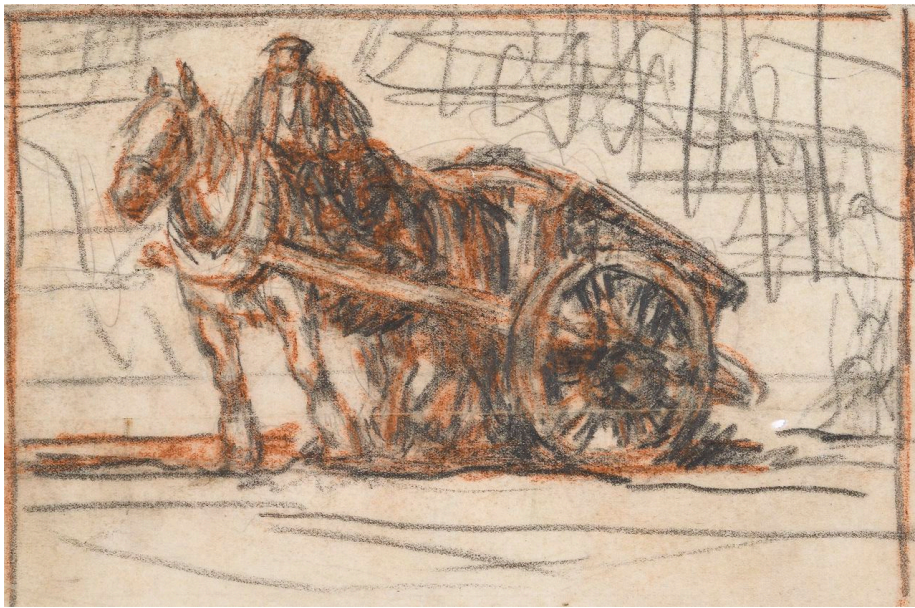


HARRY BECKER

From this Land



Cat. No. 50. *Horse and Rider with Tumbril*

*A Selection of
Drawings & Watercolours
from the Loftus Family Collection*

GS

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ILLUSTRATED PRICE LIST



Cat. No. 43.

The Binder Team

Lithograph

H1016mm

W1270mm

INTRODUCTION

Harry Becker grew up in Colchester in East Anglia and trained as an artist at the Antwerp Academy in Belgium. He was celebrated in his own lifetime for his etchings and lithographs, which feature in many museum and gallery collections around Europe. He was less well known at the time for his field sketches and drawings - and his paintings. This was perhaps partly due to his retreat from London to rural Suffolk after a failed commission for Selfridges. He moved with his family, his wife Georgina and daughter Janet, to Wenhamston in East Suffolk. Here, until his death in 1928, he spent his days and the passing seasons watching and drawing people at work in the landscape. It was a time when horses still provided almost all the motive power for farming and rural transport; when village life still revolved around the farmsteads and estates that formed the working fabric of the countryside in which the villages were located; and when much of the language and local dialect - and the work and daily routines that these described - were also still deeply rooted in the same landscape.

Becker's sketches and drawings, many of which were made from life, provide a fascinating glimpse of rural Suffolk at this time - when the principal sounds in the landscape would have come from people's voices, livestock, horse drawn vehicles and farm implements, birds and church bells. The explosive noise of the combustion engine had not yet arrived. This lends the work an additional poignancy, given the almost complete absence of vehicles on our roads and planes in the skies during spring of 2020, due to the coronavirus. The silence was profound: for a few weeks we could hear the countryside again. With these resonances in mind, it feels a great honour to have been given access to the Loftus Family Collection for this exhibition. In choosing works, I have tried to include pieces that cover a variety of subjects, from livestock and landscapes to people and horses at work. I have also sought to present them as a body of work that, if viewed both individually and collectively, provide insights into Becker's working practices

and stylistic techniques: in particular, his trenchant commitment to drawing from life using a variety of media; and his habit of framing or squaring-up sketches for subsequent translation into etchings, paintings and lithographs. One of the latter – the magnificent *Binder Team* – is the focal piece of the exhibition. A fully illustrated Catalogue with additional text is also being published. Please contact enquiries@galloper-sands.co.uk if you would like a copy.

Jason Gathorne-Hardy. 15th October 2020. White House Farm, Great Glemham, Suffolk.

NOTES : PRICING, DESIGNATIONS AND PAPER

All the works listed are available for sale. They are available to view by pre-booked appointments. These can be arranged privately by contacting us by email or through an automated online booking system for a physical exhibition due to be launched in mid November. Works will be available for collection / delivery after the physical exhibition finishes in December.

“f” : after the price denotes that the work is offered framed.

“m” : after the price denotes the work is offered mounted and ready for framing.

“u/f” : after the price denotes that a work is offered unframed.

All works are presented as found. The medium ranges from graphite and charcoal to pastel or chalk and watercolour on paper. Many of the works – almost all – were made from life and bear the marks of this. The paper of some was cut from sketchbooks or old etchings or lithographs; others have drawings on both sides, in which case we have chosen to present whichever side looks more finished or interesting; and some bear the signs of being pinned to boards or torn from larger sheets of paper or tracing paper. Where works are framed or mounted, they have been float mounted within windows of mount card using acid-free conservation-grade boards and hinges. Given that Becker often seems to have been thinking of the arrangement of his subjects on the paper and the subsequent conversion of drawings to etchings, lithographs or oil paintings, it feels important to show each drawing or painting in its entirety : tears, pin holes and all – because these feel as much part of each work as the drawing itself. Where other images are present on the reverse side of the work, this has been indicated on the price list.

With thanks to **Doug Atfield** for photography [with exception of Cat. Nos. 65, 68, 70, 71).

SALES ENQUIRIES

For all sales / information please contact : enquiries@galloper-sands.co.uk

FULLY ILLUSTRATED CATALOGUE

A fully illustrated Catalogue with additional text is available as an accompaniment to this Price List. The additional text looks at the works in the exhibition in more detail, examining their composition and subject matter. It also offers a broader narrative context to the works, drawing in references from selected books. The following list provides a small bibliography.

The Horse in the Furrow. George Ewart Evans. Faber & Faber, 1960.

The Spoken Word. George Ewart Evans. Faber & Faber, 1987.

The Fellowship of Song. Ginette Dunn. Croom Helm Ltd, 1980.

The Suffolk Dialect. A O D Claxton. Norman Adlard & Co, 1968. *Joseph and his Brethren*. H W Freeman. Old Pond Publishing Ltd (1901).

General View of Agriculture in the County of Suffolk. Arthur Young, 1813. Reprinted in 1969 by Clarke, Doble & Brendon, Plymouth.

All can be sourced via good local bookstores, including Aldeburgh Bookshop on the Suffolk Coast and Browsers inland at Woodbridge.



No. 1. *Horses in Harness*

Graphite on paper.

H111mm W85mm

£425 m

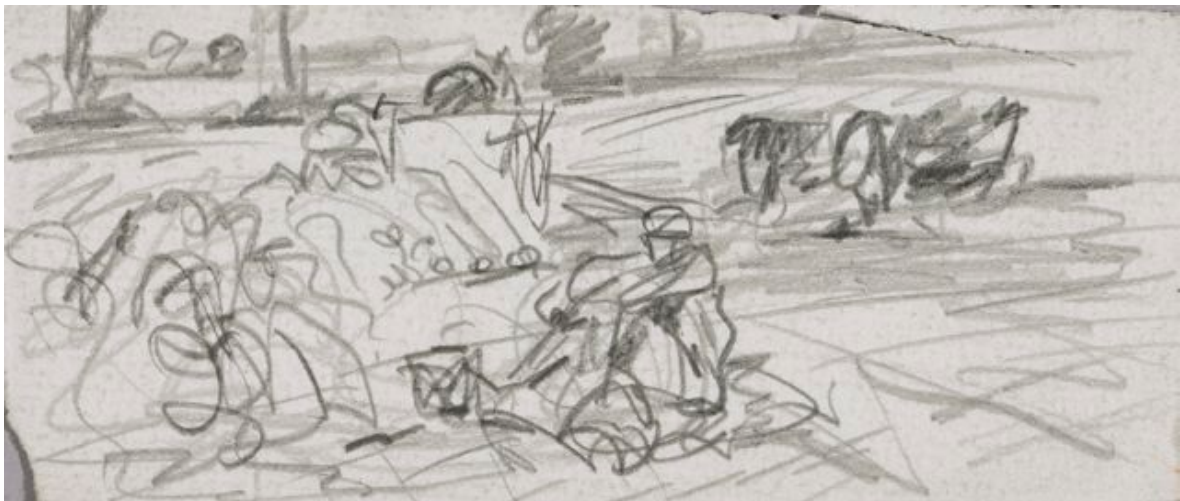


No. 2. *Harvest Field I*

Graphite on paper; cut to size.

