

## Key Vocabulary

**Industrial** – relating to manufacturing processes – often carried out in factories. The Northwest of England was a largely industrial and working class area.

**Working class** – within the class system the social group consisting primarily of people who are employed in unskilled or semi-skilled manual or industrial work

**Naïve art** – art which is unsophisticated or simplified. Lowry's simplification of perspective, limited palette and 'matchstick men' made him a naïve artist

**Palette** – the range of colours used by an artist

**One point perspective** - One point perspective is a drawing method that shows how things appear to get smaller as they get further away, converging towards a single 'vanishing point' on the horizon line. It is a way of drawing objects upon a flat piece of paper (or other drawing surface) so that they look three-dimensional and realistic.

**Two point perspective** – as above – but with two vanishing points on the horizon

**Atmospheric perspective** – how an artist creates the sense that something is further away by making the colour more muted in the background

**Primary colours** – red, yellow, blue. These are the colours that Lowry used, together with black and white

**Colour mixing**

**Charcoal** – Charcoal is a black crumbly drawing material made of carbon and often used for sketching and under-drawing for paintings, although can also be used to create more finished drawings.

## Biographical information (adapted from thelowry.com)

*"You don't need brains to be a painter, just feelings."* LS Lowry Lowry is particularly known for his mill scenes and industrial landscapes, but also covers a wide range of themes and subjects, from landscapes and seascapes to portraits and surreal imaginings. He studied painting and drawing in the evenings at the Municipal College of Art (1905–15), and at Salford School of Art (1915–25), while working as a rent collector during the day. His initial drawings were made outdoors, on the spot, often rough sketches on the back of an envelope or whatever scrap of paper was to hand. His palette was very restricted and he used only five colours – flake white, ivory black, vermilion (red), Prussian blue and yellow ochre. After years of painting and exhibiting in and around Manchester and Salford, Lowry received his first one-man exhibition in London in 1939 and went on to national fame. He died aged 88 in 1976 just months before a retrospective exhibition opened at the Royal Academy.

Lowry's art was based on observational sketching; he would often draw with charcoal before painting over his initial sketch: some of the sketching techniques we will use in this sequence include...

### Cross-hatching

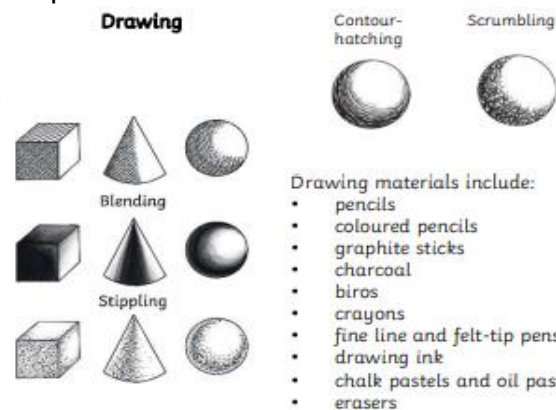
Layers of lines are drawn in several directions. The more layers are used, the darker the area becomes.

### Blending

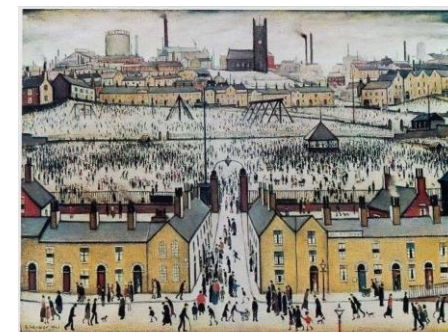
Different pressures are used when shading to achieve light, medium and dark tones. Using your finger tip to gently blend and smooth the graphite achieves a smooth blend; a rubber can also be used to blend and add highlights.

### Stippling

Layers of dots are built up to give the appearance of light, medium and dark tones within an object or drawing.



## Examples of Lowry's style



# Lesson Sequence

1. Study of Lowry - the man and his art. Who was Lowry? How did he become an artist? What kind of artist is he? What do we mean by describing his art as naïve? Immersion in different Lowry art works – close observation and discussion about colour, tone, composition and the unique combination of humanity and urban/industrial landscaping in Lowry's work
2. Study of mid ground, foreground and background using Lowry art to illustrate. Picking apart one or two Lowry paintings, study the way that Lowry focuses the viewers' attention on different parts of his landscape. How is the background made to appear further away than the mid and foreground? Discussion of atmospheric perspective – the further away something is in a piece of artwork, the more muted the colour. This is one of the perspective methods that Lowry used. The midground of the painting is usually the industrial buildings. Discuss their representation in terms of colour (less muted) and begin to discuss the solidity of them as objects – how does Lowry create the sense of linear perspective? Link to maths and 2d representation of 3d shape. Finally, look at the foreground and the representation of people. How are these made to appear near the front of the painting? Discuss relative size, atmospheric perspective (darker tone/colour), greater detail. Pupils to create their own simple mid/fore and background pictures.
3. One point perspective reproduction of a Lowry artwork using pencil. Teach pupils how to create a simple one-point perspective scene.
4. Preparatory sketching of BHSA Senior School from photographs and eye including elements of foreground, midground and background
5. Mixing of colours to create different tints and tones whilst keeping within a lowry's limited palette – watch videos that show the limited palette of Lowry and discuss mixing and colour theory. Allow pupils to play around with the mixing of colour and the replicating of Lowry's palette in sketchbooks
6. Final sketch and watercolour painting of BHSA Senior School in the style of LS Lowry – including detail of pupils/ teachers and a distant view of Liverpool skyline rendered using atmospheric perspective. The school itself should include one point perspective – and some pupils may be able to extend to greater depth and use two-point perspective.