Teachers’ Resource Pack

The Lowry
## Contents

**Teachers’ Resource Pack**

### Introduction
- Page 3  How To Use This Pack
- Page 4  What is The Lowry?

### LS Lowry
- Page 5  LS Lowry: The Person, Lowry’s Biography
- Page 6  LS Lowry: Lowry’s Paintings & Drawings, Further Research
- Page 7  LS Lowry: Key Works - Coming From the Mill
- Page 8  LS Lowry: Colour Plate - Coming From the Mill
- Page 9  LS Lowry: Key Works - Portrait of Ann & Head of a Man (with Red Eyes)
- Page 10  LS Lowry: Colour Plate - Portrait of Ann & Head of a Man (with Red Eyes)
- Page 11  LS Lowry: Key Works - A Fight & The Cripples
- Page 12  LS Lowry: Colour Plate - A Fight & The Cripples
- Page 13  LS Lowry: Recurring Themes in Lowry’s Work, Further Research

### Architecture
- Page 14  Architecture: Ideas, Discussion Points, Further Research
- Page 15  Architecture: Information, Key Dates, Facts & Figures
- Page 16  Architecture: Colour Plate - The Lowry (Exterior)

### Theatres
- Page 17  The Lowry: Theatres
- Page 18  The Lowry: Theatres & Drama Ideas
- Page 19  The Lowry: Theatres & Project Ideas

### Salford Quays
- Page 20  Salford Quays: History of The Quays, The Manchester Ship Canal
- Page 21  Salford Quays: Regeneration, Project Ideas, Further Research
- Page 22  Salford Quays: Colour Plate - Pier 8: Past & Present
How To Use This Pack

This Teachers’ Resource Pack is designed to facilitate your visit to The Lowry or to be used as a resource in the classroom. The Lowry offers numerous teaching and learning opportunities across the curriculum.

The pack contains seven main sections, representing different aspects of The Lowry from the architecture of the building through to the geography of Salford Quays. They also take into account the LS Lowry Collection, the theatres and temporary exhibitions in the galleries. At the end of the resource pack there are worksheets for both primary and secondary pupils, please feel free to photocopy and use these worksheets at school or on a visit to The Lowry.

There are also projects and research ideas for teachers to use as well as links across the national curriculum up to Key Stage 4. You will find a table of national curriculum links on our website.

To compliment The Lowry’s changing exhibition programme, you will be able to download new pages to add to this pack at the start of each term on The Lowry website.

If you are able to read the pack in advance of your visit we strongly recommend it. This will prepare you and your students in getting as much as possible from the day.

If, having read this pack, you are inspired to visit please contact our group bookings team on 0870 220 2003. All visits must be pre-booked, and remember - if budgets are tight why not book a free self-guided visit to our galleries and use this pack to direct your day’s activity?

We welcome feedback about this pack, and would like to hear any comments that you have about your experience, or any suggestions for developing activities or making a visit to The Lowry even better. We hope that the resource pack enables you to explore The Lowry whether through a visit or at school.

If you would like further information please visit www.thelowry.com/education or call 0161 876 2086.
What is The Lowry?

The Lowry is an arts centre. It houses galleries, three theatres, classrooms, conference rooms, rehearsal rooms, a restaurant, two cafes, several bars, a shop and the Salford Tourist Information Centre.

Within the galleries we exhibit works of art by LS Lowry (The Lowry's namesake) as the building holds the largest collection of Lowry's work, the Salford City Collection (around 350 drawings and paintings). Alongside these Lowry exhibitions, which change regularly, the galleries show contemporary art exhibitions by a variety of artists, some from the north west, often photography, with a link to the building's architecture or location; or a link to LS Lowry's work.

There are three theatres in The Lowry; the Lyric, the Quays and the Studio. The Lyric is the biggest theatre, holding around 1750 seats, it is home to large scale productions, dance, opera, comedy, drama and music amongst other things. As does the Quays, which holds 466 seats, although its format is completely adaptable, meaning that the number of seats can change. The Studio is a small venue, with around 140 seats, most suited for small scale productions, puppet shows, community and school performances.

There are also dedicated educational spaces in The Lowry, in The Studio (home to the Studio theatre), in which there are two classrooms, and three studio spaces for performing arts workshops and performances, as well as an exhibition area for young people's art work to be displayed.

Amongst all this there are rooms that can be hired out for conferences or meetings for businesses. You can even get married here!

The Lowry Shop sells prints and postcards of LS Lowry's work as well as other gifts and books, you can contact the shop on 0161 876 2127, or shop online, see below for more details.