H69mm W144mm

£425 m



No. 3. *Harvest Field II*

Graphite on paper; cut to size.

H64mm W140mm

£425 m



No 4. *Figure Driving Cows along a Lane*

Graphite on thick paper; faint drawing of trees on reverse.

H93mm W158mm

£425 m



No. 5. *Study of Cows* (front)

Graphite on thick paper.

H92mm W160mm

£425 m



No. 5. *Study of Cows* (verso)



No. 6. *Sketch of Plough Team in a Field*

Graphite on paper.
H78mm W134mm
£385 m



No. 7. *Field Sketch of a Plough Team and freshly opened Stetches*

Graphite on paper.

H74mm W194mm

£595 f



No. 8. **SOLD** *Field Drawings of Plough Teams on a newly opened Field*
Graphite on paper; with some squaring for an etching or painting; torn lower right side.
H228mm W292mm
£1,025 m



No. 9. *Plough Team working on a Headland – Finishing a Field*

Graphite on paper; tear to corners.

H198mm W204mm

£895 u/f



No. 10. *Study of Plough Team I* *

Graphite on paper; slight tears to right edge.

H254mm W165mm

£1,150 m

* This field drawing relates to larger finished drawings and paintings by Becker – see Catalogue



No. 11. *Study of Plough Team II*

Graphite on paper.
H157mm W223mm
£750 u/f



No. 12. *Study of Plough Team III*
Graphite and watercolour wash on paper.
H274mm W330mm
£1,150 m



No. 13. *Plough Team at Work I*

Graphite on paper; torn drawing-pin holes on upper corners.

H165mm W254mm

£1,050 m



No. 14. **SOLD** *Plough Team at Work I*

Graphite and charcoal / crayon on paper; torn drawing-pin holes on upper corners.

H164mm W248mm

£1,050 m



No. 15. *Study of Ploughman and Horses*

Graphite on paper.

Squared up and with supplementary sketches of horses' legs to one side.

H240mm W255mm

£995 m



No. 16. **SOLD** *Study of Plough Team and Horseman at Work*

Graphite, red crayon and whitening on paper.

H260mm W320mm

£1,850 f



No. 17. *Horses Standing in the Plough*

Graphite on paper.
H135mm W260mm
£995 m



No. 18. *Plough Team in the Landscape*

Graphite on paper.
H233mm W393mm
£1,150 m



No. 19. *Plough Team on the Horizon I*

Graphite on paper.
H176mm W226mm
£1,250 f



No. 20. *Plough Team on the Horizon II*

Soft graphite on paper.

H140mm W280mm

£650 u/f



No. 21. *Plough Team on the Horizon III*

Soft graphite on paper.

H380mm W305mm

£1,550 m



No. 22. *Study of Horse in Collar and Harness*

Graphite on paper.
H147mm W290mm
£1,050 f



No. 23. *Landscape Drawing – near Wenhaston* *

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

H180mm W382mm

£1,150 m

* This landscape scene appears in larger drawings in graphite and charcoal by Becker and seems to be in the vicinity of Wenhaston – the village in which Becker and his wife Georgina and daughter Janet lived in the first quarter of the 20th century.



No. 24. *Trees in the Landscape I* *

Graphite on paper.
H205mm W300mm
£895 u/f

* The trees and hedgerow in this drawing also feature in Cat. No. 25 – a softer, more open study of the same view.
The trees in both No. 24 and No. 25 can be seen in the right hand side of the drawing of Cat. No. 23.



No. 25. *Trees in the Landscape II*

Graphite on paper; creased upper right corner.

H246 W292mm

£995



No. 26. *Landscape Sketch in Watercolour I*

Watercolour and wash on paper; pin holes in corners.

H203 W306mm

£750 u/f



No. 27. *Landscape Sketch in Watercolour II*

Watercolour and wash on paper; pin hole tears to paper in upper corners.

H203 W306mm

£750 u/f



No. 28. *Landscape Sketch in Watercolour III*

Watercolour and wash on paper; pin hole tears to paper in corners.

H203 W306mm

£750 u/f

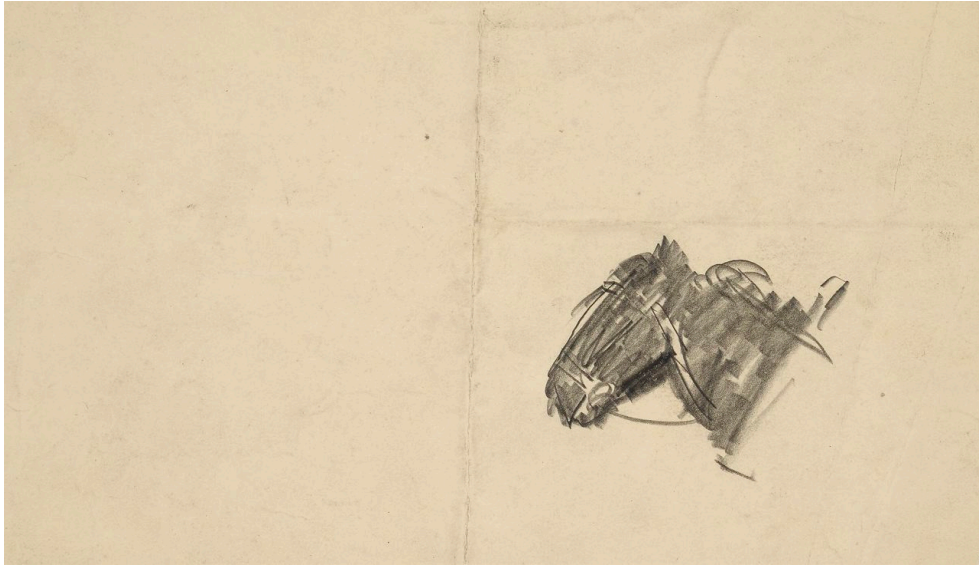


No. 29. *Trees beside a Lane*

Watercolour on paper.

