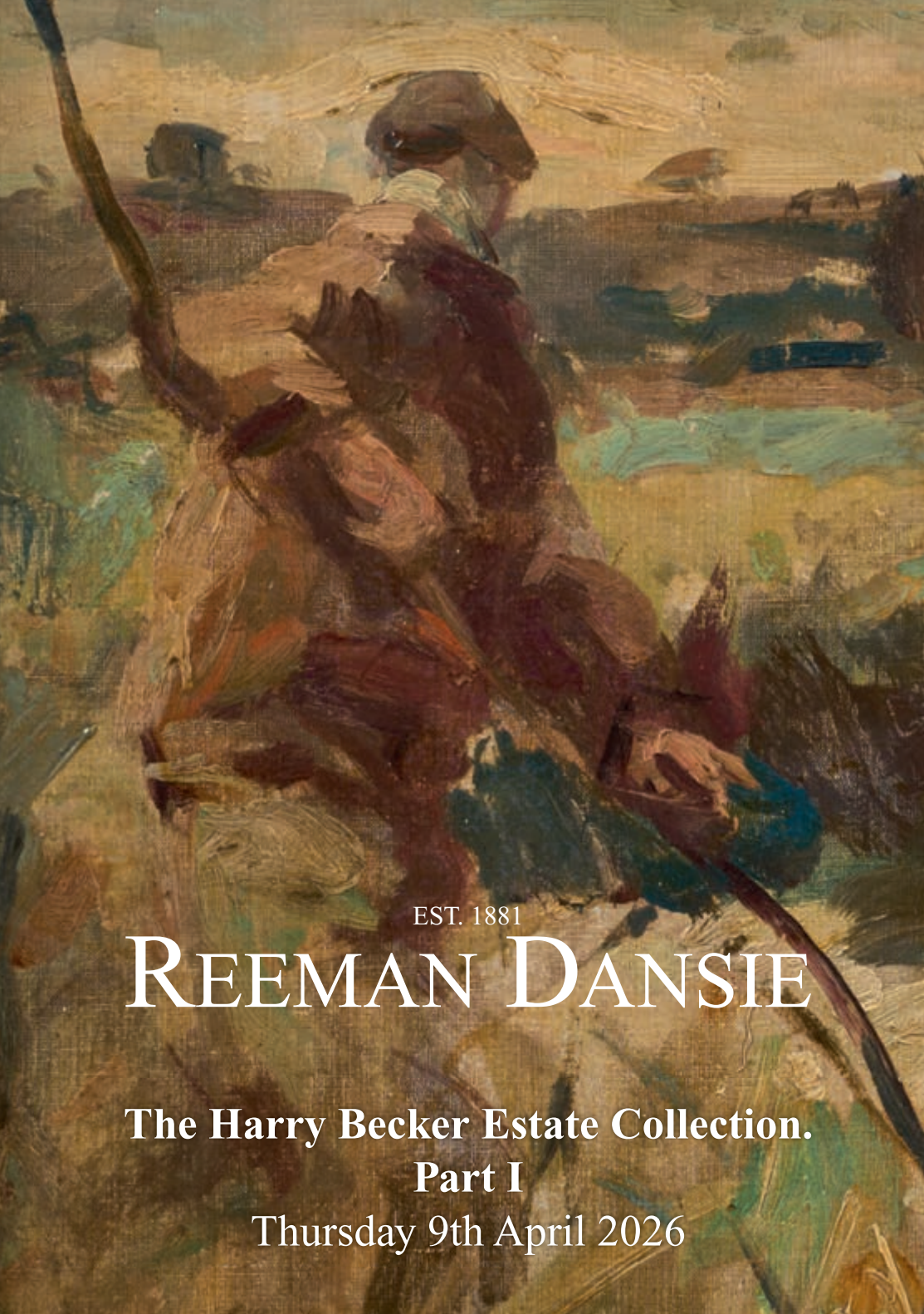


An impressionistic painting of a person, possibly a woman, seen from behind, looking out over a landscape. The person is wearing a dark, textured garment. The landscape is rendered with broad, visible brushstrokes in shades of brown, green, and blue, suggesting a field or a body of water. The overall style is loose and expressive, characteristic of Impressionism.

EST. 1881

REEMAN DANSIE

The Harry Becker Estate Collection.
Part I

Thursday 9th April 2026





The Harry Becker Estate Collection. Part I

Thursday 9th April 2026

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The Harry Becker Estate Collection.