Contact The Lowry

To find out more information about the education department at The Lowry please contact us on:

Telephone: 0161 876 2086
Fax: 0161 876 2021
Email: info@thelowry.com
Post: Community and Education Department, The Lowry, Pier 8, Salford Quays M50 3AZ
Website: www.thelowry.com

To book a school visit to The Lowry, please contact group bookings on 0870 220 2003.
To book tickets to the theatre or other activities please contact The Lowry box office on 0870 111 2000.
LS Lowry - The Person

Laurence Stephen Lowry was born on 1st November 1887 in Barrett Street, Stretford, Manchester. He was the only child of Robert and Elizabeth Lowry. Lowry is often thought to have come from a working class family, similar to those depicted in his paintings, but in reality, his mother came from a prosperous family, was well educated and known as an accomplished pianist and his father worked as a clerk for an estate agent, and they lived in prosperous Victoria Park.

Lowry was famously reluctant to talk about his childhood and said, “I have no happy memories of it.” His mother had always wanted a daughter and was disappointed with the large, baby boy she gave birth to. Consequently Lowry saw himself as a poor substitute for the daughter his mother wanted. Money was always difficult because of his father's inability to gain promotion within his firm, and at the age of twenty-one Lowry moved to Pendlebury, an industrial community near the city of Salford.

After failing to get a place at art school Lowry went to work as a clerk in a firm of accountants, he then moved to an assurance company and finally he took up the position of rent collector for the Manchester based Pall Mall Property Company. He stayed working there for forty-two years until his retirement in 1952.

Lowry’s weekly rounds took him across Salford and Manchester to domestic and industrial properties and he became very familiar with different areas and their qualities. Throughout his working life Lowry kept his job as a rent collector a secret from all but a few close friends, fearing this type of employment would harm his career as an artist. To develop his drawing skills Lowry attended life-drawing classes at several colleges, including Salford School of Art.

Lowry’s house at 117 Station Road, Pendlebury still stands, and the move there helped Lowry to focus his ideas about the subject matter of his drawings and paintings. He used all the visual information around him to develop his work.

After his father’s death in 1932 his mother became more reclusive, eventually taking to her bed during the last years of her life. Lowry took most of the burden of looking after her upon himself, and after coming home from work, would nurse his mother and then paint late into the night. It was during this time that some of his finest work was produced. Lowry’s mother died in 1939 and despite all of her disapproval her death had a profound effect on him. In 1948 Lowry was evicted from his Pendlebury home after letting it fall into disrepair. After sending a few months in Swinton he moved to Mottram-in-Longdendale, on the edge of the Pennines.

During the 1950s Lowry’s paintings began to be exhibited and bought by galleries around Britain and by the 1960s he was becoming a wealthy man with his work being sold to famous buyers including the Queen. In his later years of his life Lowry became increasingly eccentric, painting only occasionally, and almost waiting for death to arrive. Lowry died, aged 88, on 23rd February 1976.

LS Lowry’s Biography

1887 Born in Old Trafford on the 1st November
1909 Moved to Pendlebury, Swinton
1915 Began Life Classes at Salford School of Art
1930 First solo exhibition of drawings
1933 Exhibited with the Royal Society of British Artists
1939 First solo exhibition of paintings, London
1941 Solo exhibition at Salford Art Gallery
1953 Appointed an official artist at the Coronation of Queen Elizabeth II
1958 Permanent display of work set up at Salford Art Gallery
1965 Awarded Freedom of the City of Salford
1967 General Post Office issued stamp showing Lowry’s work
1976 L S Lowry died on the 23rd February
2000 First exhibition of L S Lowry’s work at The Lowry on 28 April

Lowry’s Favourites

Lowry’s favourite artwork belonged to those of the Pre-Raphaelites and in particular Ford Madox-Brown. He was a regular visitor to galleries in and around Manchester and through this, developed a thorough knowledge of their work. During the later years of his life as he became more wealthy, he was able to indulge his passion and purchased several Rossettis which he kept in his bedroom.
L S Lowry

Lowry only used five different colours of oil paint in his work; ivory black, vermillion, Prussian blue, yellow ochre and flake white. His application of the colours was more complicated than this palette suggests as he used the colours either on their own to emphasise features within the composition, or more generally, mixed in blends.

The prevailing presence in nearly all of Lowry's paintings is his use of white. After receiving criticism from one of his teachers at the Salford School of Art, Lowry abandoned the use of dark backgrounds, a remnant of his Victorian upbringing, and began to work on a white background. He chose to work in flake white, which over time develops from being sharp and brilliant to a soft, yellowy hue. In *Coming from the Mill* (1930), for example, the dark forms of scurrying figures make a stark contrast against the white ground upon which they are set. The two blocks of the mill buildings act as theatre wings to frame the whole scene.

Oil paints can often give a translucent quality to paintings but Lowry did not use the medium in this way. From his very early works, he tended towards a very coarsely pigmented use of paint, laid direct on the canvas, building up the dense paint until it produced a thickly coated surface. He applied the oils directly from the tube, using his fingertips, thumb, a rag or either end of his paintbrush to achieve the preferred effect, smearing the paint across the dry surface. Another characteristic quality of his work is his use of a penknife or nail to cut away the top layers of paint to create space and movement between individual figures and buildings. As Lowry once told the critic Mervyn Levy, "Your thumb is one of the best tools you've got, you know".