H200mm W282mm

£1,250 u/f

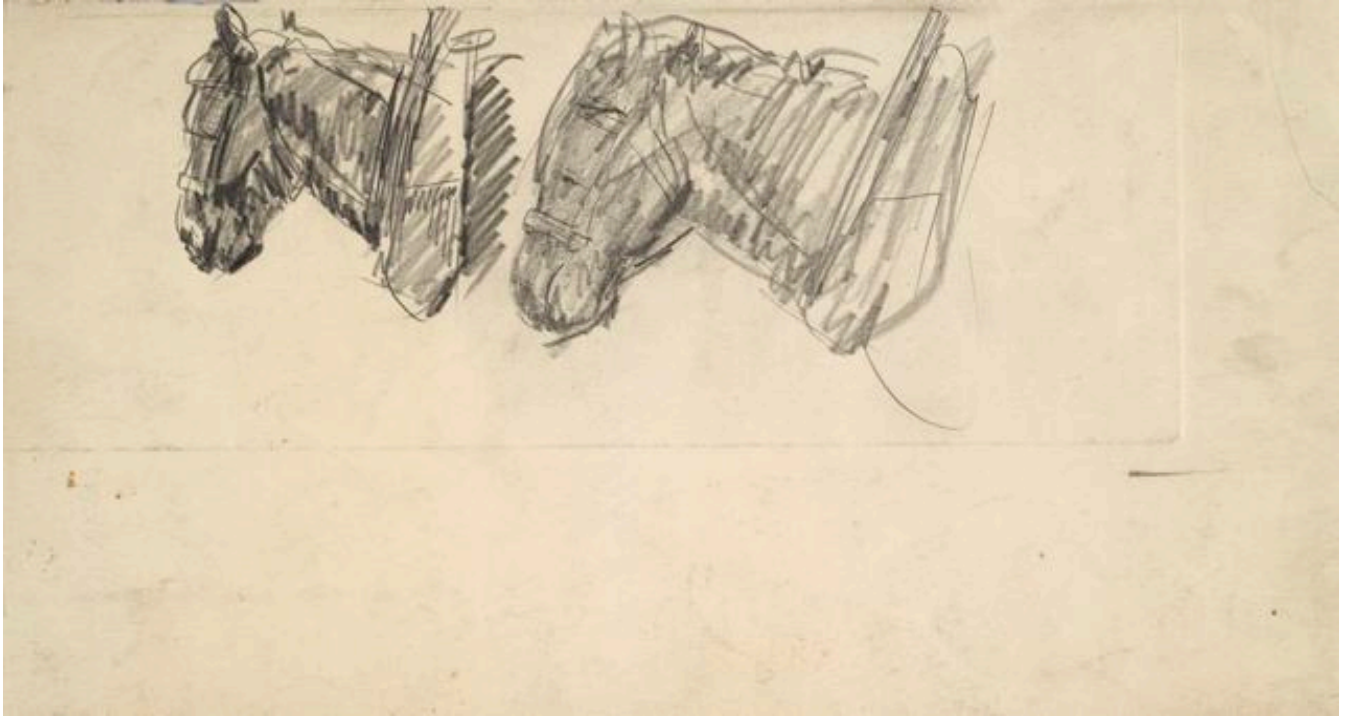


No. 30. *Study of Horse's Head*

Graphite on paper; traces of writing in graphite on margins.

H150mm W228mm

£595 m



No. 31. *Study of Horses in Collar and Harness*

Graphite on paper.
H182mm W343mm
£850 m

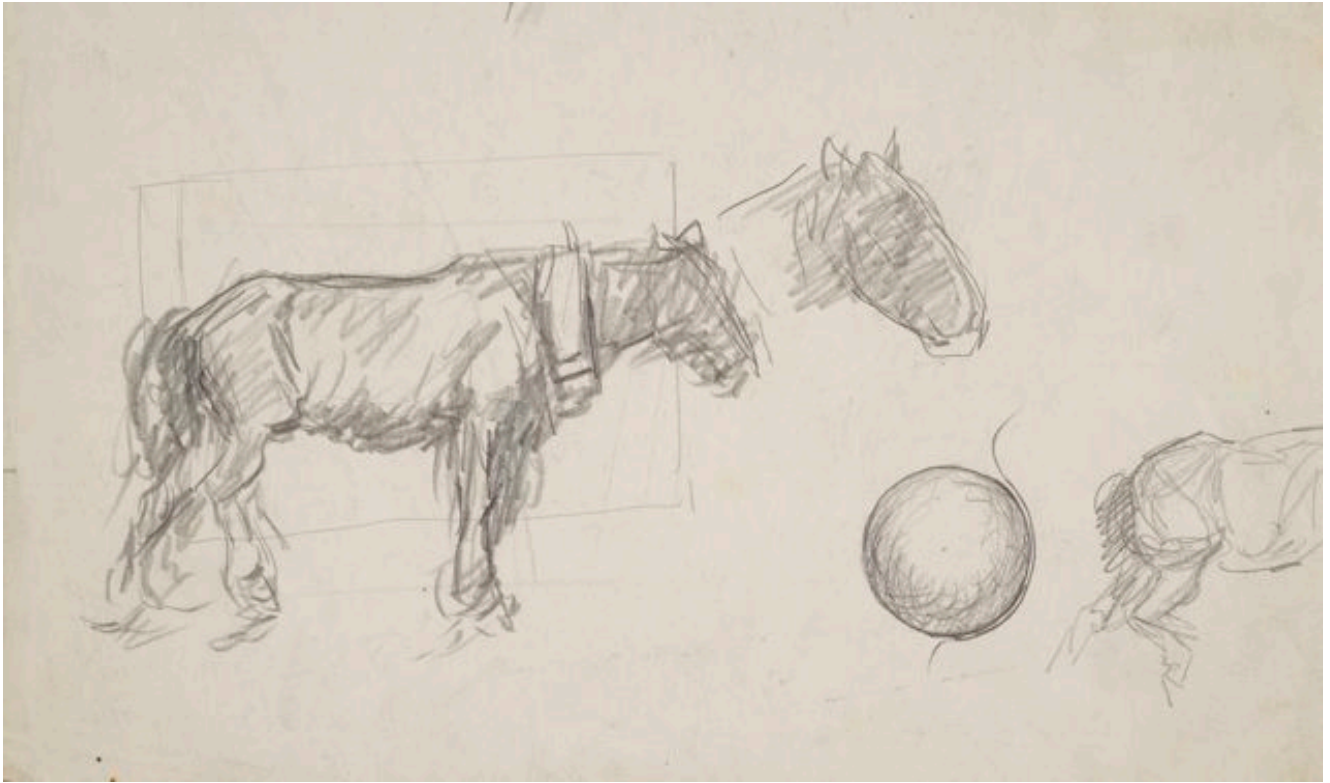


No. 32. *Study of Standing Horse in Collar*

Graphite on paper.

H185mm W211mm

£750 m



No. 33. *Study of Horse and Hip Joint*

Graphite on paper.
H195mm W322mm
£795 m



No. 34. *Sketches of Horses in Harness I*

Graphite on brown paper.

H372mm W520mm

£1,150 u/f



No. 35. **SOLD** *Sketches of Horses in Harness II*

Graphite and colour wash on brown paper; some creases in paper along one edge.

H282mm W370mm

£1,050 u/f



No. 36. *Sketch of Horse on a Horizon*

Graphite on paper.
H277mm W226mm
£650 u/f



No. 37. *Study of Horses*

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

H200mm W265mm

£750 m



No. 38. *Sketch of Military Horse in Harness* *

Graphite on paper.
H175mm W226mm
£795 f

* The horse in this drawing seems too slight of frame to be a farm horse. It also relates to other sketches by Becker that show soldiers / cavalry men with their horses. Most of the works in this exhibition are thought to date from the period 1910 – 1920, which includes the War years of 1914 – 1918 : a time when cavalry regiments still existed; and when many of Suffolk's treasured Suffolk Punch horses were lost to the Front or en route to battle.



