

Large Print Guide & Sensory Map

Modern Life:

The LS Lowry Collection

Land and Sea

Sensory Map Key:

 Visitor Route

 Noise and Sound

 Bright Lights

 Touch Objects

 Lower Lighting

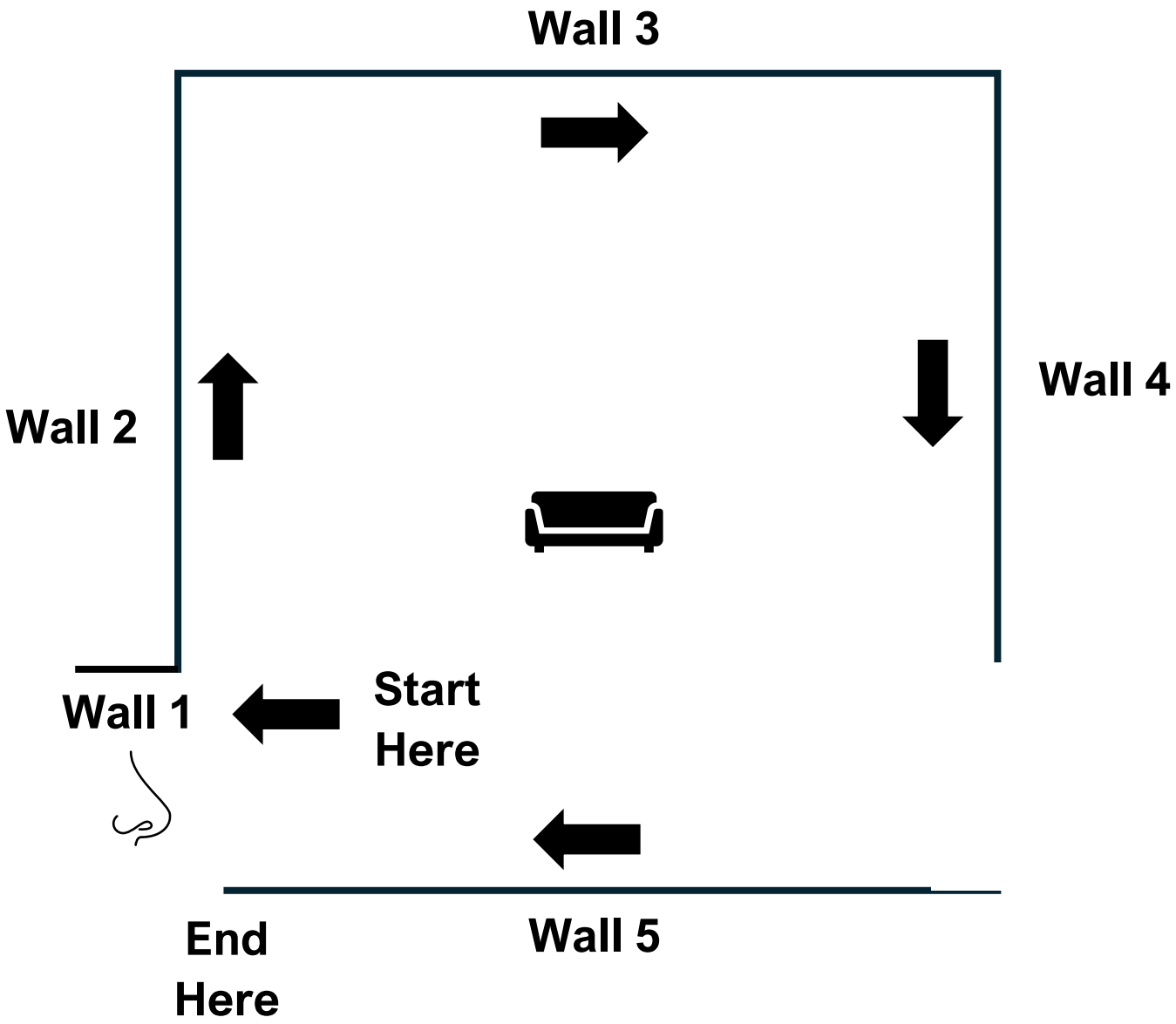
 Seating

 Scent

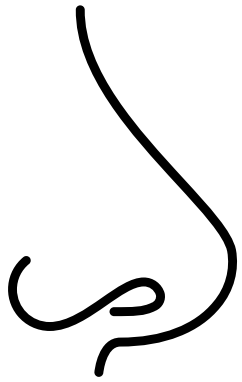
 Interactive Jack the Dog Trail – please touch!

Map

Land and Sea



Wall 1



What do you think LS Lowry’s seascape would have smelt like?

Lift lid to smell

Rockpools; Lonely; Seaweed; Fish; Blue; Marine; Fresh; Engine Oil; Cold; Marine; Fresh; Cold; Blue; Murky; Engine Oil; Lonely; Turbulent; Contemplative; Seaweed

Lowry Seascape, 2025

Scent

Open this box to smell what it might be like to look out to sea in one of Lowry's seascape paintings. Does the smell change the way you experience the artwork? Do you notice the sea air or the engine oil from the docks? How does it make you feel? Does it bring back your own memories of the sea?