Part I

When Becker moved with his family from London to Suffolk, in 1912, he exchanged a successful career as an artist for a life of rural isolation. A couple of commissions from the London Underground and the inclusion of his works in a few exhibitions were not enough to provide an income for his family. But Becker's wife Georgina had come to know Dorothy Loftus, herself an artist, and with her help she was appointed to teach drawing at St Felix School in Southwold, in 1916.

Georgina's earnings as an art teacher were never sufficient to keep the family afloat. The generosity of the local butcher (who allowed them extended credit) and raids on their daughter Janet's pocket money (supplied by her godmother) were augmented by the support of Dorothy's husband Pierse Loftus, Chairman of Adnams brewery. Pierse bought many of Becker's paintings (which he displayed at the Swan Hotel in Southwold) and organised a large exhibition of his work in 1925. He even paid his rent when times were hard.

In 1926, for example, Becker owed two quarters rent (£18-6-0) and was facing eviction from his cottage at Hinton. He wrote an urgent plea for help.

'Dear Loftus

Will you help me in this? You have always been such a brick in these things & you well understand how I am situated.

I would have come over myself but for the last fortnight I have been in bed with bronchitis and have not been out yet.

If you will help me please take as many pictures as you like as security. I have a lot of new watercolours you have not seen do come and see them.'

Pierse resolved that immediate crisis and a few weeks later arranged for Becker to paint a portrait of Miss Silcox, to mark her retirement as headmistress of St Felix – a tactful way of providing income and recognition without the taint of charity.

After Becker's death in 1928 Pierse and Dorothy Loftus continued to support his widow, who outlived her husband by thirty years. In 1930, together with the London artist Kenneth Green (Becker's only pupil) they organised a memorial exhibition of his work through the Redfern Gallery in Mayfair, and this was followed, six years later, by a small exhibition at Colchester. In 1948 seventy of Becker's works (many from the Loftus family collection) were chosen by Adrian Bell to illustrate a special edition of his Suffolk farming trilogy, Corduroy, The Cherry Tree and Silver Ley.

Pierse's son, Nico Loftus, continued to support Georgina Becker and to buy more works – and in 1957 (together with Kenneth Green) staged a Memorial Exhibition as part of The Aldeburgh Festival. The proceeds went entirely to Georgina. When she was dying, in 1958, she left the remaining contents of Becker's studio jointly to Loftus and Green – chests and unsorted folders of drawings, lithographs, etchings, watercolours and oils.

26
 Dear Sister
 Will you help me in this? You have always been
 such a broker in these things, & now you will understand
 how I am prejudiced. I owe 2 guineas to
 £ 16. 6. but have gone away for a week but I
 cannot pay him at once as I thought him to be
 as illegal he ought to have sent it to John
 6.
 I would have come over myself but for the last
 fortnight, I have been excited with bronchitis
 and have not been out yet.
 If you will hold me please take as many of my
 pictures as you like in security.
 I have a lot of new water colour you
 have not seen do come and see them.
 Could you ~~draw~~ ^{draw} over and see me?
 I think he is still likely to find me a house,
 that I can have ^{the} the same as this one
 while Southey's but I want to send him
 letters to my solicitor for his advice as he
 may have them back at our place.
 I am yours
 Harry Becker

Kenneth Green made a personal selection from this legacy but the bulk of it ended up with Nico Loftus and his wife Prue, who over the following decades staged small exhibitions, selling Becker's works to local enthusiasts. More recently their son Simon Loftus (on behalf of his siblings) has worked with The Wildlife Art Gallery in Lavenham, Gainsborough's House at Sudbury, Abbott & Holder in London and Jason Gathorne-Hardy at Great Glemham in Suffolk to publicise and sell Becker's work to a wider audience.

Now, through Reeman Dansie, the Loftus family is offering the remaining works from Becker's studio over three sales, in April and September 2026, and April 2027.

Simon Loftus.

Early Years



1000

1000

Harry Becker (1865-1928) graphite, Study of Antwerp Cathedral, 25 x 19cm, glazed frame. The sketch made early 1880s. Harry Becker began his formal artistic training aged just 14 at The Royal Academy of Fine Arts, Antwerp, he studied there from 1879-1883. Van Gogh began his studies there the following year.