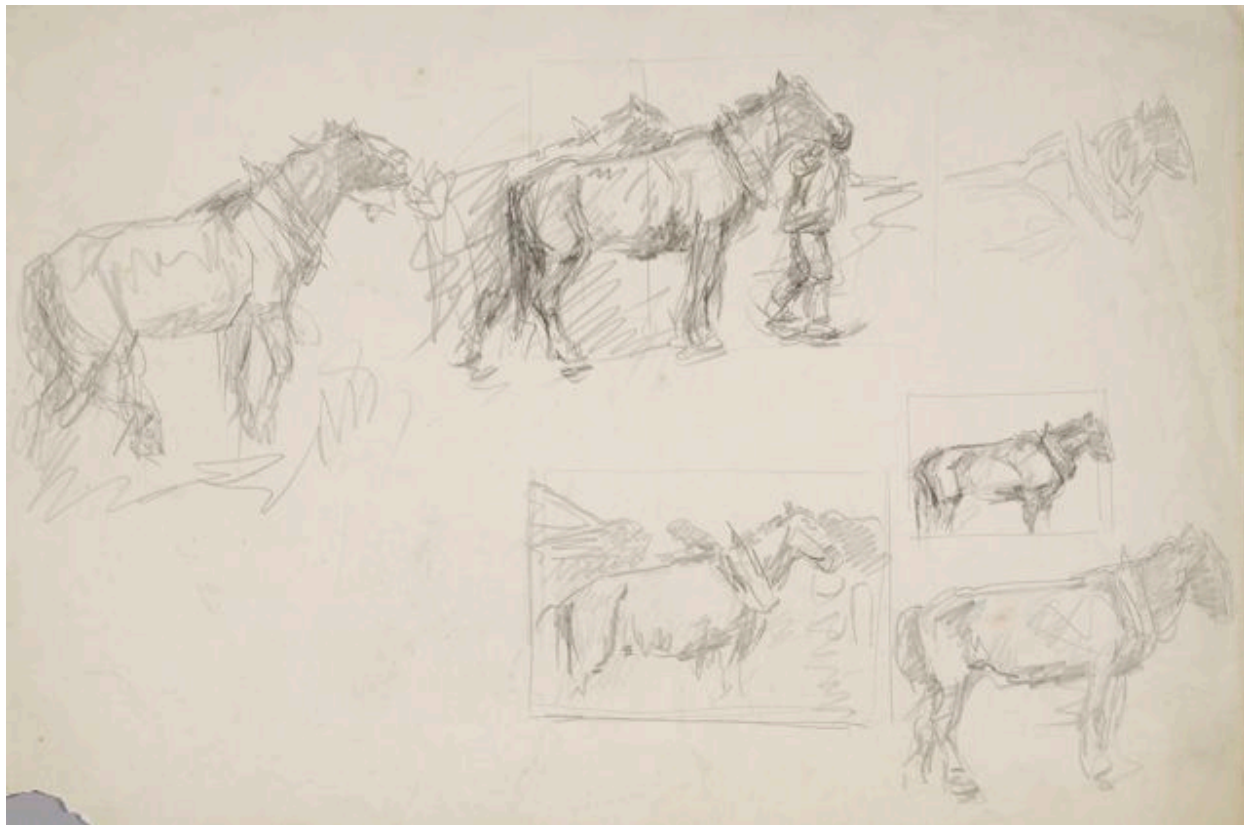
No. 39. **SOLD** *Sketch of Soldier and Horse*

Graphite on paper.
H175mm W224mm
£850 m



No. 40. *Sketch of Four Horse Team and Horseman adjusting a Collar*

Graphite on paper.
H160mm W150mm
£850 m



No. 41. *Horses Studies I* *

Graphite on paper; torn corner lower left.

H380mm W555mm

£1,500 u/f

* In this work and also in Cat. No. 42 Becker seems to be exploring how to best catch the movement and posture of farm horses, being led and also standing. Some of the studies are framed-off with graphite lines and relate to other finished works in oil.



No. 42. *Horse Studies II*

Graphite on paper.
H378mm W555mm
£1,500 u/f



No. 43. *The Binder Team* *

Lithograph on paper.
H1016mm W1270mm
£12,500 f

* This magnificent work is the focal piece of the Catalogue and the exhibition *From this Land*. It is one of only two remaining impressions in the Loftus Family Collection.



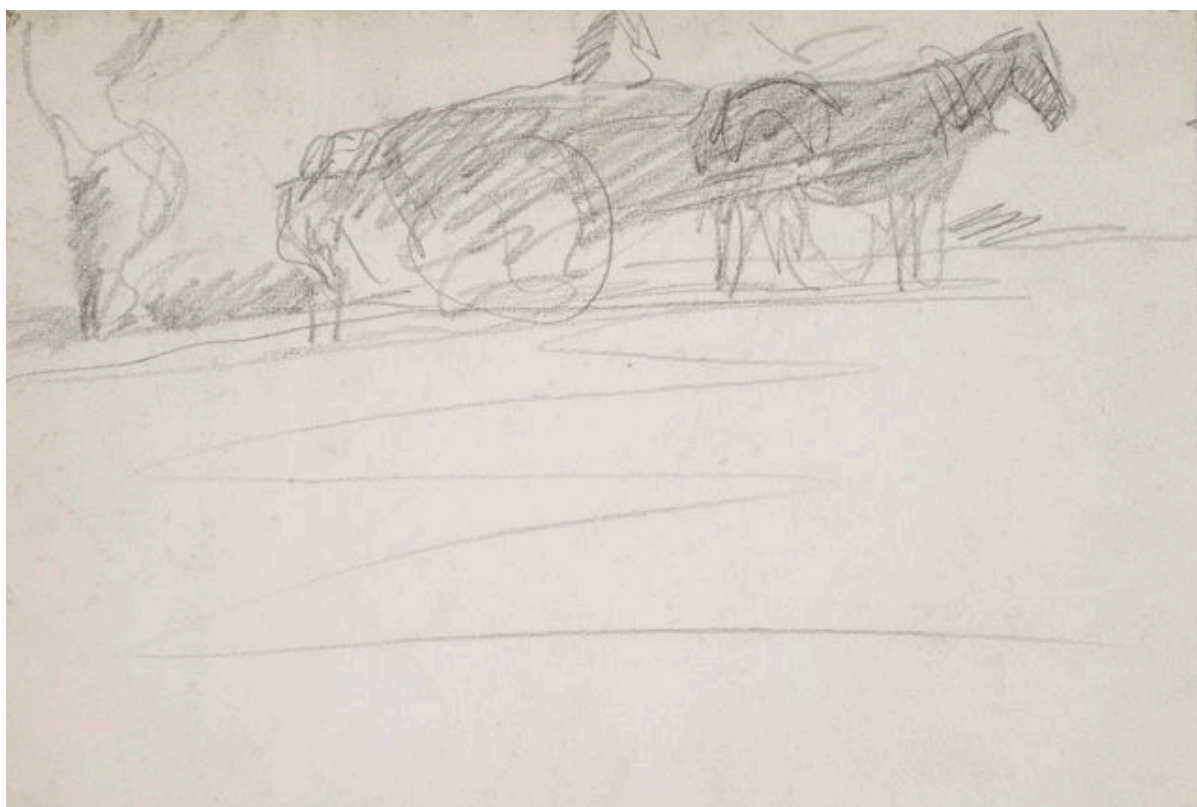
No. 44. *Drawings of a Reaper and Binder at Work* *

Graphite on brown paper.
H280mm W360mm
£1,050 m

* It is worth noting that Becker was drawing and painting in the farmed landscape around Wenham 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 stretches 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 sheaves 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.