Though Lowry did paint on canvas, he nevertheless preferred to work on the uncompromising surface of a board which had been primed with a generous coating of white flake paint. This was then left to dry over a long period of time, sometimes months, even years, until rock hard. It was only after this procedure that Lowry would begin his compositions in paint. In the late 1950s Lowry produced a series of watercolours but it was not a medium he excelled in and his output was very small. Unlike his oil paintings, which Lowry often worked on over years, the watercolours dried too fast and there was no time to change things.

Further Research: L S Lowry Books

L S Lowry: A Biography by Shelley Rohde
Published by Lowry Press, 1979

L S Lowry: A Visionary Artist by Michael Howard
Published by Lowry Press, 2000

L S Lowry by Michael Leber and Judith Sandling
Published by Phaidon, 1987

The Lowry Lexicon: An A-Z of L S Lowry by Shelley Rohde
Published by Lowry Press, 2000

Making The Lowry by Jeremy Myerson with photographs by Len Grant
Published by Lowry Press, 2000
Key Works - Coming From the Mill, 1930

Details

*Coming From the Mill* (1930) could be described as a typical Lowry industrial scene. The tall buildings and smoking chimneys are present, as are the busy figures in the foreground. The stooped figures are shown trudging home from the mill after a day at work.

This painting provides a useful example when discussing the techniques that Lowry used in his painting. Typically, Lowry would create a very pale background against which to place his figures, thus making them stand out. The blocks of the buildings in the background are outlined in black to define them and give them substance, with slight shifts of colour and tone to set them apart. Another typical motif of Lowry's painting is the church depicted amongst all the other buildings factories, houses and warehouses.

Look at the plate overleaf, notice how Lowry paints his landscape from a height, not at street level. This is typical of Lowry who creates views that in reality don’t exist. He used composites from the many different views he had seen on the streets of Salford as part of his job and put them together to form his own, unique landscape and viewpoint.

Project Idea

Discuss different methods of representing figures. Consider Lowry’s approach, almost cartoon like.

Research images of figures in Lowry's paintings and drawings.

Using just lines ask pupils to make detailed portraits of themselves or fellow classmates. They could also make rapid line drawings of each other for set amounts of time, 1 minute, 4 minutes, and 10 minutes. Compare the drawings and discuss the quality.

Using shade and tone only ask the pupils to make similar portraits of each other concentrating on the dark areas of their faces and figures. Discuss if these drawings have a similar or different quality to the previous weeks.

Develop as many different methods of paint application as possible using hands, both ends of a paintbrush, card, combs etc.

Encourage children to experiment with the quality of marks they can make.

Using the same small colour palette as Lowry (see page 6) practice mixing as many different shades, colours and tones as possible.

Create a final painting using all of the methods previously learned including a variety of methods of application and colour mixing.

Evaluate and discuss the final paintings and the developmental work. Can the pupils see a progression through the work?

Discussion Points

Look at the composition of *Coming From the Mill* (Plate Overleaf). It is designed like a theatre set, with a stage, set, side wings and actors. What sort of story would be being told on this stage and can you identify some key characters? Where are they going and where have they been? Think about what it must have been like to live in this industrial era. Why is it different to today? Are the people different too? Why aren’t there any shadows on the floor? Is it because of the pollution in the air? Why are the figures stooped over? Would you have liked to have lived there then?
L S Lowry

Key Works - Head of a Man (with Red Eyes), 1938 & Portrait of Ann, 1957

Details - Head of a Man (with Red Eyes), 1938

*Head of a Man (with Red Eyes)*, a self-portrait, was painted after Lowry’s father died, and while his mother was ill (she was to die in 1939). It reflects the tiredness and sadness that the artist was feeling at that time, with his red eyes, haggard features and staring numb expression, as he worked during the day, cared for his mother in the evening and painted at night. It is a bold and uncomfortable portrait that stares back at you unrelentingly. The colours are quite distinctive, (see plate overleaf), Lowry uses reds and greens on the face, adding to the harrowing, monster-like nature of the portrait.

It is one of Lowry’s most emotional artworks, similar in despair and gloom to his other work at the time, reflecting his isolation from the world. Shelley Rohde, Lowry’s biographer said, ‘Lowry often said that he had got up one morning, during his mother’s final illness, looked in his shaving mirror and this was the face he saw staring back at him.’ Lowry admitted that he used painting as an outlet for all emotions at such a troubling time, much more so than in his earlier work where his style was very controlled and composed.

Details - Portrait of Ann, 1957

Portrait of Ann is one of Lowry’s most famous paintings (see plate overleaf). It is a bold and striking piece of work that catches your eye with its strong colours. It was painted in 1957 at a time when Lowry was beginning to become known as an artist. The portrait was exhibited at the Royal Academy’s spring exhibition. It surprised many people who only thought of Lowry as the artist from the north who painted industrial landscapes.

