cat. 96 - *Illustration of Paint Brushes*, 1960, pen and ink and pencil inscriptions on paper, 16 x 12 cm

In 1960 Derek Gardner commissioned Stanley to produce a series of illustrations for *The Dictionary of Art and Artists* to be published by Dennis Dobson

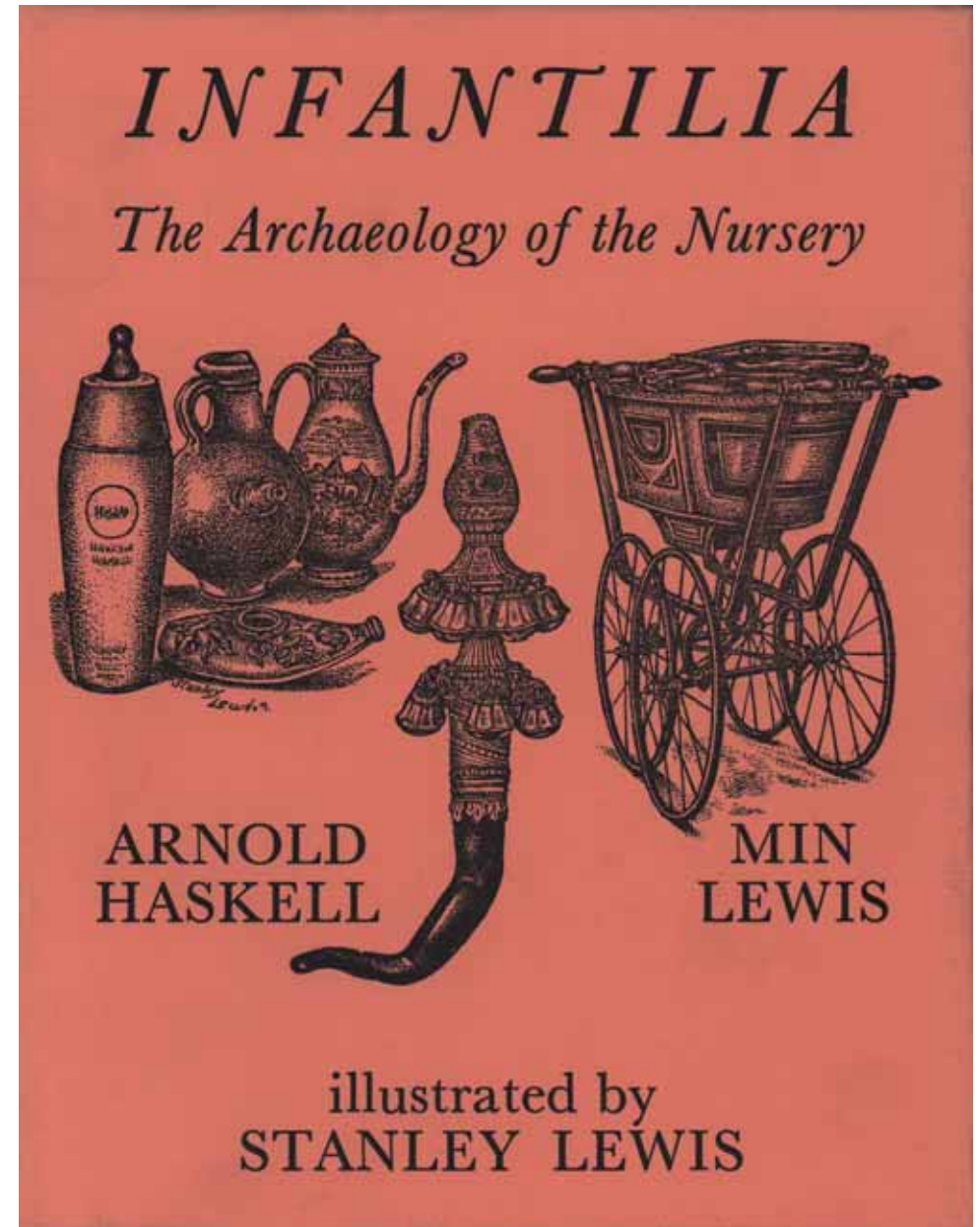


Fig 28 - *Infantilia - The Archaeology of the Nursery*, Arnold Haskell, Min and Stanley Lewis, published by Dennis Dobson, 1971

Pages 160 and 161: Cat. 97 - *Sootber*, c. 1970, signed, pencil on paper, 14 x 21 cm  
Literature: reproduced in *Infantilia - The Archaeology of the Nursery*, 1971, p. 18



Stanley Lewis



Fig. 29 - Illustrations from *Adventures in Animal Town*, original drawings from the 1950's reworked by Stanley with Photoshop in 2006.