No. 45. *Sketch of Horse pulling a Tumbril*

Graphite on paper.
H195mm W285mm
£595 u/f



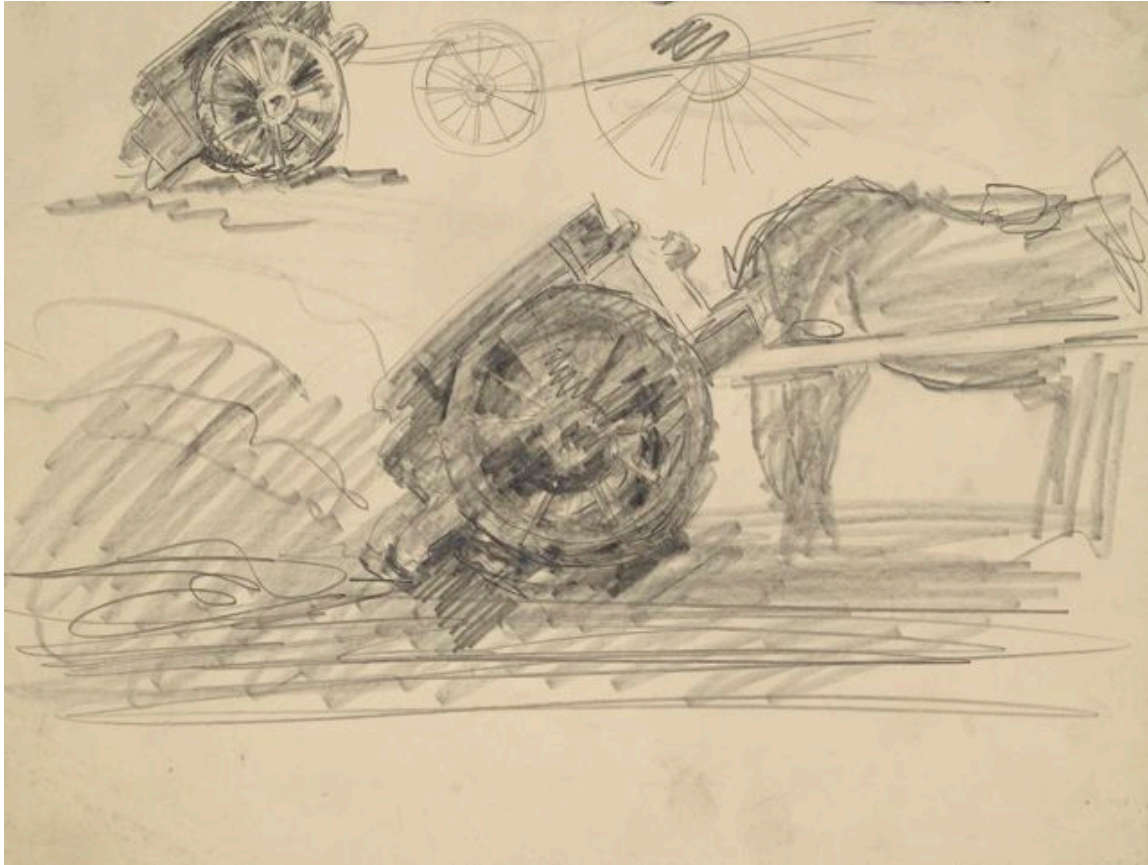
No. 46. *Horse and Tumbril*

Graphite on paper.
H232mm W296mm
£525 u/f



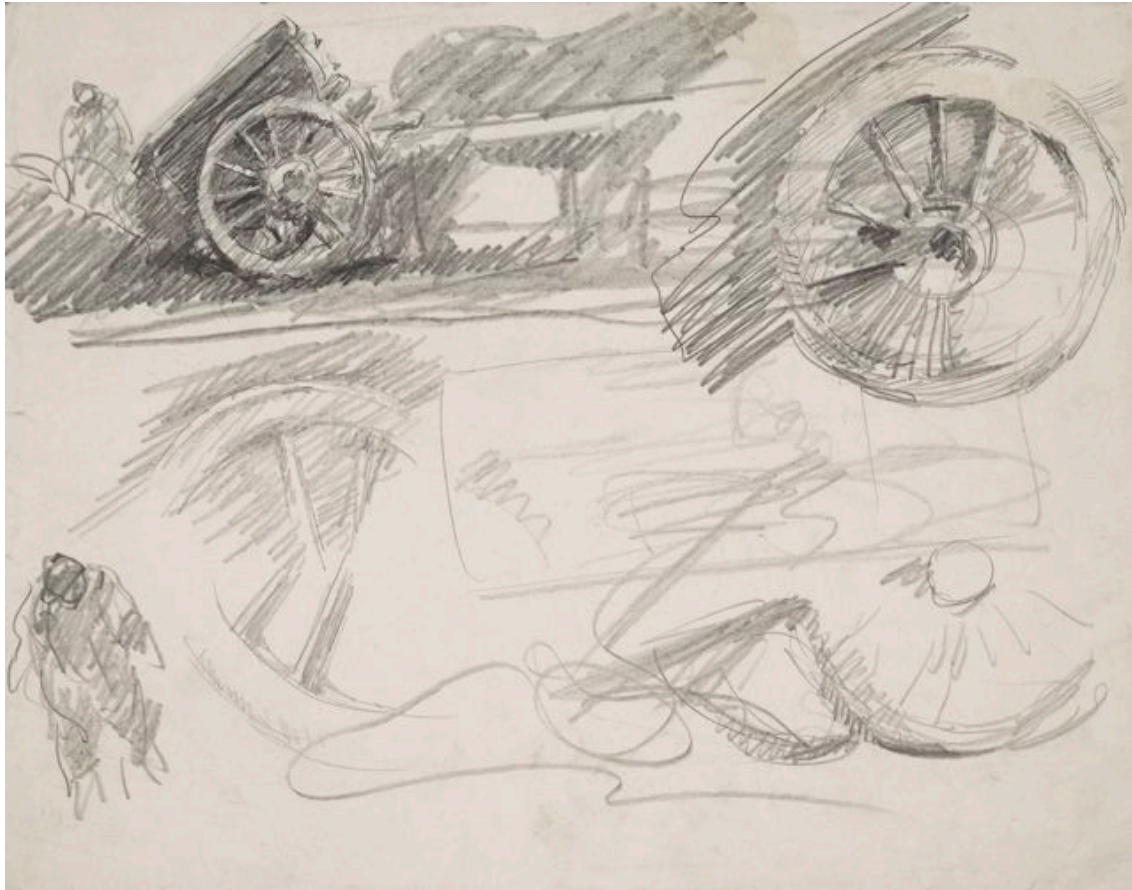
No. 47. *Sketch of Horse and tipping Tumbrel*

Graphite on paper.
H232mm W296mm
£595 u/f



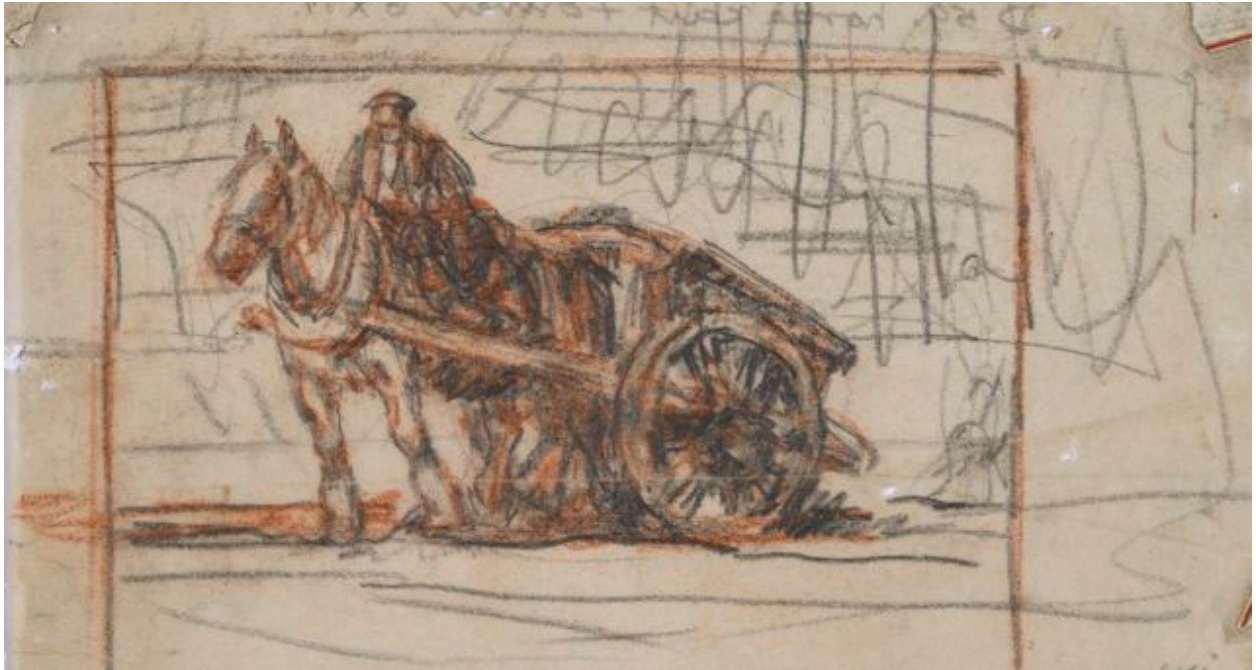
No. 48. *Studies of Tumbril and Horse*

Graphite on paper.
H225mm W290mm
£695 m



No. 49. *Studies of Tumbrel and Horse with Figures*

Graphite on paper.
H232mm W298mm
£725 m



No. 50. **SOLD** *Horse and Rider with Tumbril*

Graphite and red crayon on tracing paper; torn at one corner.