£150 - 250

1001

Harry Becker (1865-1928) graphite, Hop Harvest 1897/98, 13 x 21cm, glazed frame. Most probably drawn during Becker's visits to Kent, in 1897 and 1898

£200 - 300



1001



1002

1002

Harry Becker (1865-1928) lithograph, Sheep in a Barn, signed and dated to the stone '01, 31 x 47cm

£100 - 150



1003

1003

Harry Becker (1865-1928) lithograph, Suffolk Sheep in a Lane, signed and dated to the stone '05, sheet size 43 x 31cm. Probably drawn on Becker's regular visits to Suffolk while based in London and very likely one of the series of prints which Becker exhibited at his first solo exhibition at the Baillie Gallery in 1905. The exhibition was entirely devoted to lithographs on an agricultural theme, print runs were strictly limited to 35 impressions, with several editions completely sold out, it was a tremendous success and Becker made £600, equivalent to about £70,000 nowadays.

£100 - 150



1004

1004

Harry Becker (1865-1928) etching, Head of a Man, pre-1912, fragmentary with sketching to borders, approximately 22 x 17cm, glazed frame. Possibly of the driver of a London horse-drawn bus. Becker painted several pictures of London bus horses.

£150 - 250

Visits to Holland

While living in London, prior to WW1, Becker visited Holland and fell in love with the big skies and flat landscape, and the light, so similar to Suffolk. His drawings of men and women harvesting potatoes and beans culminated in the magnificent series of Dutch lithographs that he produced in 1908 and exhibited at Queen's Gate in London and La Galerie d'Art Decoratif in Paris in 1910. He also made several watercolours and oil paintings of Dutch agricultural life.



1005

**Harry Becker (1865-1928) a sketchbook, 1908,
Thirteen studies of Dutch women at work,
followed by ten sketches of Suffolk, numbered 7,
overall size 18cm x 26cm. Demonstrating Becker's
economy of line, vivid and immediate work
£500 - 1,000**





1005

The Potato Harvest 1908

Becker was moved by the poverty of the Dutch potato pickers, titling one lithograph 'Their Only Harvest', but he was also thrillingly engaged in the potential of lithography to build up tonal rather than linear compositions, where forms dissolve in light. Each of these lithographs is an expression of that theme, none more brilliantly than the cropped versions of 'The Last Basketful' (1022, 1023) - distilled in the focus on a single, kneeling figure.



1006

1006

**Harry Becker (1865-1928) lithograph,
Potato Harvest - Man and a Woman
Digging Potatoes, 1908, 39 x 56cm
£100 - 150**



1007

1007

Harry Becker (1865-1928) lithograph, Man and Woman Digging Potatoes, 1908, 39 x 56cm
£100 - 150

1008

Harry Becker (1865-1928) lithograph, Man and a Woman Digging Potatoes, 1908, the sheet
size 38 x 51cm
£100 - 150



1008



1009

1009

Harry Becker (1865-1928) lithograph, Two Women Gathering Potatoes, 1908, 39 x 56cm
£100 - 150

1010

Harry Becker (1865-1928) lithograph, Men Digging Potatoes, 1908, 39 x 56cm
£120 - 180



1010



1011

1011
Harry Becker (1865-1928) lithograph, Men Digging Potatoes, 1908, hand signed in pencil and dated '08, 39 x 56cm
£150 - 250

1012
Harry Becker (1865-1928) lithograph, Man Gathering Potatoes, 1908, 38 x 57cm
£100 - 150



1012



1013

1013

Harry Becker (1865-1928) lithograph, Two Men Harvesting Potatoes, 1908, 39 x 56cm
£100 - 150

1014

Harry Becker (1865-1928) lithograph, End of the Potato Harvest, 1908, 39 x 58cm
£100 - 150



1014



1015

1015

Harry Becker (1865-1928) lithograph - Young Girls Gathering Potatoes, 1908, 39 x 56cm
£100- 150

1016

Harry Becker (1865-1928) lithograph, Young Girls Gathering Potatoes, 1908, 39 x 57cm
£100 - 150



1016



1017

1017

Harry Becker (1865-1928) lithograph, Man and Woman Gathering Potatoes, 1908, 39 x 56cm, glazed frame
£150 - 250

1018

Harry Becker (1865-1928) lithograph, Man and Woman Gathering Potatoes, 1908, 39.5 x 58cm
£100 - 150



1018



1019

1019

Harry Becker (1865-1928) lithograph, Three Women in Clogs Gathering Potatoes, 1908, 39 x 56cm, glazed frame
£200 - 300