There are several versions of ‘Ann’ in many of his paintings and drawings going back to the 1920s. Ann sometimes appears in crowd scenes and sometimes in similar portraits to this one, the most famous example. Who Ann is exactly, is unknown but there are many theories and ideas about her identity. It is unlikely that Ann is a specific person who Lowry knew and painted (although sometimes Lowry would pretend that it was). It is more likely to be a combination of different women who Lowry knew and befriended throughout his life. Lowry often mentored young artists who all shared a striking resemblance to Ann, some wore the same eye make-up and some wore their hair the same. All had dark hair, were slim and pale but none of them were the Ann, as Ann didn’t really exist.

The actual style of the portrait is unrealistic, idealised and quite bizarre, but then when are Lowry’s figures ever realistic and true to life? You can compare *Portrait of Ann* to Lowry’s landscapes, both composites of things that Lowry had seen over the years, things that Lowry had created in his imagination, both real and unreal.

Discussion Points

What are the similarities and differences between these two portraits? Think about feelings and emotion, style, colour, detail and tone? How does Lowry use colour differently in these two portraits? What emotions do you feel from each portrait? Why? What do you think the artist was feeling as he painted these two works? Do you think either of these portraits are realistic? Does a real face have such symmetry? Which portrait do you prefer? Why? Think about who you think Ann is, do you think she was real?
**A Fight** is a humorous painting, that shows Lowry’s love of slapstick. The man on the left of the picture appears to be pulling the other man’s hat over his eyes; hardly a vicious fight! The faces of the onlookers all show amusement, rather than horror, apart from the single woman portrayed in the painting, who wears a worried expression.

The painting is subtly coloured by Lowry; all the men around the edge of the scene wear black, including the fighters themselves. The woman wears red, while the men in the centre background wear orange, blue and pale grey, all of which serve to considerably lighten the scene. The addition of two small dogs trotting across the foreground of the painting adds a lighter note to the composition.

Individual figures and crowds fascinated Lowry. Although he depicted the crowd in an industrial scene, in paintings such as *The Cripples*, he focuses in on the mass and reveals them as individuals. This type of painting proved unpopular with many people.

This painting was often considered distasteful, cruel and repulsive. In addition to the focus on broken people, there is a certain violence within the painting too: the two children fighting in the foreground, the small child pointing and laughing at the man on the cart on the right hand side of the composition and another fight going on towards the back right hand side of the painting. Paintings such as *The Cripples* can be disturbing, not only in their violence but also in their voyeuristic nature.

Lowry went everywhere with his sketchbook, quickly drawing people that he saw on his travels. *The Cripples* was an amalgamation of these sketches, put together for effect in one large painting. Some of the characters in the painting were known around Manchester and Salford.

**A Fight:** Discuss the different reactions of the figures watching the fight. Debate why the men are fighting and relate it to behaviour in the playground. Playful fights sometimes escalate; does the woman in the picture sense this? Create a story around the image that you could act out. How did it start and how does it end?

**The Cripples:** How does the painting make you feel? Is it meant to be a funny painting, a cruel painting or both? Discuss how Lowry makes it funny or cruel. Think about when the painting was done – do you think it has any relation to the end of World War II in 1945?

**Lowry’s Dogs**

Dogs often appear in Lowry’s work, roaming the streets he paints. They have no specific breed, and bear no scientific likeness to real dogs, but rather have their own unique Lowry character about them. They add a little bit of comedy to the industrial landscapes, casting the audience a knowing look at what is going on around them. The dogs balance out composition, filling in the gaps of his work. The most famous example is the five-legged dog in *Old Church and Steps*, 1960, in which Lowry mistakenly painted a dog with five legs. Lowry was pleased with the result, ‘Well all I can say is it must have had five legs. I only paint what I see, you know.’

[From the book *Lowry: A Visionary Artist* by Michael Howard]
Recurring Themes in Lowry’s Work

Regeneration and History: The mills and factories that were commonly depicted in Lowry’s paintings were being torn down around the time Lowry was painting them – his work became an important document as the terraces he knew were being replaced with high rise towers in the 1950s. The houses show a romanticised view of Salford – they are clean, tidy and well ordered streets unlike the ones that really existed.

Buildings: These are very important to Lowry’s compositions. Many of Lowry’s paintings depict houses that are regular in shape and appear to be well maintained. As a rent collector in these areas, Lowry would have known better than most that this was almost certainly not the reality of the situation. The buildings that Lowry presents to the viewer are sanitised visions and present us with an idea of conditions that are very different to those endured by the crowds and individuals who people his works.

Houses: Solitary and lonely buildings are featured often in Lowry’s work and seem to carry a personal significance and personality of their own, almost like a portrait. They could also stand as a metaphor for the artist’s self as Lowry never married or enjoyed close relationships, relating more to his surroundings than other people. Some people see Lowry as the champion of the working class and dispossessed; others have described him as a lonely artist painting the sad and the solitary, an outsider looking in.