*Chronology*

# CHRONOLOGY

- 1905 (18 December) Stanley Cornwell Lewis born in Chepstow; bought up Whitehall Farm, Llanfrechfa Lowe, Nr. Caerleon, Monmouthshire
- 1912 Attends village school in Llanfrecha and Pontypool Grammar
- 1917 Attends West Mon private school in Pontypool.
- 1920 Following The First World War Stanley's father suffers mental anguish and is institutionalised. Stanley, his mother and sister move to Llwyn-On, a small holding with a large Orchard, in Croseyceiliog, six miles from Newport, Monmouthshire, Stanley lives here until
- 1921 Articled to Mr. Francis's Drawing and Surveying Office in Pontypool for three years, but leaves after 18 months.
- 1923 Enters Newport School of Art with Donald Sinclair as Principal; after two years Stanley passes the Drawing and Painting Examination.
- 1925 Wins one of 15 entrance scholarships to the Royal College of Art.
- 1926 Starts three year free studentship at the Royal College of Art, (later changed to a Royal Exhibition giving him a small income). Lodges with his Aunt, Sally Taylor, at 23 Westgate Terrace, Earls Court.
- 1929 Enters for The British School at Rome 1930 Scholarship in Mural Painting with *Allegory* - achieves 2nd place. (won by Marjorie Brooks of the Royal Academy Schools).  
(July) Awarded the August Spencer prize (one guinea) for Life Drawing.  
Engaged by AK Lawrence, Professor of Composition at the Royal College, as unpaid assistant, in the production of the Bank of England murals.



Fig. 30 - Muriel Pemberton *au toilet*, c. 1929, pencil on paper, 10 x 7 cm

- 1930 (September) Appointed Assistant Painting Master at Newport School of Art, Monmouth. Holds post (interrupted by service during war from August 1941 to 1945) until 1946.
- 1931 Takes 3 month leave from teaching post at Newport and moves back to London to make second attempt to win a Rome Scholarship. Paints *Hyde Park in Summer*; places 3<sup>rd</sup> in finals



Fig 31 - Photographic study, Hyde Park, taken by Stanley with his Kodak box camera, c. 1931

- 1932 Exhibits for first time at Royal Academy, two chalk drawings, *Valerie* (1048) and *Editb* (1086)

- 1936 Exhibits *Portrait of a Ploughman* (452) at the Royal Academy Travels though Germany to Köln and Nuremberg with Percy Brown.
- 1937 Exhibits *Mrs. Kirkley* (694) at the Royal Academy and *The Welsh Mole Catcher* (608). The latter is voted the most popular picture of the exhibition and acquired by Newport Art Gallery.



Fig 32 - A cartoon showing *The Welsh Mole Catcher*, by the cartoonist Strube, Daily Express, May 3<sup>rd</sup> 1937

- 1938 Halfway through term 18 year old student Minnie Wright - Stanley's future wife - enrolls at Newport School of Art.



Fig: 33 - Stanley and Min's wedding, August 2<sup>nd</sup>, 1939

- 1939 Exhibits *Portrait of a Girl with a Rose* at the Royal Academy (137). (August 2nd) marries Minnie Wright. Purchase 14 Dale Road, Newport. Honeymoon in Paris - return day before Chamberlain announces War with Germany.



Fig. 34 - Newlyweds: Stanley and Min, at 14 Dale Road, Newport, late 1939



Fig. 35 - Stanley Lewis, Painting Master Newport School of Art, c. 1939

- 1940 Exhibits *The Croesyciliog Blacksmiths* (232) and *The Doll* (657) at the Royal Academy Summer Exhibition. Begins painting *Wartime Newport*, *The Home Front*.



Fig. 36 - Detail of an illustration by Min, letter to Stanley, c. 1940. Whilst courting during the Life Classes at Newport School of Art, Min and Stanley hid notes to each other in the mouth of the skeleton.

- 1941 (August 14th) joins army training at Rhyl, North Wales; Gunner in the Royal Artillery (no. 1818810)
- 1942 Posted to Northampton to an AC AC Regiment at Ranby - the 9<sup>th</sup> AC AC Reserve - becomes a battery clerk; son Christopher born; posted to the 66<sup>th</sup> Regiment in Somerset.
- 1943 Commissioned to paint *Morning Maintenance on a Searchlight Site*.



Fig. 37 - Stanley with Commander Hollis and ATS girls, Fleet Air Arm, Yeovil, Somerset, 1944

- 1944 Transferred to the Fleet Air Arm in Yeovil, Somerset, for special duties. Commissioned to paint *The Attack on the Tirpitz by the Fleet Air Arm*.
- 1945 Daughter Jennifer born. Returns for one year to resume post as painting master at Newport School of Art. Stanley and Min move to Orient, Rogerstone, Newport.
- 1946 (April) Resigns from Newport School of Art; (September) Becomes Principal of Carmarthen School of Art; son Michael born in Carmarthen. Moves to Coverley, 18 Steele Avenue, Carmarthen,
- 1947 Move to Ffynon Dy Foliog, Llanstephan, Carmarthenshire. Meet and befriend the Welsh poets Keidrych Rhys and his wife Lynette Roberts; via Keidrych and Lynette become acquainted with Dylan and Caitlin Thomas.