H155mm W280mm

£1,250 m

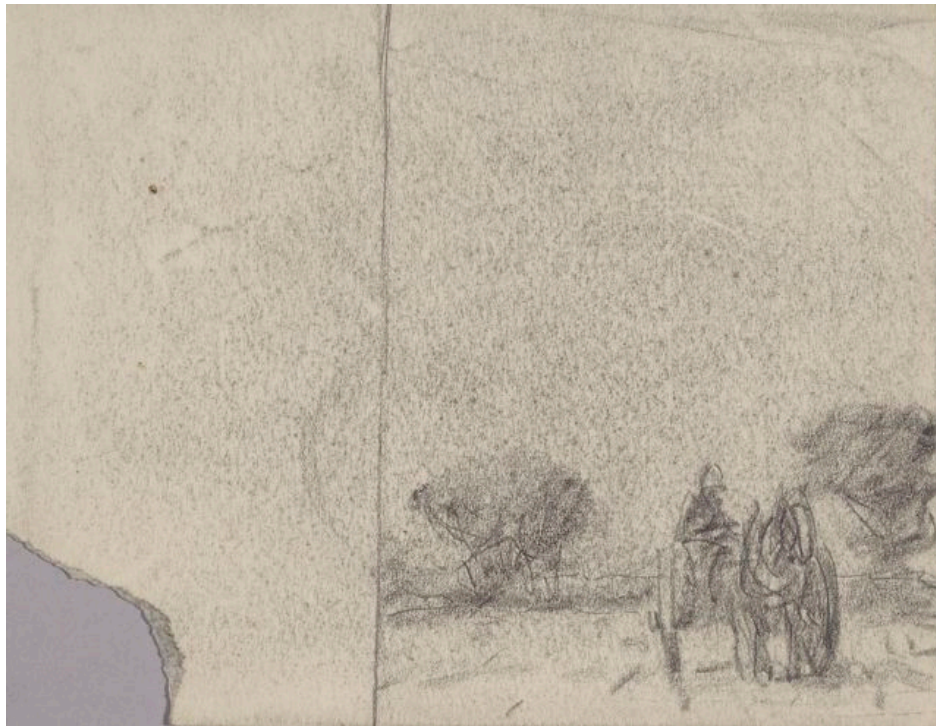


No. 51. **SOLD** *Horse tipping a Tumbril*

Red crayon / pastel on paper; creased along left edge.

H173mm W227mm

£725 m



No. 52. **SOLD** *Sketch of Tumbrel in a Field* *

Soft graphite on paper; torn bottom right.

H175mm W226mm

£475 u/f

* This frontal view of a tumbrel, figure and horse appears in much larger studio drawings as well etchings and lithographs by Becker - almost as a motif. It is interesting to consider whether this small sketch might be the original life drawing for this subject.



No. 53. *Horse with tipping Tumbrel*

Graphite on paper.
H177mm W254mm
£795 f



No. 54. *Drawing of Cows in a Field*

Red chalk / pastel on paper; torn lower left corner.

H160mm W200mm

£895 f



No. 55. *Study of Cows I*

Red chalk / pastel on paper.

H16mm W200mm

£750 f

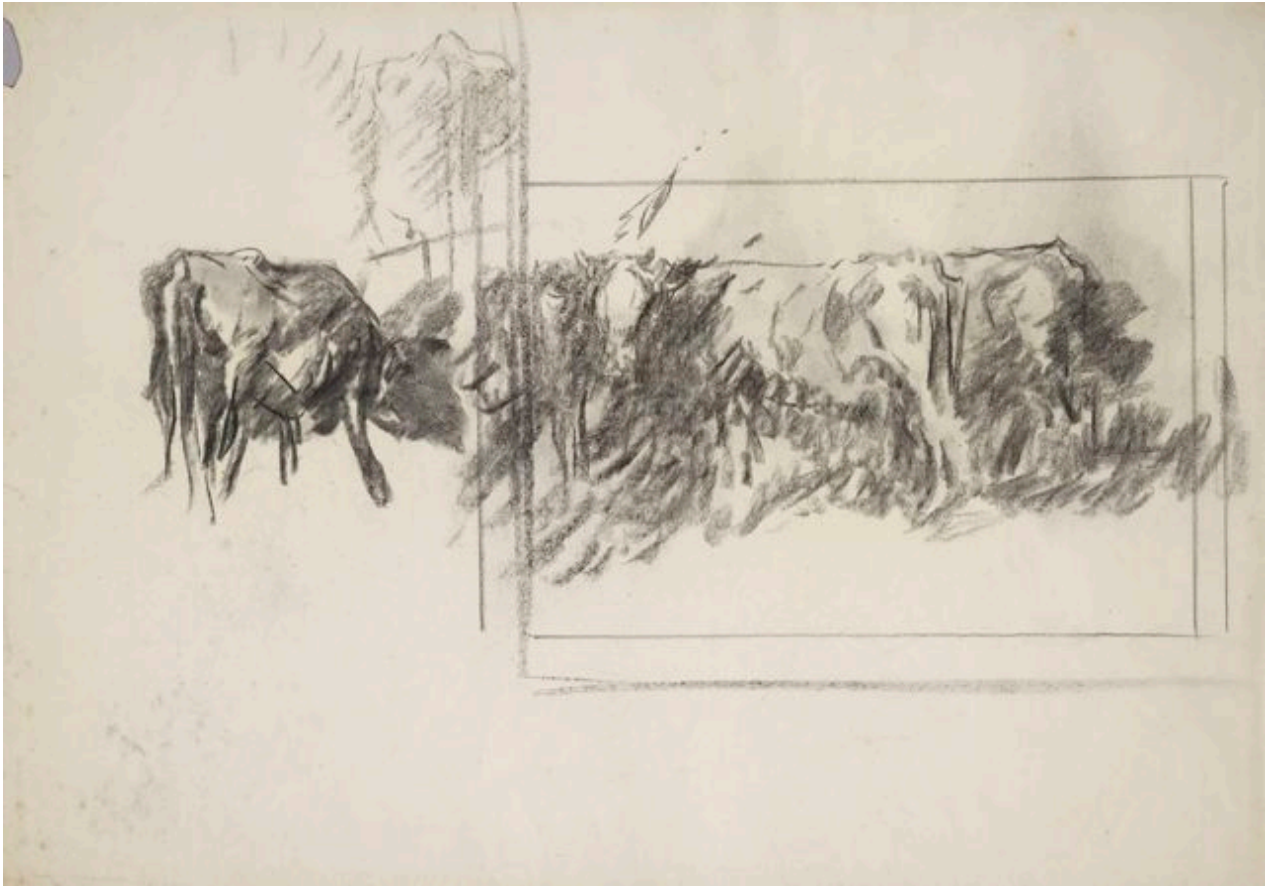


No. 56. *Study of Cows II*
Red chalk / pastel on paper
H192mm W270mm
£925 f



No. 57. *Cows Feeding*

Graphite on paper.
H150mm W190mm
£655 f



No. 58. *Study of Cows Feeding*

Charcoal on paper; torn upper left corner.