Landscapes: Lowry travelled widely throughout Britain: from the North East of England and Scotland, to Cornwall and the South coast. The many drawings and paintings that he produced in response to his travels show a side of Lowry’s work that contrasts greatly to the images of the industrial North for which he is widely known, offering instead stark landscapes and vast, empty views of the sea.

Colours: L S Lowry did not reproduce colours exactly as he saw them, but rather used them to express mood, emotion and feelings. Colours can create happy, sad, excited or relaxed environments and Lowry used colours in his own way to express these feelings in his paintings.

Lowry’s Figures: Lowry’s street scenes are peopled with figures and crowds: people walking to and from work, children playing, men standing listlessly on street corners. While these figures are often grouped together to form a crowd, whether a small one or a large one, Lowry maintained that these people were nevertheless ‘alone’, arguing that ‘crowds are the most lonely thing of all’. All the figures in Lowry’s images are essentially strangers to one another, each one cut off from the next, rarely touching each other.

Story: Lowry’s paintings rarely tell the viewer a story; rather the viewer is invited to supply his own narrative to the scene. The artists does not elaborate for the viewer the activities in which the people on his canvasses are engaged and the viewer is left with the feeling of having seen an incident glimpsed, with no real or obvious conclusion. Lowry’s figures enter and leave the scene at random in many of his works and seem to be unconnected with any incidents taking place elsewhere in the composition.

Further Research: L S Lowry Websites

www.thelowry.com
www.whitworth.man.ac.uk
www.salfordmuseum.org
www.manchestergalleries.org

Selected titles, prints and postcards can be ordered from The Lowry Shop. Please phone 0161 876 2127 for details or visit www.thelowry.com to buy online.
Architecture

Queen Victoria opened the docks in 1894
Trafford Park Industrial Estate opened in 1896
The advent of containerisation impacted on the docks during the 1970’s
The docks closed to shipping trade in 1982
Salford City Council brought the docks in 1983
The architects’ plan for the Quays was published in 1985
The ideas of incorporating the works of LS Lowry in a special gallery was discussed in 1990
The architects were appointed in 1991
The first master plan was revealed in 1992
The bid for lottery money began by 1994

Architectural Information: The Lowry


The building is made from 48,000 tons of concrete, 2,466 tons of steel and 5,263 square metres of glass. From the outside the building has a ship like appearance, and the maritime feeling continues in the interior. Standing just outside the Lyric Theatre, visitors see the porthole windows in The Tower, whilst the stairways and landings are reminiscent of ships’ gangways. The Lowry comprises of a sequence of geometrical shapes – hexagon, circle, triangle and rectangle. The glass and stainless steel skin around the outside of the building reflect the sky and the water. The blue floors with its silver lines are reminiscent of the lines of longitude and latitude on a map. The Tower and canopy over the building’s entrance are clad in perforated steel, and when illuminated from inside at night, the whole building glows from the combination of colours, reflections and the use of translucent materials and manufacturing finishes.

The theatres are back-to-back and create the spine of the building. As they require no natural light, areas which do, such as airy public spaces and galleries, have been positioned around them to form the outer circumference of the building.

Michael Wilford has likened the design of the building to an onion, with the theatres being the core of the design and the other areas forming the outer layers. Each skin has its own colour, material and geometric shape. Viewed from the outside the first layer is the glazed wall, the second a purple wall encasing the theatres’ exterior, drawing people in from outside. That wall is pierced by the stairs and balconies that give access to the theatres. The third layer is the yellow skin of the Lyric theatre. Originally the cladding on the outside of the building was intended to be purple but, responding to the building’s environment, Wilford changed this to silver, creating a mirror effect to reflect the sky and water. It also gives the opportunity to project images and lights onto the building. The dramatic purple colour scheme was moved inside the building. The Lowry galleries are intimate, to relate to the size of Lowry’s paintings allowing people to focus on them more closely.

In Victorian times arts and cultural buildings were placed in urban areas of growing industrial activity and commercial wealth to ‘humanise and complete’ them. Now the opposite occurs with arts centres introduced to urban areas that have lost their industry, to reinvent and regenerate them acting as a cultural magnet to bring commercial wealth and investment back. The Lowry’s site on the canal is significant as it harks back to its industrial days as a corridor of opportunity and a gateway to other places.

Facts and Figures

The stage, in the Lyric, is the largest outside London
The depth of this stage is 19m plus variable fore stage extensions
The width is 29m
The orchestra pit can accommodate up to 125 musicians
The Lyric contains 1750 seats
The Quays theatre contains 466 seats
Architecture

Project Ideas

Design a crazy building

1. Look at images of unusual buildings and their uses. Choose a theme e.g. transport.

2. Make a selection of observation drawings of different types of transport, focusing on some of their key features.

3. Using a variety of elements from the drawings, design a building with unusual features.

4. Decide what materials are going to be used in the construction of the building and annotate the designs.

5. Evaluate the designs; discuss successes and areas that need to be developed further.

6. In groups or pairs develop the designs into 3d structures using mixed media.

Discussion Points

What key features do buildings need? Why do architects choose to use certain materials?

