

Stanley Anderson R.A. 1884 - 1966



Stanley and his wife Lillian lived in number **2 Brunswick Road**, then known as 2 Fowlers Walk, from around 1911 to 1915

Born in Bristol, Stanley was well read, had a love of music and a desire to become an artist. However, at 15 his parents insisted he become apprenticed to his father as an heraldic engraver. In 1909, after attending evening classes, he won a £50 a year scholarship from the British Institute of Engravers to attend the Royal College of Art.

After exhibiting at the Royal Academy he was able to marry Lillian Phelps in 1910 and set up home in Brentham as the first tenants of one of the picturesque "butterfly" houses. Stanley was a shy and withdrawn man with a weak heart from childhood. Lillian, a nurse, was the daughter of an Essex builder. Selfless and practical she had confidence in her husband's talent providing a calm, ordered home life to support his precarious career. They had two sons, Ivan born in 1911 and Maxim in 1914. Maxim became a highly regarded documentary film maker. At this time Stanley was studying the engravings in the British Museum and National Gallery, saying later that this was his real education. During WW1 the family left Brentham when he was assigned to munitions work at Woolwich. After the war they moved to Chelsea. Lillian helped the family by returning to nursing and his engraving above shows her in nursing uniform.

Stanley became one of the group of artists who led the renaissance of British etching in the interwar years and contributed to the RECORDING BRITAIN project set up at the start of WW2. He is best known for a series of prints of country craftsmen, their special quality lying in the lyrical response to a landscape and way of life that was rapidly changing. His work is in major collections and a comprehensive set of his prints is held by the Ashmolean Museum.

While Stanley was a resident for only a short period it is significant that this young artist should choose to start his career and family life in Brentham. His work and Brentham both have a connection to the historicism of William Morris.