



**Modern Life:  
The LS Lowry Collection  
1887 – 1976**

**& Views from my window**

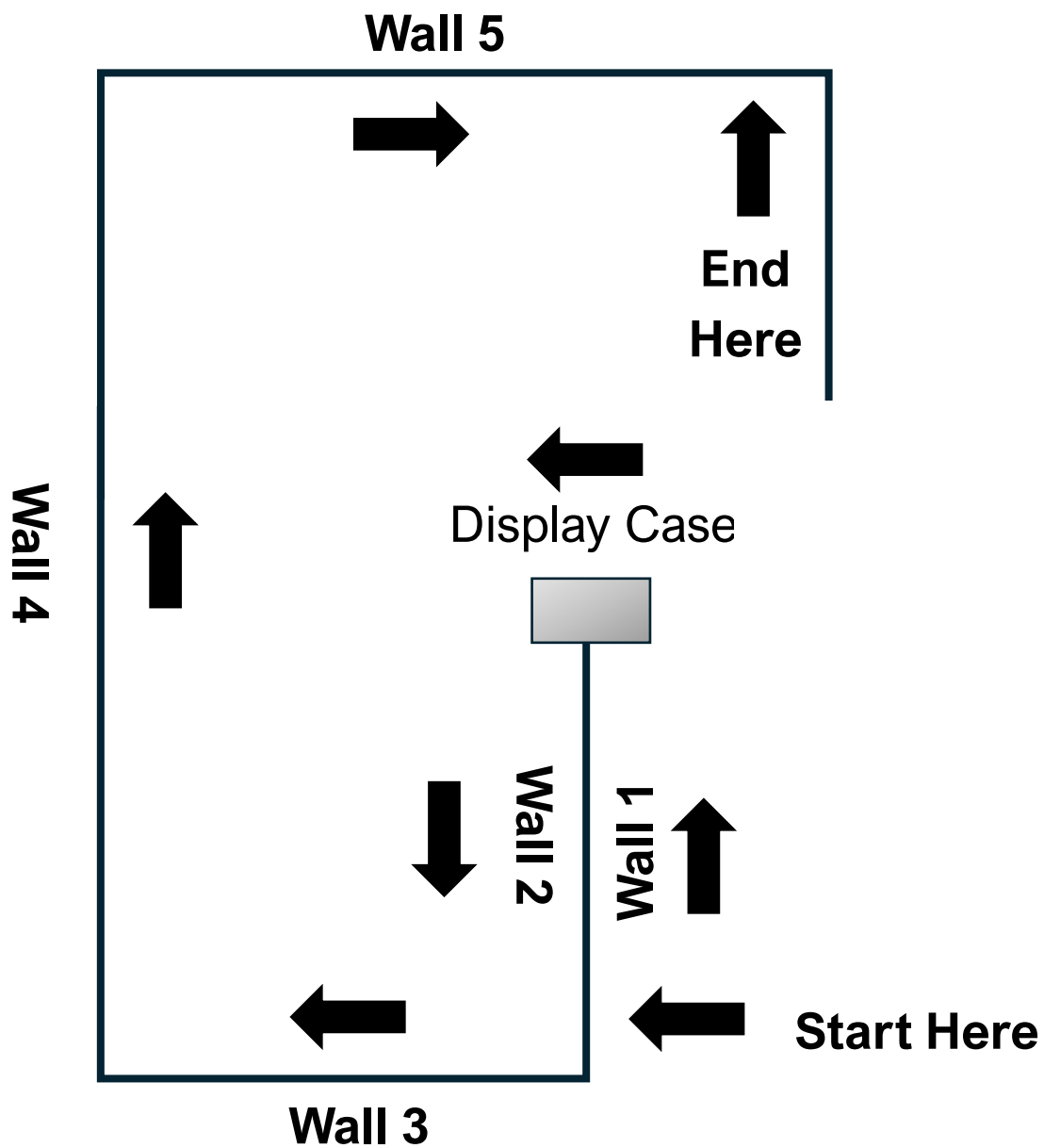
**Harold Riley 1934 –2023**

**Large Print Guide**

# Map

**LS Lowry 1887 – 1976 (Wall 1 – 4)**

**Harold Riley 1934 – 2023 (Wall 5)**



# Wall 1

## **LS Lowry 1887-1976**

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 Gabriel 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.