H390mm W554mm

£1,250 m

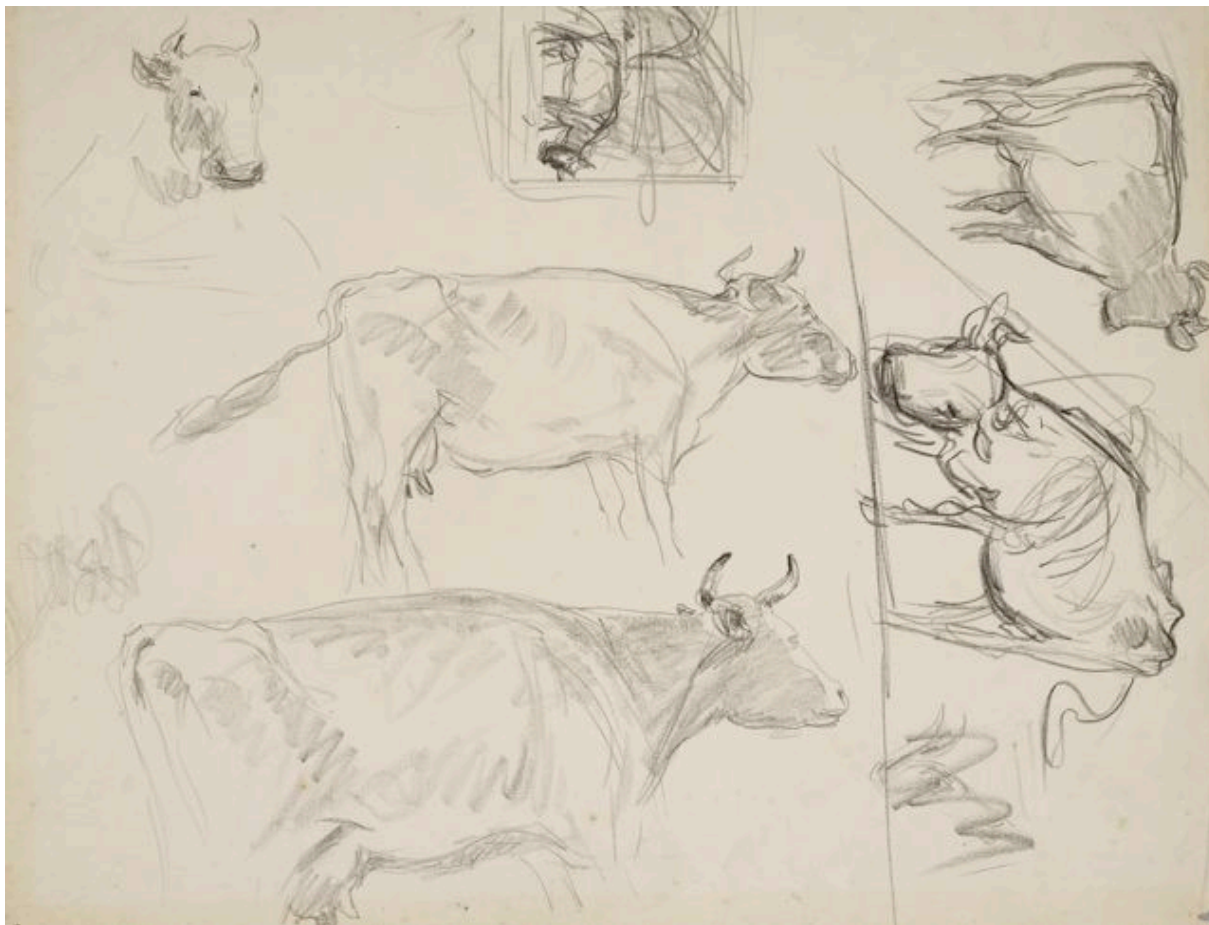


No. 59. *Sketches of Cattle I*

Graphite on paper; slightly torn, creased edges.

H417mm W534mm

£795 u/f



No. 60. *Sketches of Cattle II*

Graphite on paper; slightly torn, creased edges.

H414mm W534mm

£650 u/f

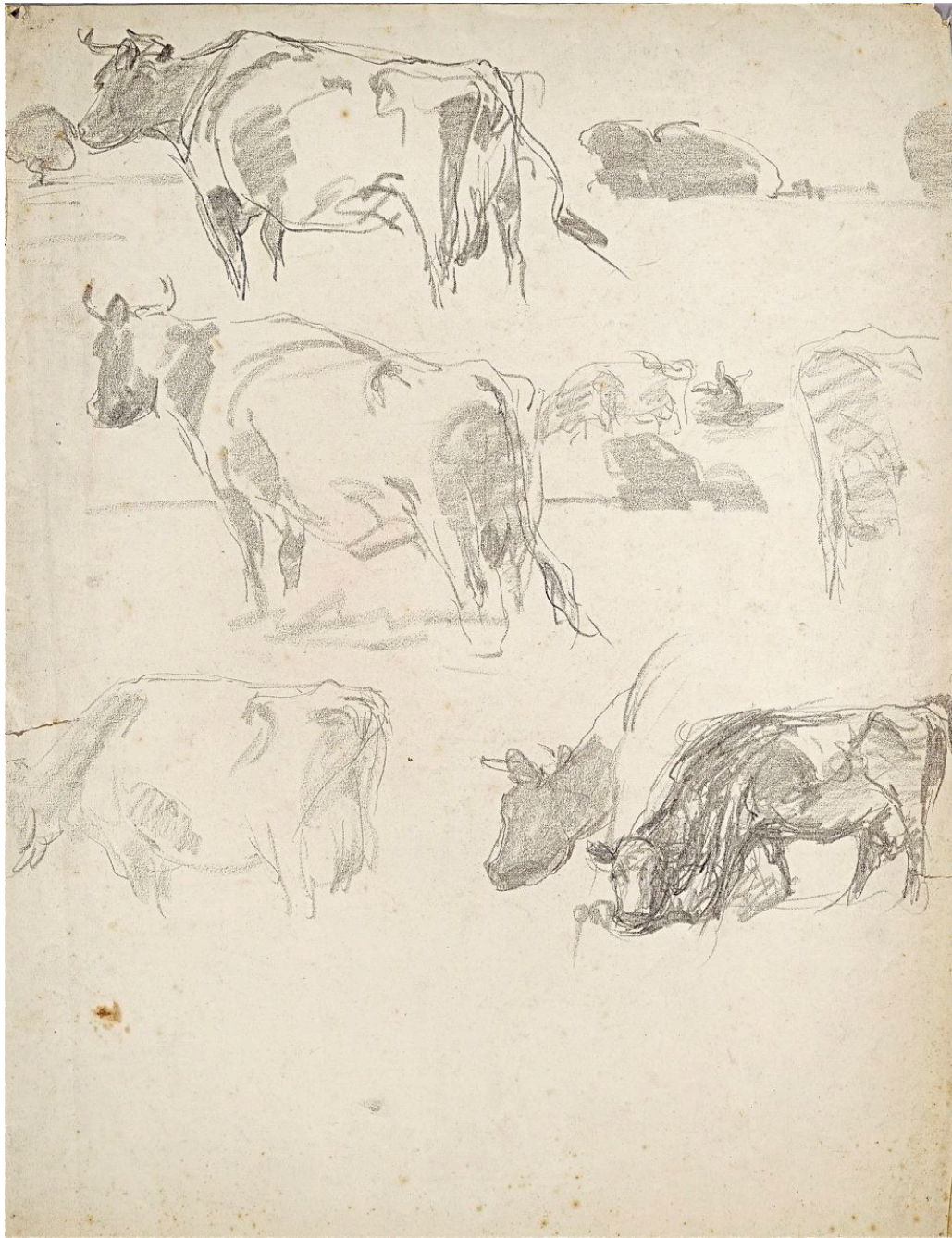


No. 61. *Sketches of Cattle III*

Graphite on paper; slightly torn, creased edges.

