

LARGE PRINT GUIDE

L.S. LOWRY

THE ART AND THE ARTIST

PAINT AND LINE

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TEXT PANEL

PAINT AND LINE

‘If you can draw the life, you can draw anything.’

Lowry attended life drawing classes for many years and his training as a draughtsman followed a very traditional route - anatomical studies, followed by drawings of plaster casts of antique sculptures (to study the effects of light and shade), and finally drawing from the life model. Throughout his career he was constantly making sketches outdoors, some little more than a scribble on the back of an envelope. While some of these were worked up into more finished drawings for exhibition, or inspired paintings with almost identical compositions, many were simply ‘aides memoires’, quick visual notes for his own reference.

Lowry’s early figures are drawn with a strong outline but through the 1920s this developed into the distinctive style for which he is now best known. ‘I

wanted to paint myself into what absorbed me. Natural figures would have broken the spell of it, so I made them half unreal...Had I drawn them as they are, it would not have looked like a vision.'

Drawing from the Antique, 1909

Pencil on paper

On loan from Ivan Aird

Seated Male Nude, about 1914

Pencil on paper

The work is inscribed '8 hours' showing how long it took to complete as a student exercise.

The Lowry Collection, Salford

Head of a Woman in a Feathered Hat, undated

Pencil on paper

On loan from the Estate of LS Lowry

Sheet of Figure Studies, undated

Pencil on paper

The Lowry Collection, Salford

The Spinners Arms, about 1920

Pencil on paper

The Lowry Collection, Salford

The Royal Exchange, undated

Pencil on paper

On loan from the Estate of LS Lowry

By the County Court, Salford, 1926

Pencil on paper

The Lowry Collection, Salford

Group of People, 1959

Watercolour on paper

In the late 1950s Lowry experimented with watercolour but completed only a few paintings. 'Watercolours I've used only occasionally. They don't really suit me...dry too quickly. They're not flexible enough. I like a medium you can work into, over a period of time.'

The Lowry Collection, Salford

Islington Square, 1958

Pencil on paper

The Lowry Collection, Salford

St Stephen's Church, Salford, 1957

Pencil on paper

The Lowry Collection, Salford

Minimal Drawing of a Girl, 1966

Pencil on paper

The sketch is inscribed 'L.S. Lowry Carlisle 2 April 1966', recording where and when Lowry made this figure drawing. The girl depicted is reduced to little more than a single pencil line but he captures her slightly stooped pose with great confidence.

The Lowry Collection, Salford

Postcard of the Bass Rock

Study for the Bass Rock, undated

Pencil and black ink on paper

Lowry made numerous drawings on the spot but he also often used postcards or photographs to help in his work. Friends regularly sent him postcards of landmarks around the country which they felt might interest him or took photographs for him as he did not own a camera himself.

On loan from the Estate of LS Lowry

A sketch of the Thames from Whitewall Court,
undated

Pencil and crayon on paper

Lowry's sketches, made quickly on the spot, are often annotated with notes about colour and the detail of buildings. These acted as useful reminders when he referred to the drawing again in his workroom.

On loan from a private collection

The Drive, Oaklands, 1947

Pencil on paper

This sketchy drawing is unusual in Lowry's work in the 1940s when his landscapes were often made up of bold shapes and simple lines. Oaklands was the home of Lowry's friend Dr Hugh Maitland who moved there with his family in the year the drawing was made.

The Lowry Collection, Salford. Purchased with assistance from the V&A Purchase Grant Fund, National Art Collections Fund, Heritage Lottery Fund and the Friends of the Salford Museums Association.

St Simon's Church, about 1927

Pencil on the reverse of a torn manila envelope
addressed to LS Lowry, 117 Station (Rd)

A Street Scene (St Simon's Church), 1927

Pencil on paper

A Street Scene (St Simon's Church), 1928

Oil on board

In 1927 Lowry's father said, 'You'll really have to go and see St Simon's Church, it's your cup of tea and it's going to come down very soon.' The church was demolished only a few months after Lowry made his first drawing of it on site, the tiny sketch on a torn envelope shown here. He later worked this sketch up into a finished drawing before embarking on the oil painting. Many of

Lowry's drawings are simple reminders of things he observed and do not always result in a finished paintings of the same subject.

The Lowry Collection, Salford

Girl and Boy, 1966

Black felt tip pen on the reverse of The Dragon Hotel, Swansea headed notepaper

Lowry experimented with using biro and felt tip pen in later years. The colour of the ink has stayed black in this picture but in other cases it has altered over time to a dark green or reddish brown, altering the appearance of some drawings.

On loan from the Estate of LS Lowry

Bandstand, Peel Park, Salford, 1928

Oil

‘From the start I have been very fond of this view and have put it in many paintings. You know that I never paint in this spot, but look for a long time, make drawings and think.’

Lowry’s numerous sketches of Peel Park often show a crowd gathering around the bandstand. A focal point in the park it was demolished in 1965.

The Lowry Collection, Salford

An Artist, about 1955

Pencil on paper

The Lowry Collection, Salford