Is it important where the building’s facilities, heating, fans, plumbing, toilets, restaurants etc, are located?

Do modern buildings look out of place beside historic buildings?

Should contemporary buildings be made to look historic?

Should we re-develop Brownfield sites or create new developments on Greenfield sites?

Instant Ideas

Look at as images of buildings from different times. Identify and discuss key features that have remained constant or evolved.

Research how many different uses for buildings are there?

Look at and discuss the architecture of other countries and civilizations, and compare it to ours.

Find the tallest and smallest buildings.

Design the most unusual buildings, based on a given theme, e.g. machines.

Plan and draw cross sections of buildings.

Using the school building research its architecture in the past, and consider how it may change in the future.

Paint cityscapes and skylines.

Research artists who have used buildings as one of the main features in their work.

Create a class panel of an unusual landscape made up of very different buildings, castles, mills, beach huts, factories, churches etc. Collage together.

Identify materials in local buildings and compare them to each other.

Design structures and use a computer to model them.

Investigate exciting, local buildings e.g. The Lowry.

Photograph the same building at different times of the day, look at any changes that occur.

Further Research: Architects

Charles Barry - Manchester Art Gallery (Victorian Extension)
Frank Gehry - Guggenheim Museum (Bilbao), Vitra Design Museum (Weil-am-Rhein)
Herzog and De Meuron – Tate Modern (London)
Michael Hopkins - Manchester Art Gallery Contemporary Extension
Ricardo Legorreta - Fashion and Textile Museum (London)
Daniel Libeskind - Imperial War Museum North (Manchester), Jewish Museum (Berlin), The Spiral (proposed extension of the V&A museum, London)
Frank Lloyd Wright – Guggenheim Museum (New York)
Rogers and Piano – Beaubourg Centre Pompidou (Paris)
Stirling and Wilford – The Lowry (Salford), The Clore Gallery at Tate Britain (London), Staatsgalerie (Stuttgart)
Theatres

This section allows you some insight into the theatres at The Lowry, including staff structure, workshop and project ideas and cross curricular exercises using the work of LS Lowry.

The Lowry is a **receiving house**. This means that for the majority, we house touring theatre companies rather than devising our own productions (those theatres are called **producing houses**). Although we are starting to create more and more of our own work here. The two main theatres, the Lyric and the Quays, are at the heart of the building as they require no natural light. Both of these theatres’ backstage areas are connected, with a loading bay and scene dock in the middle. The loading bay allows the theatre companies to use one central area to unload their sets quickly and efficiently into each of the theatres. We have all types of performance on our stages here and because of the size of the Lyric stage (the biggest stage outside of London), we often attract international theatre companies to the North West. These companies wouldn’t normally tour outside of London, such as The Kirov Ballet of St Petersburg, who had never toured to the area prior to performing at The Lowry.

### Staff Structure at The Lowry

The staff at The Lowry is made up several different teams who all work to together to keep the theatres running smoothly. They consist of:

**Box Office and Group Sales**— who oversee all ticket sales to the theatre and other events such as family and education events for individuals, groups and schools.

**Front of House** – who oversee the areas in the building that are open to the public and ensure our visitors are looked after. Front of House also includes approximately 260 VIPs, otherwise known as The Lowry’s **Volunteer Involvement Programme**, in which people volunteer their services in the theatres, taking tickets and taking people to their seats. Without the VIPs The Lowry wouldn’t be able to operate.

**Technical** – who work with visiting companies and artists in the theatres. The team is made up of light and sound engineers, stage managers and the head of technical who oversees all operations.

**Theatres Programming** – who, with The Lowry’s artistic director programme the performances that are to be shown in the theatres about six to twelve months in advance. The team often travel around Britain and abroad to bring the best work they can to The Lowry’s theatres.

**Marketing** – who promote the programme of shows at The Lowry through brochures, flyers, posters, press coverage and radio and TV campaigns.

**Community and Education** – who create their own programme and use The Lowry’s theatres and galleries programmes as a basis for activities and workshops for visiting schools, families, young people and community groups. Activities and workshops take place both in The Studio, the home to Community and Education, and outside of the building, as outreach.

As well as the teams mentioned above there are also galleries programming and galleries technical team, catering, conferencing and corporate sales, retail, security, cleaning, maintenance, administration, management and a voluntary panel of board members, trustees and patrons.