Fig. 38 - Min in the plastercast room, Carmarthen School of Art prospectus, late 1940's

- 1949 Move to Orchard House, Llanstephan. Illustrates the first of Min's children's stories, for *The South Wales Evening Post*.
- 1953 *The Welsh Farmer (The Cowsbed)* accepted for the Royal Academy.
- 1955 Exhibits *The Welsh Dresser (158)* at the Royal Academy. Move to Upton House, Laugharne, Carmarthenshire, to facilitate Min's project to write a book about Dylan Thomas. Move to Water Meadows, St Clears, Carmarthenshire
- 1960 Commissioned by Derek Gardner to produce *The Dictionary of Art and Artists*, to be published by Dennis Dobson.
- 1961 Exhibits *Horsepool Road Laugharne* at the Royal Academy (363)
- 1963 Illustrates *Laugharne & Dylan Thomas*, by Min Lewis, (published by Dennis Dobson, 1967).

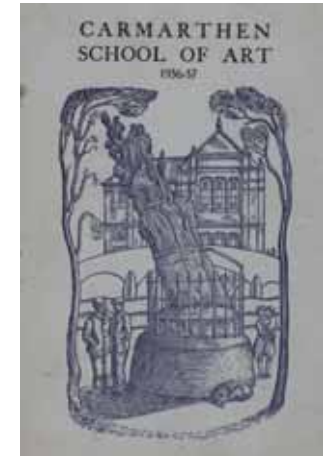


Fig. 39 - Carmarthen School of Art prospectus, 1956-57, cover design by Stanley

Fig. 40 - Stanley with members of the Carmarthen School of Art evening class, c. 1960





- 1964 Illustrates *I challenge the Dark Sea* by Olive W. Burt, (published by Dennis Dobson).
- 1968 (December) Retires after 22 years as Principal of Carmarthen School of Art. Move to Old Manse, Beckington, Bath, Somerset, following by The Grange Beckington, The Old Bakery Beckington, and South Fields House, Rode, Somerset.
- 1971 Illustrates *Infantillia, The Archaeology of the Nursery* by Arnold Haskell and Min Lewis, published Dennis Dobson, 1971 Opening of The Min Lewis Pram and Toy Museum, Beckington, Somerset. Exhibits in group show at The Bruton Gallery, Bruton



Fig. 41 - Stanley working on a later version of Hyde Park, a mural painted for The Min Lewis Pram and Toy Museum, Beckingham, Somerset, 1971

Somerset, with Michael Ayrton, Sybil Mullen Glover, Penelope Jardine and Enzo Plazzotta, (4th December 1971 to 15th January 1972).

- 1986 Move to The Vyne Presteigne, Powys.
- 1992 Illustrates *The Last Harvest* by Min Lewis, published by The Book Guild. Move to The Castle, Kington, Herefordshire.
- 1997 Illustrates *The Business Adventure of Horace Horse* by Min Lewis, Pen Press Publishers Ltd.
- 1998 Illustrates *Horace Horse meets Black Mare* by Min Lewis, Pen Press Publishers Ltd.



Fig. 42 - Photograph of Stanley at The Vyne Presteigne, Powys, 1986. With the help of his son-in-law, Beverley, Stanley, already in his 80's, sets up a new studio, renovating The Dutch Barn. On the wall is his 1929 Study for the Central Section of Allegory, (Cat. 21).

- 2000 Illustrates *Horace Horse Rides Again* by Min Lewis, Pen Press Publishers Ltd.
- 2001 Illustrates *Horace Horse & His Tale of Tails* by Min Lewis, Pen Press Publishers Ltd.
- 2002 Exhibition of wartime paintings and drawings at The Newport Museum and Art Gallery in South Wales.
- 2003 (March 1<sup>st</sup>) Min dies; Moves to Saddleworth to live with his daughter Jennifer.
- 2004 *Laugharne and Dylan Thomas*, republished with additional drawings by Stanley Lewis
- 2006 Publishes *Adventures in Animal Town* (a re-edition of illustrations from the South Wales Evening Post of the late 1940's to the mid 1960's). Awarded MBE for Services to the Arts.
- 2009 (September 9<sup>th</sup>) Stanley dies aged 103.



Fig 43 - Stanley at the Castle in Kington in fancy dress, c. 1992. The painting in the background, Jason and the Argonauts, was one of Stanley's last large scale paintings. It was done in Prestatyn in the 1960's.

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# LISS FINE ART LIMITED

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Stanley Lewis - Illustrations from *Animal Town*



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