1020

Harry Becker (1865-1928) lithograph, Three Women in Clogs Gathering Potatoes, 1908, 39 x 57cm
£100 - 150



1020



1021

1021

Harry Becker (1865-1928) lithograph, The Last Basketful, 1908, hand signed and dated '08, 39 x 56cm
£150 - 250



1022

1022

Harry Becker (1865-1928) lithograph, The Last Basketful, 1908, (cropped version), 39 x 28cm, glazed frame
£150 - 250



1023

1023

**Harry Becker (1865-1928) lithograph, The Last Basketful, 1908, (cropped version), 39 x 28cm
£80 - 120**

The Bean Harvest 1908

The typically Dutch manner of stacking the harvested beans to dry round a vertical pole fascinated Becker.

1024

Harry Becker (1865-1928) lithograph, Building a Bean Sheaf, 1908, 63 x 49.5cm
£100 - 150



1024



1025

1025

Harry Becker (1865-1928) lithograph, Building a Bean Sheaf, 1908, 63 x 49.5cm
£100 - 150



1026

1026

Harry Becker (1865-1928) lithograph, Two Men Building a Bean Sheaf, 1908, 36 x 28cm
£100 - 150



1027

1027

Harry Becker (1865-1928) lithograph, Two Men Building a Bean Sheaf, 1908, 38.5 x 28cm,
glazed frame
£150 - 250



1028

- 1028
Harry Becker (1865-1928) lithograph, End of the Bean Harvest, 1908, 39 x 56cm
£120 - 180
- 1029
Harry Becker (1865-1928) lithograph, The End of the Bean Harvest, (Holland), 1908, hand signed in pencil and dated '08, inscribed as titled lower left, 39 x 56cm
£150 - 250



1029



1030

1030

Harry Becker (1865-1928) lithograph, Sheep Beside Barns I, 1908, 44 x 58cm, glazed frame
£200 - 300

1031

Harry Becker (1865-1928) lithograph, Sheep Beside Barns II, 1908, hand signed in pencil and dated '08, sheet size approximately 32 x 51cm
£120 - 180



1031



1032

1032

Harry Becker (1865-1928) lithograph, Cutting a Roadside Hedge, 1908, 39 x 56cm
£120 - 180

1033

Harry Becker (1865-1928) lithograph, Woman in a Field, 1908, 20 x 25cm, glazed frame. A small image, vividly conveying the austere dignity of the woman, with crows in the sky, eerily reminiscent of Van Gogh.
£150 - 250



1033



Photographs discovered amongst Becker's possessions after his death

Friesian Cattle 1911

Reeman Dansie

At this time the black and white Friesian breed was almost unknown in Suffolk, where Becker would have been more familiar with the native Red Poll.



1034

1034

Harry Becker (1865-1928) lithograph, Friesian Cattle Beside a Wood, signed and dated '11 to the stone, sheet size 38 x 56cm
£100 - 150

1035

Harry Becker (1865-1928) lithograph, Friesian Cattle, 1911, sheet 32 x 41cm
£120 - 180



1035



1036

1036

**Harry Becker (1865-1928) watercolour,
Friesian Cattle, c, 1911, signed, 37cm x 52cm,
in glazed frame
£1,000 - 1,500**



1037

1037

**Harry Becker (1865-1928) graphite, Sketches
of Friesian Cattle, c. 1911, 53 x 41cm, mounted
but unframed
£300 - 500**

Suffolk

Becker moved permanently to Suffolk in 1912, initially to Old Hall Farm, Wenhaston. He slipped out of sight from the London artistic and critical world, living with his wife and daughter at very close to the impoverished level of the agricultural labourers whom he knew so well. It is here that he produced his greatest work.

His memory was still vivid in the village long after his death, as recorded by the 100-year-old Jimmy Napthine (member of a family of reed cutters and agricultural labourers) in an interview in 2013.

"I used to go watch him paint – I was about ten then. Lots of boys did. He would let you stand there so long and then he kindly asked you to go. He didn't like anybody looking over his shoulder.

He was ever so well known, a very likeable fellow – he was well into the Napthine family, especially my uncle Tom. He used to do a lot with the Napthines, he was always painting them.

When he took out his easel and that [ie his painting gear] he was always walking everywhere. He didn't go far, always doing the area. His favourite place was up past the Church, at the top of the playing fields. That was his favourite place - he used to sit painting."