### Animating The Building

Would you like to perform at The Lowry? We encourage schools to bring students to perform here. We may be able to offer you a public space around the building or in the Studio where you could perform your work - drama, music, singing or dance. For more information call 0161 876 2042.
Using the work of LS Lowry as an inspiration, this section explores drama ideas and workshop exercises that can be used with some of Lowry’s key works.

### Instant Ideas

Use paintings and photographs of scenes that depict a variety of different characters as starting points for writing and drama. With these figures:

- Write diary extracts for the characters.
- Develop a character profile.
- Write a day in the life of...
- Develop the character’s history.
- Take the character to a different place or another painting.
- Decide and describe where the character lives.
- Include the character in a short story. Plan a comic strip to include the character.
- Write a short story with the character develop the settings from the painting.
- Develop dialogue, write short play scripts between characters. In small groups imagine the characters meet.

### Workshop Exercises

Examine a painting and reproduce it physically. In pairs ‘sculpt’ your partner so they look like the character in the painting.

Create a ‘tableaux’ of the character before, during and after the picture. Try out different walks and other movements for the character.

Imagine and describe the character’s happiest and saddest memory.

Choose a character that knows this person, this could be someone close or distant. Adopt a position that shows how you feel about that character.

Mime through 24 hours of the character’s day.

### Using Lowry With Drama

**Coming From the Mill:** (see colour plate on page 8) Look at the composition of the painting. It is designed like a theatre set, with a stage, props, side wings and of course actors. What sort of story would be told on this stage and can you identify some key characters? Where are they going, where have they been?

Think about what it must have been like to live in the industrial era. How is it different to today?

Are the people different, or are they the same as people today? Why are there no shadows on the floor? Is it because of the pollution in the air? Why are the figures stooped over? Try being one of Lowry’s people, think about how they move, what they would talk like, what they would say and what they would wear.

**A Fight:** (see colour plate page 12) A Fight is a humorous painting, which shows Lowry’s love of slapstick and theatre. The man on the left of the picture appears to be pulling the other man’s hat over his eyes; hardly a vicious fight. The faces of the onlookers all show amusement, rather than a horror, apart from the single woman portrayed in the painting, who wears a worried expression.

Discuss the different reactions of the figures watching the fight. Debate why the men are fighting, albeit playfully. Discuss how playful fights can escalate; does the woman in the painting sense this? Explore the genre of slapstick.

Re-enact the composition of the painting with a group of people, what would be people be saying to each other at the time and what would happen next?
Theatres

The Lowry's capacity for combined art forms is one of its unique features as a resource for learning. This section suggests ideas for combining art forms, and using the theatre to inspire creative art and design activities.

**Instant Ideas**

Design a costume for a well known character.
Design a prop for a character.
Design a traditional and contemporary costume for a well known character.
Design jewellery, hair and face make-up for a character.

Research well known artists who have designed sets and costumes.
Make figures showing costumes.

**Discussion Points**

How does the set of a play create a mood?
Do you think modern or more traditional costumes work best?
Is colour important in set and costume design? If so why?
How important is the scale the sets are made to?
Is it important to change sets and costumes through a performance?

**Project Ideas**

Think about a play or a book you are studying to use as inspiration.
Develop ideas for set designs based on this.
After brainstorming ideas, draw up several different designs for sets.
Finalise one of these through class discussion.
Pupils to develop detailed design sheets for their chosen set design that include information on materials, colours and scale.
Make model boxes to contain sets.
Construct the sets using card and decorate with variety of materials, including, paint, collage etc.
Extension activity. Develop the designs and models by adding props.
Evaluate and discuss the finished pieces and photograph them, using torches for lighting effects.
Stage sets can be as simple or developed as required. Pupils can design backdrops, or construct top beams for suspending props etc.

**Further Research**

Kasimir Malevich - abstract set design
Leon Bakst - Costume design
David Hockney - set design
The Bauhaus - set and costume design (www.bauhaus.de/english)

**Project Idea**

Use a book or play as the starting point and inspiration for costume design.
Brainstorm theme to design costumes from future, present, or past.
Pupils to produce at least two different costume designs. In small groups discuss and select one to develop.
Create mood boards exploring colour, materials, and visual information. Pupils to develop their chosen design idea, using their mood boards, including annotated information about fabric.
The designs could be developed as printed textile ideas.
Pupils could design a textile using a simple repeat based on the mood boards or other themes.
Print small pieces of fabric using variety of methods, or paint designs with fabric paint.
At the beginning of 1894 the construction of the Manchester Ship Canal was hailed as one of the greatest engineering achievements of the Victorian age. The high costs of shipping goods through the port of Liverpool during the nineteenth century saw an increasing demand for a better waterway that enabled large ships to reach the heart of industrial Lancashire. There were many difficulties during the construction of the canal, but it was finally opened to sea-going vessels in 1894. The canal played a vital role in developing the prosperity of industries in the North West of England. The traffic on the canal steadily rose and reached its peak in the 1950s. The canal from Runcorn to Mersey estuary continued to handle considerable traffic to the region, but by the early 1980s there was little prospect of a revival in the upper reaches of the canal, and the docks at Salford fell into misuse. During the 1990s Salford Quays was the centre of a massive regeneration project with new housing, office space and leisure facilities being developed.