Scent design by Tasha Marks I AVM Curiosities
In collaboration with Lowry

Wall 2

Land and Sea

From childhood to old age, the sea was a source of fascination for Lowry. As a boy he drew yachts off the coast at Rhyl or Lytham St Anne's, on holiday with his parents. Later in life, The North Sea and the North East coast attracted him and he spent long periods of time at the Seaburn Hotel north of Sunderland where he could watch the sea and the shipping from the window of his room.

Sometimes Lowry described painting seascapes as an escape, or relaxation, but he also described them as expressions of loneliness. His emptiest views - simply water, horizon and sky - reflect his

feeling that the sea was both wonderful and terrible and he imagined an apocalyptic view of what would happen if the incoming tide never turned - 'That would be the end of it all.' His lone ships and fantastic rock formations rising from the waves capture feelings of isolation as much as the downtrodden residents of his city streets do.

In Lowry’s landscapes there is often a similar sense of emptiness. The air is still, the weather unchanging and the view is wide and open, but there are often signs of life in a distant house or a haycart on an otherwise deserted road.

Newbiggin-by-the-Sea, 1966

Oil on canvas

On the North East coast, Newbiggin is a small town, once important for shipping grain and coal mining. Lowry painted the area on several occasions, particularly a distinctive footbridge by the sea. The church shown – St Bartholomew's – occupies a very visible position, slightly apart from the town, on a promontory of land overlooking the shore.

On loan from a private collection

TOP

Rhyl Harbour, 1925

Pencil on paper

The Lowry Collection, Salford

Adopt a Lowry: adopted by Tara Joghataie and Ryan Joghataei

BOTTOM

Wreck at South Shields, dated 1961

Pencil on Paper

The cargo ship *Adelfotis II* was wrecked on 20 January 1963. Lowry, who sometimes dated his works long after they were completed, has written 1961 in the drawing.

Before the wreck was eventually broken up on the shore it became a local attraction. Valerie Hamill, whose family lived in South Shields, visited the site as a child. This photograph was taken by her father and shows Valerie's mother and two sisters, Pauline and Barbara, with *Adelfotis II* in the background. Valerie is on the right of the group.

The Lowry Collection, Salford

Adopt a Lowry: adopted by Valerie Hamill

Sailing Boats, about 1912

Oil on canvas

Paintings of sailing boats were, Lowry said, the only subjects that his mother had liked and he gave one or two pictures away as gifts to other family members. This particular painting, the only version of this subject in The Lowry Collection which is in oils, belonged to one of Lowry's cousins and is likely to have been given to him by Lowry as a wedding present in 1920.

The Lowry Collection, Salford

Wall 3

The Sea, 1969

Ballpoint pen and pencil on paper

The Lowry Collection Salford

Stormy Seashore, 1920

Pastel on paper

On loan from the Estate of LS Lowry

The Sea, 1963

Oil on canvas

In the early 1940s Lowry took a trip to Anglesey: ‘After I got home I started to paint the sea… with no shore and nobody sailing on it… Look at my seascapes, they don’t really exist you know, they’re just an expression of my own loneliness.’ Lowry’s later seascapes were inspired by the North Sea, rather than the Welsh coast, but retain the emotional charge of these earlier works.

The Lowry Collection, Salford

Sea Tests off South Shields, about 1965

Ballpoint pen on paper

Lowry has sketched this scene in a few scribbled pen strokes. He regularly visited the North East of England, usually saying at the Seaburn Hotel in Sunderland. Sea trials, to test the performance and seaworthiness of vessels, took place in open water off the coast. In this instance, smoke appears to be rising from the ship.

The Lowry Collection, Salford

Sinking Ship, 1969

Felt tip pen on the back of an examination result sheet from the Royal College of Art

On loan from the Estate of LS Lowry

Wall 4

Stormy Sea, 1968

Oil on board

‘I am very fond of the sea, of course; I have been all my life; how wonderful it is, yet how terrible it is. But I often think … what if it suddenly changed its mind and didn’t turn the tide? And came straight on? If it didn’t stop and came on and on and on and on and on … That would be the end of it all’.

On loan from a private collection

A Ship, about 1965

Pencil on paper

The Lowry Collection, Salford

Yachts, 1920

Pastel on paper

The Lowry Collection, Salford

Waiting for the Tide, South Shields, 1967

Oil on canvas

The lowry Collection, Salford

Adopt a Lowry: adopted by Judi Denbigh of Sheringham, Norfolk

Seascape, 1943

Oil on canvas

Lowry sometimes described his empty seascapes as ‘sidelines’ to his main work and, at others, as expressions of loneliness. For many their endless, open space is unsettling but the poet Sir John Betjeman claimed, ‘The loneliness of Lowry doesn’t make us shiver. It exults in the vastness of surroundings’.

On loan from a private collection

Self Portrait as a Pillar in the Sea, 1966

Oil on board

The Lowry Collection, Salford

Bequest in memory of Edward Paul Davies, 1965-1992

Wall 5

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

A Rainbow, undated

Pencil on paper

On loan from the Estate of LS Lowry

Landscape in Cumberland, 1951

Oil on board

The Lowry Collection, Salford

Lancashire Landscape, 1913

Pastel on paper

The Lowry Collection, Salford

The Lake, 1951

Oil on board

The Lowry Collection, Salford

The Drive, Oaklands, 1947

Pencil on paper

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

The Lowry Collection, Salford

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House on the Moor, 1950

Oil on canvas

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