Etchings

In Suffolk Becker produced very few etchings, unable to afford the copper plates.

1038

Harry Becker (1865-1928) etching, Scythers,
15.5 x 12.5cm. A very fine impression of this
small but densely wrought image
£200 - 300



1038



1039

1039

Harry Becker (1865-1928) etching, Plough Team, plate
13.5 x 25cm. An early state
of one of Becker's most
atmospheric etchings
£150 - 250



1040

1040

Harry Becker (1865-1928) etching, Landscape with Farm Buildings, plate 18 x 18cm. Near Wenhamston – the classic Suffolk view
£150 - 250



1041

1041

Harry Becker (1865-1928) lithograph, Scythers, 1913, signed and dated '13, sheet, 35 x 37cm
£200 - 300



1042

1042

Harry Becker (1865-1928) lithograph, Scything Team, 1914, signed and dated to the stone '14, sheet 26 x 35cm
£200 - 300

1043

Harry Becker (1865-1928) signed lithograph - The Plough Team in Winter, 1914, signed in pencil, 43cm x 60cm, in glazed frame
£250 - 400



1043



1044

1044

Harry Becker (1865-1928) lithograph, Sheep Shearer, 1915, signed and dated to the stone '15, sheet size 31 x 50cm

£120 - 180

Drawings

Becker drew constantly - in notebooks, on any scrap that came to hand and on fine cartridge paper when he could afford it. Most are impossible to date but all have the immediacy that marks so much of his work.



1045

1045

**Harry Becker (1865-1928) graphite, Women
at a Market, wearing Land Army uniforms
1914-18, 38 x 56cm, glazed frame
£400 - 600**



1046

1046

**Harry Becker (1865-1928) graphite, Water
Meadows and Trees, 16cm x 23cm, in glazed
frame**

£200 - 300



1047

**Harry Becker (1865-1928) graphite,
Ploughed Field Near Wenhaston, Suffolk,
19 x 25cm**

£150 - 250

1047



1048

1048

Harry Becker (1865-1928) graphite, Farm Worker in a Field, 35 x 55cm, mounted but unframed
£300 - 500

1049

Harry Becker (1865-1928) graphite on paper, Three Field Workers, 22cm x 16.5cm, in glazed frame
£200 - 300



1049



1050

1050
**Harry Becker (1865-1928) graphite, Two
Figures in a Field, 13.5 x 28cm, glazed frame
£250 - 400**

1051
**Harry Becker (1865-1928) graphite, Figures
Working in a Field Beside Farm Buildings,
near Wenhaston, 28 x 38cm, glazed frame
£300 - 500**



1051



1052

1052

Harry Becker (1865-1928) graphite, Study of Men Working, 17 x 22cm, glazed frame. A classic example of Becker's economy of means, suggesting so much with so little
£250 - 350

1053

Harry Becker (1865-1928) graphite, Landscape with Figures, 17cm x 19.5cm, in glazed frame
£250 - 400



1053

Becker our contemporary

Becker died almost a century ago and is often described as the artist of a vanished agricultural world - a world of human labour, plough-horses, weather and seasons, the Suffolk landscape, huge skies. All of which is true, but missing from the picture is a crucial element, Becker's modernity. There is an immediacy about his work - his handling of line and paint, his ability to convey movement and light with the greatest economy of means.

Looking at these drawings and paintings with twenty-first century eyes, conscious of a world that is lost, we can easily succumb to nostalgia - but that romanticism is entirely absent from Becker's work. His daily experience, living alongside agricultural labourers like the Naphthine family (who posed for him so often) was vivid with immediate, fleeting impressions. Contemporaries described how he would work all day outdoors with sketchbook or paints. "He used to go out early in the fields and come back for breakfast with perspiration streaming down his face - not from heat but from emotion". Those swift outdoor sketches might later be re-worked in the studio but preserved an extraordinary vitality. There is none of the glossy social sheen that dates the work of Munnings, none of the whimsical charm of Ravilious. Becker is heir to Constable - not the painter of big works for showing at the Academy but the fast, impassioned artist whose oil sketches of clouds and landscape still speak to us with such immediacy.

In lithographs, drawings, watercolours and oils Becker depicts the dissolution of forms in light, fluidity of contours and shadows, a haze of dust and heat, the damp mists of autumn, the labour of men and horses. Swift lines, cross-hatched shading, vigorous dabs of colour convey far more than the minimal means suggest is possible. His world has gone, but Becker the artist is our contemporary.

