

DRAWINGS, WATERCOLOURS AND OIL PAINTINGS BY HARRY BECKER



Horses Resting. Oil on canvas. H465mm W800mm.. £10,800.

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Men Ditching [The Naphthine Uncles]

Watercolour on paper

H275mm W350mm

£3,250



Portrait of a Man [possibly from the Naphine family]

Charcoal on paper
H382mm W280mm

£1,950



Study of a Man Sitting [possibly from the Naphthine family]

Graphite on brown paper

H285mm W280mm

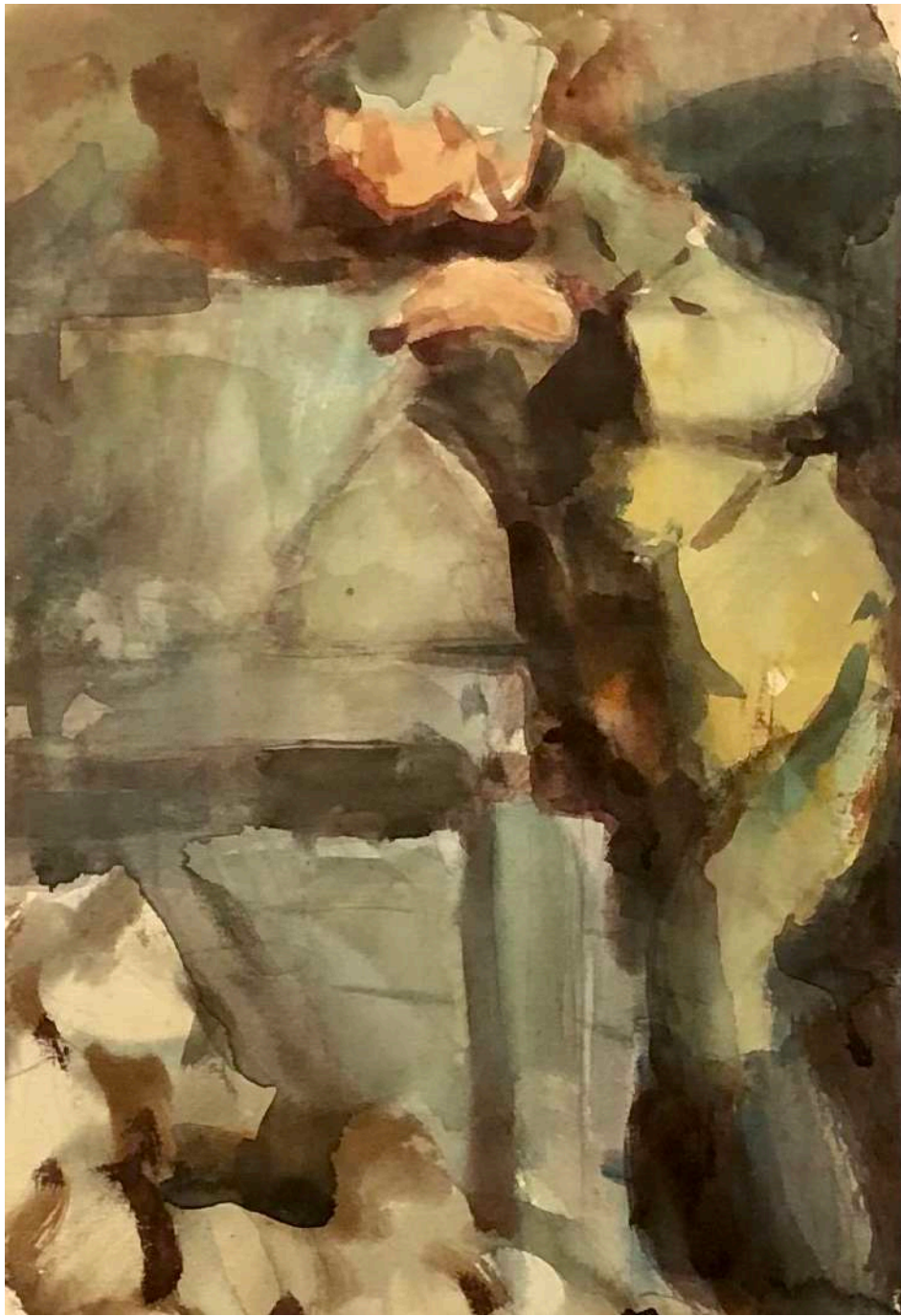
£1,850



Sketch of Farm Worker Ditching

Graphite on paper
H170mm W250mm

£1,250



Farmer with Mangolds

Watercolour on paper
H275mm W190mm

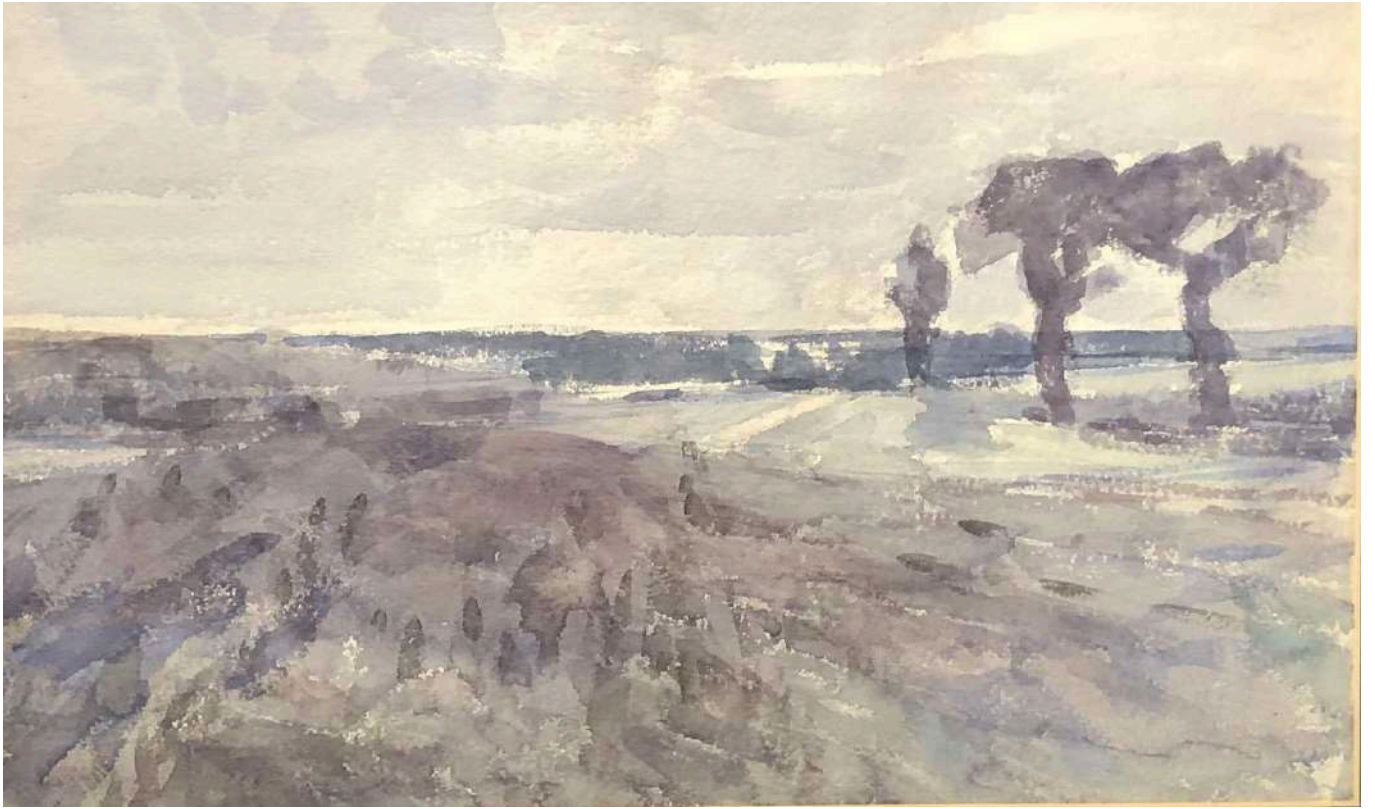
£2,450



Landscape Drawing – near Wenhaston

Graphite on paper; tears to upper corners and lower edge.
H180mm W382mm

£1,250



Trees beside a Lane

Watercolour on paper

H250mm W420mm

£2,250



Hedgerow Trees

Graphite on paper
H200mm W285mm

£825

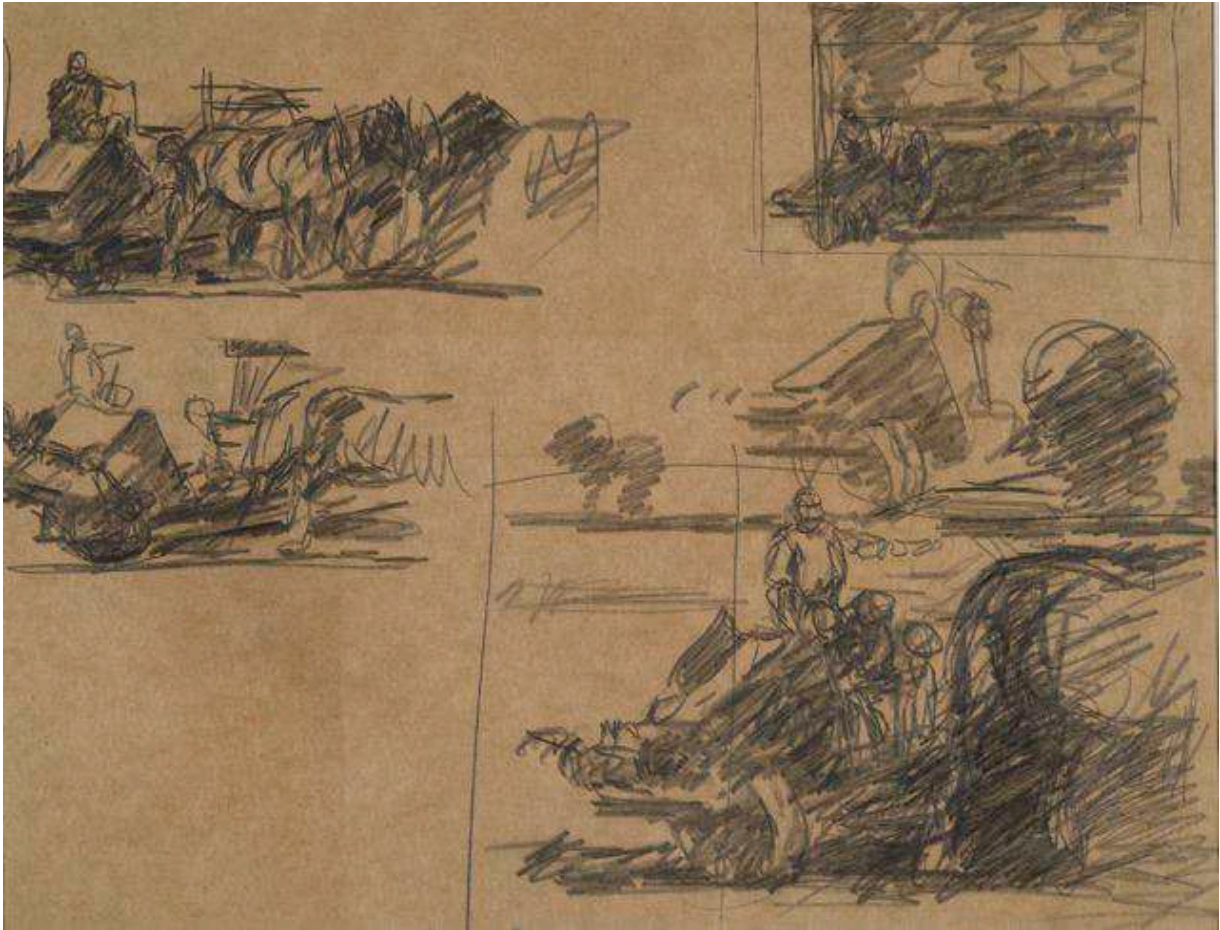


Sketches of Horses in Harness I

Graphite on brown paper

H372mm W520mm

£1,250



*Drawings of a Reaper and Binder at Work **

Graphite on brown paper.
H280mm W360mm

£1,850