In January 1890 prolonged rain caused flooding which filled the unfinished canal route, delaying construction and ruining months of work.

In the first 6 months of operation, 630 sea-going vessels docked at Manchester.

In its early years the ship canal was popularly referred to as ‘the big ditch’.

The canal system owned the largest privately owned railway in Britain, with 75 locomotives, 2700 wagons and 200 miles of track on the dock alongside the canal.

By 1904, assessed by the value of goods handled, Manchester was rated as the fifth largest port in the UK.

Number 9 docks, by which The Lowry is situated, was opened by King Edward VII and Queen Alexandra in July 1905.

An unusual visitor to Manchester docks was a captured German submarine, the U-III, placed on display at Pomona Docks in 1919.

To enable people, animals or vehicles to cross the canal, ferries were provided at several points along the canal.

At its peak over 16,000 labourers were employed on the canal building project along with specialist craftsmen.

During the Second World War there were frequent heavy air raids on the docks and factories at Trafford Park.

The largest floating crane used in the docks was able to lift weights up to 250 tons.

1710 – The first mention of a ship canal from Manchester to the sea.
1764 – The Bridgewater Canal is open to Castlefield Manchester.
1839 – Manchester and Salford Junction canal opened.
11 November 1887 – Work on the ship canal begins.
13 December 1892 – Trafford Road Bridge, the heaviest swing bridge in the country, turns successfully for the first time.
25 November 1893 – The canal is finally filled with water from end to end.
1 January 1894 — Canal opened for traffic to Manchester.
21 May 1894 – Queen Victoria opens the Manchester ship canal.
Regeneration

After the Manchester Ship Canal closed in the 1980s, Salford Docks as it was known then, was in desperate need of regeneration, large areas of land were out of use, and desolate, industrial equipment was leftover from the canal’s heyday in the 1950s. It was decided that £350million would be invested into the area, building office blocks, flats and houses as well as looking to clean the water and the land around it. This was the beginning of the newly named Salford Quays.

It was in 1988; twelve years before The Lowry opened; that Salford City Council had the idea of an arts centre on the Quays. It was to be The Albert Hall of the North, a cultural palace that would breath new life into the area and restore pride into the City of Salford. An architectural competition was proposed to find the right design for the building and the architects that won, James Stirling and Michael Wilford, unveiled their design in 1992.

The Lowry opened on the 28 April 2000 and was designated the National Landmark Millennium Project for the Arts. This title came about mainly to mark the fact that The Lowry had been built with lottery grants from the Arts Council of England, the Millennium Commission (as it opened in the year 2000) and the Heritage Lottery Fund. The Lowry is quite unique in that it received primary funding from three organisations. The entire project cost £105.9m to build, including The Lowry Footbridge and the plaza area that separates the building and The Outlet Mall.

One of the primary roles of The Lowry, aside from being an arts centre, was to become a catalyst for urban regeneration and to attract other investors into the area and to continue to redevelop the Quays, making it a destination for visitors to the North West. This has been incredibly successful and as a result destinations on The Quays now include, The Imperial War Museum North, opened 2002 and The Outlet Mall, opened 2001, which includes shops, cinemas and restaurants, The Plaza, which hosts outdoors events such as continental markets and outdoor performances. There are also new office buildings, numerous apartment buildings, a watersports centre and the Metrolink tram system which runs right through Salford Quays, making it possible to visit by public transport. Salford Quays also held events for the 2002 Commonwealth Games and is the location for the annual Triathlon World Cup. The projected visitors to the area exceeds 4 million per annum, which is a real success story for the regeneration of Salford.

Instant Ideas

History: Research your school’s local area though photographs, past and present. Highlight key important dates and events from the local area and use these to create time lines. Encourage pupils to find the furthest documented date back possible for the area. Use local libraries and historians. Find out about famous people who lived in the area and discuss what impact they might have had. Research the history of the local industry, using surviving buildings as inspiration. Research population migration in the local area. Find out about housing in the area, investigate different examples of each type and consider what they tell us.

Art: Photograph interesting features in the local environment to use as starting inspiration for artwork. Go out sketching, and use viewfinders to develop composition skills. Look at the different methods artists have used to represent landscapes and discuss the most successful media. Create giant scale and miniature drawings of the local area. Document a journey around the local area, using drawing, written notes and photography. Create collage boxes by using found objects from the local area.

Further Research

Book: 100 Years of The Manchester Ship Canal by Ted Gray, published by Memories, 1993
www.shipcanal.co.uk www.manchester2002-uk.com
www.spectec.co.uk/salfordquays www.salford.gov.uk
Overleaf, images of Pier 8 on the Manchester Ship Canal past and present.