Simon Loftus

1054

**Harry Becker (1865-1928) graphite,
Sketch of a Ploughman, 13 x 19cm
£200 - 300**



1054



1055

1055

**Harry Becker (1865-1928) graphite,
Ploughman and Horses, Blyth Valley, two
studies on one sheet, 25 x 16cm, glazed frame
£250 - 400**



1056

1056
Harry Becker (1865-1928) graphite, Plough Team, 19 x 24cm, glazed frame
£250 - 400

1057
Harry Becker (1865-1928) graphite, Plough Team on the Horizon I, 17.5 x 22cm, glazed frame
£300 - 500



1057



1058

1058

Harry Becker (1865-1928) graphite, Horse's Head, faintly inscribed top left, paper size 14cm x 22cm, in glazed frame
£200 - 300

1059

Harry Becker (1865-1928) graphite, Study of Standing Horse in Collar, 18cm x 21cm, in glazed frame
£200 - 300



1059



1060

1060

Harry Becker (1865-1928) graphite, Study of Horses, 20cm x 26cm, torn lower right edge.

£200 - 300

1061

Harry Becker (1865-1928) graphite, Sketch of Horses in Harness, 18 x 24.5cm, glazed frame

£300 - 500



1061



1062

1062

**Harry Becker (1865-1928) graphite, Heavy Horse in a Field, 15 x 28cm, glazed frame
£300 - 500**

1063

**Harry Becker (1865-1928) graphite, Hedge and Figures, Plough Team in the Distance, 18 x 28cm, glazed frame
£300 - 500**



1063

The following two drawings may be related to Becker's last great lithograph, The Binder Team, of 1923 (see lot 1099)



1064

1064
Harry Becker (1865-1928) graphite, Horses and Binder Teams, 27.5cm x 38cm, in glazed frame
£400 - 600

1065
Harry Becker (1865-1928) graphite on brown paper, Sketches of a Reaper and Binder at Work, 28 x 37cm, glazed frame
£700 - 1,000



1065



1066

1066

Harry Becker (1865-1928) red crayon, Horse Tipping a Tumbril, 17 x 23cm, mounted but unframed
£200 - 300

1067

Harry Becker (1865-1928) pencil graphite, Heavy Horse and Tumbril, further sketches to the reverse, 23 x 29cm
£300 - 500



1067



1068

Harry Becker (1865-1928)
graphite, **Studies of a
Farm Labourer, (member
of the Naphine family), 27**
x 9cm, double sided, glazed
frame
£200 - 300

1069

Harry Becker (1865-1928)
graphite on paper, **Study of
a Man Sitting (member of
the Naphine family), 28.5cm**
x 28cm, in glazed frame
£400 - 600





1070

1070

**Harry Becker (1865-1928) graphite, Figures by the Lane, 16 x 20cm, glazed frame
£300 - 500**

1071

**Harry Becker (1865-1928) red chalk, Horses and Cattle Feeding, 19 x 28cm, glazed frame
£300 - 500**



1071



1072

1072

Harry Becker (1865-1928) graphite, Study of Cows Feeding, 37 x 54cm, mounted but unframed
£300 - 500

1073

Harry Becker (1865-1928) red chalk, Cattle Studies, 23 x 38cm
£200 - 300



1073



1074

1074

**Harry Becker (1865-1928) graphite, Figures
Building a Hayrick, 39 x 56cm, mounted but
unframed
£800 - 1,200**



1075

1075

Harry Becker (1865-1928) graphite on paper, Sheep Shearing Sketches, 43 x 53cm, mounted but unframed
£400 - 600

1076

Harry Becker (1865-1928) charcoal, Sheep Studies, 38.5cm x 55.5cm
£250 - 350



1076

A favourite spot for Becker to draw and paint – lots 1077-1079



1077

1077

Harry Becker (1865-1928) graphite, Landscape with Hedgerow, 24 x 29cm, mounted but unframed
£150 - 250

1078

Harry Becker (1865-1928) graphite, Trees in a Landscape, 21 x 29cm, mounted but unframed
£200 - 300



1078

Watercolours

One of the advantages of watercolour, for Becker, was that these works could be painted rapidly, out of doors. Hence the immediate impression of climate and light that they often convey.



1079

1079

Harry Becker (1865-1928) watercolour, Suffolk Landscape, 17.5 x 15cm, glazed frame.

