L S Lowry
Signed limited editions
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Reuben Colley Fine Art is proud to present an exhibition of outstanding Lowry signed limited editions.

Lowry, who was born in 1887, trained at Manchester School of Art under the impressionist painter Pierre Adolphe Vallette. He expressed his passion for the industrial landscape of the north of England through his distinctive ‘naive’ paintings and drawings. His work is instantly recognisable, and hangs in art galleries around the world.

Around 50 of Lowry’s works were reproduced as signed limited editions. Published in the 1970s, they were personally signed by Lowry and most were stamped by the Fine Art Trade Guild.

Up to 12 months interest-free finance available on selected works – please enquire for details.
Lowry considered ‘The Pond’, painted in 1950, to be his finest industrial landscape. It is an imaginary town, containing elements from different locations. The Stockport Viaduct appears on the right hand side. The figure with the walking stick in the foreground is probably Lowry himself.

In a letter written in 1956, Lowry said 'This is a composite picture built up from a blank canvas. I hadn't the slightest idea of what I was going to put in the canvas when I started the picture but it eventually came out as you see it. This is the way I like working best'.

After the painting was completed, one of Lowry’s friends commented on an apparent lack of washing lines. In response, Lowry added a line of washing to the picture.
The original painting ‘An Industrial Town’ is part of Birmingham Museum and Art Gallery’s permanent collection, and is currently on display there.

Lowry has packed into this small painting all the features for which he became renowned: the factories with their smoking chimneys, the churches, homes and warehouses, the pool on which people are at play, and the crowds of ‘matchstick’ figures going about their daily business. This scene does not represent any specific town. Lowry often invented his townscapes, culling features from many different locations. In the background, the Stockport Viaduct appears, and Manchester’s St Michael’s and All Angels’ Church towers over the town.

This edition is supported by an original certificate issued by the publisher, Peinture.
‘The Fever Van’ was painted in 1935, and acquired by The Walker Art Gallery in Liverpool in 1943.

‘Fever van’ was the colloquial term in the north of England for the ambulance that transported patients with infectious diseases to hospital. Scarlet fever and diphtheria were common in the 1930s. Scarlet fever occurred mainly in children between the ages of two and eight. Patients were taken from their homes and isolated in special fever hospitals for up to six weeks. The mortality rate was high, and the presence of a fever van in the street meant that a child would be forcibly taken from the family, with a strong likelihood of never returning. Lowry convincingly depicts the mixture of anxiety and curiosity felt by the local community.
This painting shows the harbour at Maryport. Lowry regularly visited Cumbria in the 1950s and 1960s to see two of his closest friends, the artist Sheila Fell and the Reverend Geoffrey Bennett, who, before he became a vicar, was manager of the National Westminster Bank in Cleator Moor and then in Maryport.

Over the years, Geoffrey Bennett acquired a number of paintings by Lowry. When Lowry died aged 88 in 1976, Bennett conducted the funeral service at Manchester Southern Cemetery.
Figures in a Park
Signed limited edition of 100
31 x 41 cm
Published by Peinture

Street Scene
Signed limited edition of 850
20 x 26 cm
Stamped by Fine Art Trade Guild
Published by the Adam Collection
Printed by Chorley and Pickersgill
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.

The figure at the left hand side with the walking stick may be a self-portrait. Lowry often appears in his own pictures.
Lowry was an ardent football supporter. ‘The Football Match’ forms an interesting contrast with Lowry’s popular painting ‘Going to the Match’, which depicts crowds of supporters heading for their local football ground. In this drawing, we see a game in progress, against an industrial background. The drawing is carefully composed, the ball forming the apex of a triangle formed by the central group of players.

In the spring of 1930 Lowry exhibited twenty-five drawings of the Ancoats area of Manchester. This drawing was probably included in the exhibition.
Lowry made this sketch of St Simon's Church, Manchester, in 1927 at his father's suggestion. Generally, Robert Lowry expressed little interest in his son's work, but he thought that this building, due for demolition, might appeal to him. When Lowry returned to the site, a month after making his sketch, the church was gone.
‘Mrs Swindells’ Picture’ was painted in 1967, and features Albion Mill, with St Mary's Church, Swinton, in the distance. This was a view that Lowry painted many times.

Bessie Swindells was Lowry's housekeeper. She arrived in 1954 to help out for two weeks, and stayed until his death in 1976. She lived half a mile away and walked up the hill every day for twenty-two years to clean the house and to do his laundry. Lowry painted the picture for her in recognition of her long years of housekeeping and friendship.

Bessie told her family about the painting being created for her, and her granddaughter insisted that it should have a cat in the picture. Lowry obliged by putting it under the fence on the right hand side, staring out at the seated dog.
Peel Park in Salford was opened in 1846. It is Britain’s oldest public park. The building on the top right is now Salford Museum and Art Gallery.

The park was originally paid for by public subscription, including many donations from working class men and women. It opened its gates to everyone, when other parks excluded ‘the humbler classes’. It also boasted the first unconditionally free public library in Britain. Lowry painted this image of Peel Park in 1944.
Lowry loved the sea, and from the 1950s onwards he often visited the South Shields area. Speaking about the sea, he said: ‘It’s the battle of life – the turbulence of the sea – and life’s pretty turbulent isn’t it? I am very fond of the sea; 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? That would be the end of it all’.

In this painting, made in 1960, the boats are facing directly at the viewer. Perhaps Lowry was imagining what would happen if they suddenly mounted the docks.
‘Britain at Play’ was painted in 1943 when people were suffering the privations of war. The scene is set in Angel Meadow Park in Manchester, with St Michael’s and All Angels Church and burial ground in the background.

The church was demolished in 1935, so Lowry must have painted this particular element from memory. He transplanted the image of this church into many of his imaginary industrial townscapes.
Group of Children and Nursery Sketches

Signed limited edition of 850
20 x 18 cm
Stamped by Fine Art Trade Guild
Published by Adam Collection Ltd
Printed by Chorley & Pickersgill Ltd

‘Group of Children’ is issued with three unsigned reproductions of pencil sketches, entitled ‘Nursery Sketches’
The Lowrys
A portfolio issued to celebrate the artist’s 88th birthday

Self-portrait and portraits of the artist’s parents
Signed limited edition numbered 231/300
Unframed paper copies
27 x 37 cm

Bronze plaque of the artist by Leo Solomon, in presentation box
Limited edition 231/300
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