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, Lowry 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.

Self Portrait, 1925

Oil on board

Lowry's self-portrait was painted when the artist was 37. He later recalled, 'I had a great tussle with it, and when it was done said "Never again, thank you."

The Lowry Collection, Salford

## **TOP, LEFT TO RIGHT**

Portrait of the Artist's Mother, 1912

Portrait of the Artist's Father, 1910

Oil on canvas

Lowry donated these paintings of his mother and father to Salford Museum & Art Gallery on the condition that they remained in his home until after his death. The two portraits hung on the walls of his living room and can be seen in many photographs of the interior of The Elms, his house in Mottram-in-Longdendale.

The Lowry Collection, Salford

## **BOTTOM**

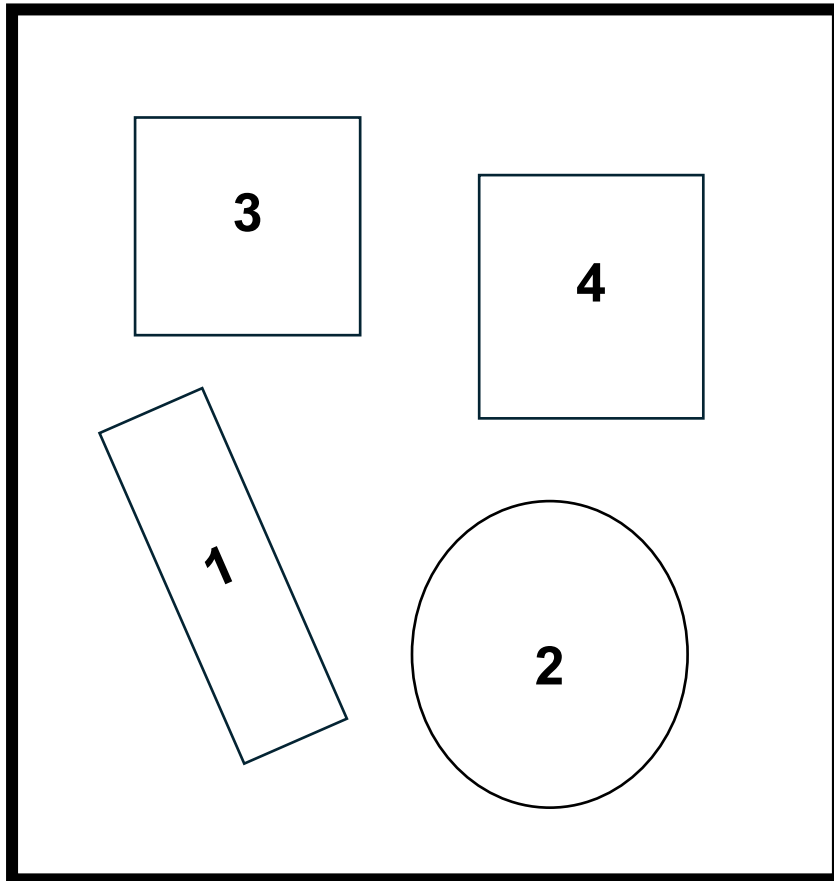
The Bedroom, Pendlebury, 1940

Oil on canvas

Originally thought to have been a portrait of the artist's bedroom, Lowry described this work in an interview recorded by his friend Hugh Maitland as being his mother's room, painted a year after his death. Lowry wrote of her, 'She didn't understand art but she understood me and that was enough.'