Compare with lots 1077 and 1078, the same scene viewed from the opposite direction

£400 - 600

1080

Harry Becker (1865-1928) watercolour, Farm Buildings Near Wenhaston, Suffolk, circa 1920, 25 x 32cm, mounted but unframed

£400 - 600



1080



1081

1081

**Harry Becker (1865-1928) watercolour and pencil, Loading Hay, 20 x 33cm, glazed frame
£600 - 1,000**

1082

**Harry Becker (1865-1928) watercolour - Blyth Valley II, inscribed verso, 28 x 39cm
£700 - 1,000**



1082



1083

1083

Harry Becker (1865-1928) watercolour, Blyth Valley Landscape, 16.5 x 21cm, glazed frame
£250 - 400

1084

Harry Becker (1865-1928) watercolour, Land and Sky study, Blyth Estuary, 24 x 34cm, glazed frame
£400 - 600



1084



1085

1085

Harry Becker (1865-1928) watercolour, Cloud Study, inscribed as titled verso, 26 x 32cm
£250 - 350

1086

Harry Becker (1865-1928) watercolour, Summer Afternoon, inscribed as titled verso, 39 x 55cm
£400 - 600



1086

Buyer's Premium of 30% inclusive of VAT is payable on all lots



1087

1087
Harry Becker (1865-1928) watercolour, Ploughed Field Near Wenhamston, Suffolk, 13 x 18cm, mounted but unframed
£300 - 500

1088
Harry Becker (1865-1928) watercolour, Plough Team, inscribed verso 'By Harry Becker, from his studio, G & J Becker' 18 x 26cm. A fine example of one of Becker's favourite subjects, contrasting the low horizon and huge Suffolk sky
£500 - 700



1088

Oil Paintings

Becker often painted small preparatory oil sketches out of doors, sometimes to be worked up later into larger scale works. The need for speed with these sketches helped him develop an increasing fluency of brushwork and freedom in his use of colour, typical of his later works in this medium. Most of Becker's oil paintings have been dispersed long since, especially those that depict figures at work, but this small selection provides a rare chance to acquire some fine examples, including depictions of different weather, at all times of the year.



1089

1089

Harry Becker (1865-1928) oil on board, Cattle in a Landscape, 11.7cm x 20cm, in glazed frame. This lovely summer view of the Blyth valley in Suffolk is one of those that Becker painted rapidly, on the spot
£600 - 1,000



1090

**Harry Becker (1865-1928) oil on canvas -
Blythe Valley Landscape with Farm Buildings,**

46 x 59cm, framed. Probably painted in late
autumn, on a day that threatened rain, and
unusually for a canvas of this size, on the spot.
Wonderfully atmospheric

£2,500 - 4,000



1091

1091

Harry Becker (1865-1928) oil on paper, Summer View, Wenhaston, inscribed as titled verso, 32 x 45cm. A rapidly executed 'plein air' sketch

£400 - 600



1092

1092

Harry Becker (1865-1928) unstretched oil on canvas, landscape 'Stormy Sky', inscribed as titled verso, 49 x 39cm. The same view as Lot no 1090, but in very different weather!

£600 - 1,000



1093

1093

Harry Becker (1865-1928) oil on canvas board, Landscape with Tree Line, 38 x 45cm. Another rapidly executed sketch, but this one probably in spring
£400 - 600



1094

1094

Harry Becker (1865-1928) oil on paper, Wet Path in Spring, inscribed as titled verso, 39 x 32cm. As the title implies, very damp underfoot!
£400 - 600



1095

Harry Becker (1865-1928) oil on canvas board, Country Lane, 10 x 18cm. Wonderfully free example of Becker's late work. This is the same lane that was depicted in reverse in his 1920 poster of sheep, commissioned for the London Underground.

£700 - 1,000



1096

1096

Harry Becker (1865-1928) oil on board, Horses, signed and titled verso, 8 x 12cm.
Exhibited: Ipswich Museums and Galleries, Harry Becker Exhibition, Feb 27-April 18, 1993.
Probably painted early in the morning, at the start of the working day
£700 - 1,000

1097

Harry Becker (1865-1928) oil and pencil on paper, Plough Horse and Figure Studies, 37 x 48cm. A lovely but unfinished work in oil on paper, which Becker seems to have considered cropping on the right-hand side, with some small pencil sketches of figures in the corner.
£500 - 700



1097



1098

Harry Becker (1865-1928) oil on canvas board, