



LS Lowry

1887-1976

Large Print Guide

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During his long career, LS Lowry saw enormous change not only in Manchester and Salford but in small details of daily life, from what people wore, to where they lived and how they spent their time. His skill, in observing the world around him, was to extract what was timeless and relevant to us all so that his pictures – of sea and land, city and people – still connect with us today.

Throughout his life, although he had many friends Lowry also described periods of loneliness, saying, 'Had I not been lonely I would not have seen what I did.' In his studio (or workroom as he preferred to call it) he liked solitude, listening to his favourite music while he painted. Although he spent little on home comforts in his Mottram-in-Longdendale house, he was a regular theatregoer, attended opera and ballet at the Royal Opera House in London and frequently visited the Edinburgh International Festival. After he retired, he collected drawings by Pre-Raphaelite artists, particularly Dante Gabriele Rossetti. He did not drink or smoke, he never drove a car and when he eventually had a telephone installed in his home, it was for outgoing calls only. In some ways he was, as he said, 'a simple man' but his personality and art are as complex as the individuals who inspired his work.

When he left school, Lowry could not secure a full-time place to study art at Manchester Municipal College of Art so instead he attended evening classes there, including the life drawing class taught by the French painter Adolphe Valette (1876-1942). By the end of the 1920s he had exhibited work at the Paris Salon and in Manchester, but his paintings rarely sold. It was not until

1939 that he had his first solo exhibition in London but his mother's death later that year overshadowed this success.

By 1952, when he retired from his job as rent collector and clerk at the Pall Mall Property Company, where he had worked since 1909, he was one of Britain's best known artists. His popularity continues today and the range and complexity of his work has become increasingly understood and appreciated.

An Artist, about 1955

Pencil on paper

The Lowry Collection, Salford

Photographs of LS Lowry by Clive Arrowsmith

In 1966, Clive Arrowsmith, now best known as a fashion and portrait photographer, was commissioned by *Nova* magazine to photograph LS Lowry. Over two days Lowry was photographed in his house - The Elms, in Mottram-in-Longdendale - on the streets of Salford and at Salford Museum & Art Gallery.

Display Case

Paintbrushes and other items belonging to LS Lowry. The longest palette knife is a worn domestic knife used by Lowry for painting.

Adopt a Lowry: adopted by Peter Hull

Hat belonging to LS Lowry and given by him to the grandchildren of his housekeeper, Mrs Swindells.

Adopt a Lowry: adopted by Louise Webster

adopted by Mr Investa Ltd

Postage stamps featuring Lowry's 1927 painting *Coming out of School*. The stamps, priced at one shilling and sixpence, were issued in July 1967.

Adopt a Lowry: adopted in loving memory of Tim Fletcher, born in Salford 1964, by his much loved 'girls' - wife Belinda, and daughters Lydia and Sophie. The fondest of memories of many fun loving family childhood tales live on.

The Lowry Collection, Salford

Northleach Church, 1947

Oil on canvas

On loan from a private collection

The Lake, 1951

Oil on board

The Lowry Collection, Salford

Bourton-on-the-Water, 1947

Oil on canvas

Lowry first drew views in the Cotswolds for his friend Harold Timperley's *A Cotswold Book* but it is likely that he copied photographs or postcards for those illustrations. When he did finally visit the area, and saw some of the picturesque towns at first hand, he completed a small number of paintings including this work and *Northleach Church*, also on display.

On loan from a private Liechtenstein Collection

Landscape in Cumberland, 1951

Oil on board

The Lowry Collection, Salford

Lancashire Landscape, 1913

Pastel on grey paper

The Lowry Collection, Salford

Adopt a Lowry: adopted by Abby Gaynor in celebration of her birthday

Head of a Man, 1938

Oil on canvas

Head of a Man has been described as 'like a reflection one might catch of oneself after a sleepless night, all healthy vigour drained, leaving only strain, tension, physical discomfort and utter despair.'

In Lowry's own words 'I was simply letting off steam. I started a big self-portrait ... I thought, 'What's the use of it? I don't want it and no one else will.' I turned it into a grotesque head. I'm glad I did it. I like it better than a self-portrait.'

The Lowry Collection, Salford

TOP

Head of a Boy, about 1960

Oil on board

The Lowry Collection, Salford

BOTTOM

Head of a Bald Man, about 1913-14

Oil on board

The Lowry Collection, Salford

Portrait of a Boy, about 1913-14

Oil on board

The Lowry Collection, Salford

On the Racking

A Doctor's Waiting Room, about 1920

Oil on board

An Old Farm, 1943

Oil on board

Frank Jopling Fletcher, 1919

Oil on canvas

Level Crossing, 1946

Oil on canvas

Woman in a Chair, 1921 and 1956

Oil on board

The Lowry Collection, Salford

Racking Continued

Group of People, 1959

Watercolour on paper

St Mary's Church, Swinton, 1960

Oil on canvas

Woman with a Handbag, about 1969

Oil on board

Regent Street, Lytham, 1922

Oil on board

Country Lane, 1914

Oil on canvas

The Lowry Collection, Salford

Still Life, about 1906

Oil on canvas

The Lowry Collection, Salford

Adopt a Lowry: adopted by Anthony Henderson