H418mm W535mm

£650 u/f



No. 62. *Sketches of Cattle IV*

Graphite on paper; slightly torn, creased edges.

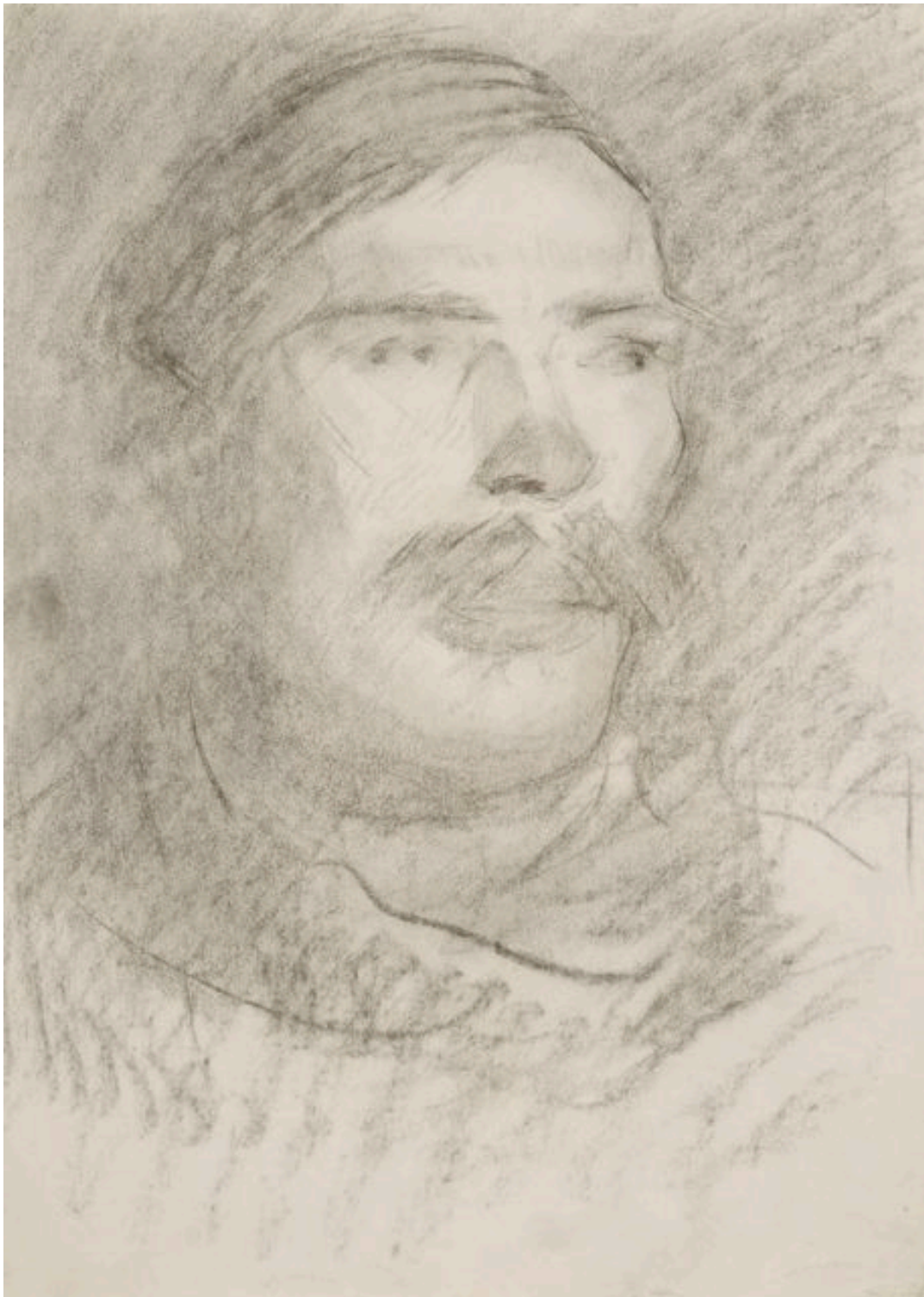
H535mm W412mm

£995 m



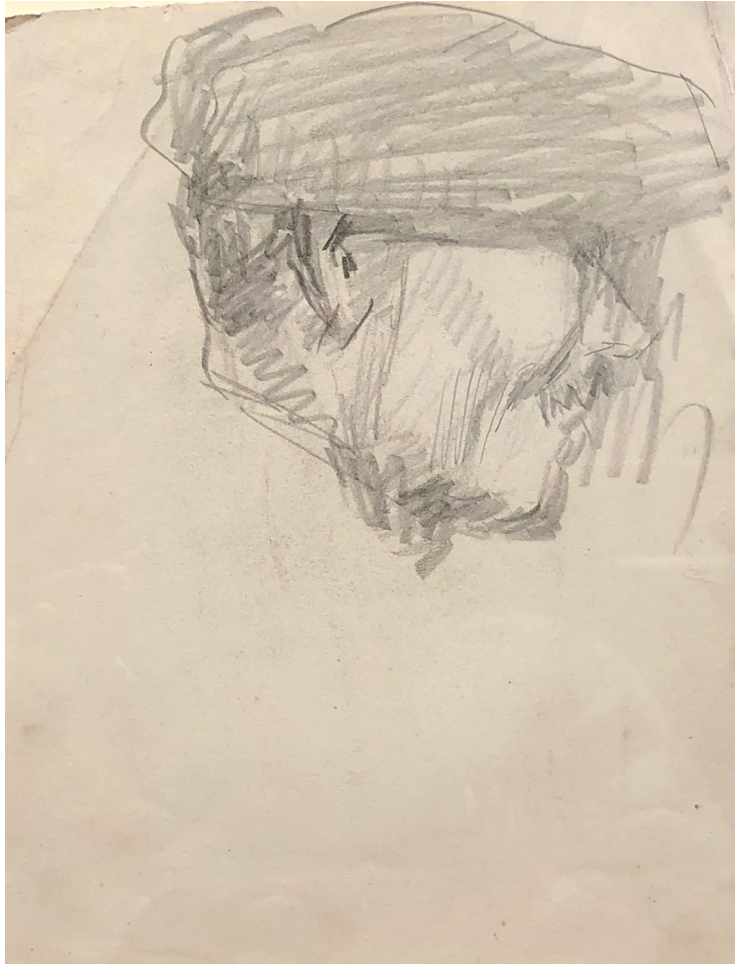
No. 63. *Sheep in a Field*

Graphite on paper.
H210mm W290mm
£695 u/f



No. 64. *Portrait of a Man* [possibly from the Napthine family]

Charcoal on paper H382mm W280mm
£1,950 m



No. 65. *Study of a Man's Head [wearing a Flat Cap]*

Graphite on paper.
H220mm W175mm
£850 f



No. 66. *Sketch of a reclining Figure by a Gate*

Graphite on paper.
H378mm W555mm
£1,150 m



No. 67. *Sketch of Women at Livestock Auction* [possibly Land Army]

Graphite on paper.
H380mm W560mm
£1,150 m



No. 68. *Sketch of a Woman wearing a Hat*

Graphite on paper.
H165mm W125mm
£850 f



No. 69. *Study of Figure in a Landscape*

Graphite on paper.
H325mm W508mm
£1,500 m



No. 70. *Study of Men Working*

Graphite on paper
H 75mm W220mm
£950 f



No. 71. *Two Figures in a Field*

Graphite on paper
H135mm W280mm
£895 f



No. 72. *Allotments near Wenhaston, Suffolk* [circa 1920]

Watercolour on paper.

H337mm W480mm

£2,450 f

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