* It is worth noting that Becker was drawing and painting in the farmed landscape around Wenhaston in East Suffolk in the early phases of a huge agricultural upheaval. During the nineteenth and early twentieth century there had been many innovations in various agricultural practices and equipment. The *long fallow* and open field systems of the medieval period had been replaced by extensive enclosures, ploughing in stiches and the Norfolk *four course rotation* – originally devised in Waasland in Belgium.

Engineering firms, many based in Suffolk, had introduced new designs of cultivators and ploughs. Some were pulled across fields by stationary steam engines, but the horse remained the principal and almost universal source and provider of power on the farm. The reaper and binder was one innovation : a single horse-drawn machine did the work of a whole team of scythers at harvest time, depositing neatly bound sheaths of cut cereals in its wake – ready to be stacked by hand into stooks or shocks.

The next wave of innovation – the arrival of the combustion engine and tractors – was on the horizon. But at the time of Becker's drawings, the countryside would have been much quieter: empty of the sound of petrol or diesel exploding inside vehicle engines. Instead, the sounds would have been of people, horses, church bells and wildlife. The lockdown of 2020 gave a sensory glimpse of what the rural landscape may have sounded like in Becker's time; and begs the question of what the future of farming and the rural landscape might be a century on from now, in the 2120s. A rural revival and relocalised agriculture is one possibility.



Horses & Binder Teams

Graphite on paper
H290mm W485mm

£1,950



Study of Standing Horse in Collar

Graphite on paper

H185mm W211mm

£750



Plough Team on the Horizon I

Graphite on paper
H176mm W226mm

£1,250



Field Drawing of Farm Workers and Plough Team [top left of paper cut out]

Graphite on paper
H320mm W500mm

£1,450



Plough Team at Rest

Watercolour on paper
H280mm W375mm

£4,250



Horses Resting

Oil on canvas
H465mm W800mm

£10,800



Study of Horse in Collar and Harness

Graphite on paper.

H147mm W290mm

£1,050



Study of Horses

Graphite on paper; ink patch upper right; torn edge lower right.
H200mm W265mm

£750



Cows in a Field

Watercolour on paper
H370mm W520mm

£4,250



Cattle in Landscape

Oil on board
H117mm W200mm

£1,850



*Women at a Market **

* This is speculation the figures possibly in Women's Land Army Uniforms

Graphite on paper
H370mm W550mm

£1,450



Sketches of Men Woodworking

Graphite on paper
H370mm W550mm

£1,450



Study of Men Working

Graphite on paper
H75mm W220mm

£950



Two Figures in a Field

Graphite on paper
H135mm W280mm

£895

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