The Lowry Collection, Salford

# Display Case



1. Painting tools

2. Hat

3. Bag

4. Palette

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

The Lowry Collection, Salford

Adopt a Lowry: adopted by Peter Hull

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

The Lowry Collection, Salford

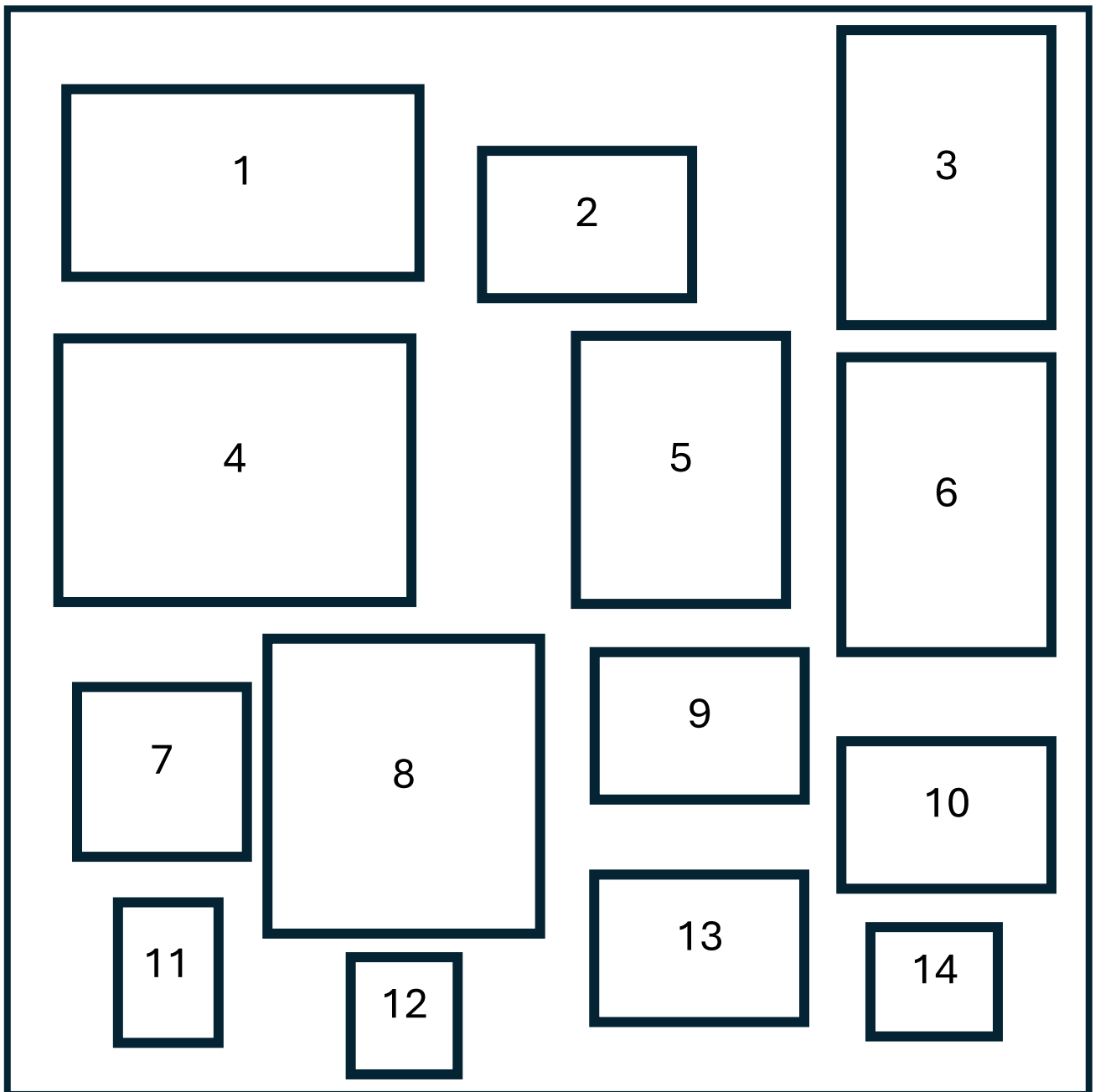
Adopt a Lowry: adopted by Louise Webster

: adopted by Keith Ellis

Rent collecting bag, owned by LS Lowry and engraved on the clasp 'LS Lowry, Pall Mall Property Co., Brown Street, Manchester.'

On loan from a private collection

# Wall 2



## **LEFT TO RIGHT**

All the Lowry Collection, Salford unless otherwise stated

## **TOP ROW**

**1.**

A Doctor's Waiting Room, about 1920

Oil on board

Although Lowry does not show us people at work inside factories and mills, he does depict domestic interiors alongside other spaces ranging from hospital waiting rooms to auction houses and occasionally offices or boardrooms with meetings in progress.

## 2.

An Old Farm, 1943

Oil on board

Early in his career Lowry painted some of the local farms within walking distance of his home in

Pendlebury. The location of this later subject is not known but may still be based on local sites.

Although as a young man he painted outdoors, by this time his oils were painted at home in his workroom. He continued to make numerous drawing outdoors, but disliked the inconvenience of carrying his oil paints around.

### 3.

Frank Jopling Fletcher, 1919

Oil on canvas

The sitter was the younger brother of one of Lowry's colleagues at the Pall Mall Property Company, and the same age as Lowry. A photographer, who had studied at Manchester School of Art, Frank often went to concerts with Lowry or to the theatre. The two men also went for long hikes in the Pennines, recorded in some of Frank's photographs.

## SECOND ROW

4.

Level Crossing, 1946

Oil on canvas

Lowry made several paintings and drawings of this subject after visiting Burton-on-Trent and seeing the level crossing there. This work, however, may be based on locations in Trafford where a network of railway lines existed to move goods around. Lowry also claimed that the locomotive was drawn from model trains belonging to the son of one of his friends.

## **5.**

Woman in a Chair, 1921 and 1956

Oil on board

Lowry described painting this portrait from life in 1921 but repainting the background of the picture in 1956. The sitter's identity is not recorded.

## **6.**

The Tower, 1926

Pencil on paper

Lowry made several drawings of the older, quiet corners of Salford in the 1920s. Despite their apparent accuracy, he rearranged some of the views or added structures that did not exist, such as the tower shown here.

## THIRD ROW

7.

St Mary's Church, Swinton, 1960

Oil on canvas

St Mary's stood at the corner of Swinton Hall Road, opposite Victoria Park, and is shown here with Albion Mill on the right. Lowry painted the church on many occasions. The church spire was demolished following damage sustained during an air-raid in the Second World War.

**8.**

Woman with a Handbag, about 1969

Oil on board

Lowry's later pictures were a surprise to an audience more familiar with his industrial scenes.

The Stone Gallery in Newcastle, where he exhibited several times in the 1960s, described showing these works as 'almost like starting from scratch with an unknown painter.'

Purchased from the artist's Estate in 1981 with the assistance of the V&A Purchase Grant Fund

**9.**

Still Life, about 1906

Oil on canvas

‘I think I did my first painting about 1906, it's in the Art Gallery at Salford.’ As well as attending evening classes in life drawing, Lowry took private lessons in painting. This picture was probably painted while studying with William Fitz, an American artist living in Manchester. Salford Museum and Art Gallery's collection includes some examples of Fitz's work.

**10.**

Group of Fantasy Figures with Hills and Water,  
undated

Pencil on paper

In Lowry's most surreal late drawings, animals and humans morph into each other, creating strange hybrid creatures which seem to co-exist quite happily. The art critic, Eric Newton, described one of Lowry's drawings as being

'... peopled with a race of sub-human black and grey beings and a sprinkling of sub-canine pets.'

On loan from the Estate of LS Lowry

## **BOTTOM ROW**

**11.**

Spotted Dog, 1963

Ballpoint pen on paper

Although pencil was Lowry's favourite medium, he also experimented with felt tip and ballpoint pens when they became available.

Adopt a Lowry: adopted by Angie and Anthony McCarthy

## 12.

Four Figures, about 1965

Oil on board

Lowry's later, small oil paintings often show groups of figures against a white ground. Occasionally a horizontal line running across the foreground hints at the edge of a pavement. There is no other architectural detail to provide a setting and the relationship between the characters is often ambiguous.

Purchased from the artist's Estate in 1981 with the assistance of the V&A Purchase Grant Fund

**13.**

Regent Street, Lytham, 1922

Oil on board

One of several works bequeathed by Lowry to Salford Museum and Art Gallery this view looks inland from the Fylde coast near Lytham St Annes where, along with North Wales, Lowry spent holidays with his parents for many years.

## 14.

The Haunt, 1969

Oil on panel

Alongside surreal 'doodles' (as Lowry referred to them) of animal and human forms, some of Lowry's late works include pencil drawings and paintings of phantom figures, white against a dark background, reversing his usual method of placing figures on white.

On loan from the Estate of LS Lowry

# Wall 3

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.

## Minimal Drawing of a Girl, 1966

Pencil on paper

This sketch is inscribed 'LS Lowry Carlisle 2 April 1966', recording exactly where and when it was made. The girl is little more than a single pencil line, making her one of Lowry's most abstract human figures, but her stooped pose is captured convincingly. The drawing was probably made when Lowry visited his friends the Reverend Geoffrey Bennett and his wife Alice, who moved to Carlisle in the spring of 1966. On the back of the drawing Geoffrey has written, 'Minimal drawing of a girl drawn especially for Alice Bennett.'

The Lowry Collection, Salford

Adopt a Lowry: adopted in memory of Shirley Bennett, niece of Geoffrey and Alice Bennett who were close friends of Mr Lowry's for 50 years

# Wall 4

## **TOP**

Figures on a Cart, 1961

Ballpoint pen and pencil on the reverse of an envelope

On loan from the Estate of LS Lowry

## **BOTTOM**

The Carriage, 1961

Oil on board

On loan from Michael Watt

## The Beach at Penarth, 1960

Oil on canvas

Lowry is sometimes described as rarely painting the weather – his landscapes can often seem quite still, airless and unreal – but *The Beach at Penarth* has a real sense of wind blowing in off the sea on a brisk, blustery afternoon. People are walking their dogs on the shore, pushing prams, or simply chatting to Friends.

On loan from a private collection

## The Mid-day Studios, 1951

Oil on canvas The Mid-day Studios was an art gallery on Mosley Street in Manchester where Lowry exhibited regularly. Run by Margo Ingham, it opened in 1946 and closed in 1951. Lowry painted the interior of the gallery, with its assorted visitors, on more than one occasion.

On loan from a private collection

Flowers in a Window, 1956

Oil on canvas

The Lowry Collection, Salford

## **TOP**

The Cart, 1853

Oil on board

On loan from a private collection

## **BOTTOM**

The Irish Cart, 1959

Pencil on paper

On loan from Michael Watt

# Wall 5

## **Views from my window**

### **Harold Riley (1934 – 2023)**

Harold Riley was born in Salford and, apart from his student days and National Service, he was a lifelong resident of the city. In 2004 he moved to an apartment located high above Salford Quays. From this vantage point he could see, as he described it, ‘where he was born, where he had lived and where he would be buried.’

Although it proved too windy to paint regularly from the balconies, he was able to record what he saw by photographing it, documenting the world around him from this one spot – in all weathers and at all times of the day. The 360 degree views from

his four balconies included areas which were important to him personally, particularly Langworthy Road and Old Trafford football ground. There are also numerous views of the Lowry building and its visitors from above, including graduating students from the University of Salford and their families, theatre and gallery audiences queuing outside the main entrance and market stalls being set up on the Plaza, as well as sporting and other events around Media City.

These photographs contrast small and intimate details of life around The Quays alongside dramatic skies and sweeping rooftop views stretching into the far distance. Lowry is delighted to show a selection of these works created by our former neighbour, Harold Riley.

War Museum with light

**TOP**

Old Trafford in the mist

**BOTTOM**

Layers of a landscape

**TOP**

Sunlight is sharing

**BOTTOM**

Looking west – a body of cloud dominating the  
landscape

**TOP**

The sun has stretched its carpet

**BOTTOM**

The dark blue will never take the light away

**TOP**

Light of hope in the darkness

**BOTTOM**

Spectrum of Light

**TOP**

Can't separate me

**BOTTOM**

I am the light at night

**TOP**

The light always has shade

**BOTTOM**

There is always love in the cold

**TOP**

Congratulations mum

**BOTTOM**

Living life at the weekend

**TOP**

Salford Quays is never without fun

**BOTTOM**

We are together in colour

**TOP**

Children sharing the light and the shadow

**BOTTOM**

There is no chaos where there is a queue

**TOP**

Blanket of colour

**BOTTOM**

There is always a couple on the bridge  
Trees by Imperial Point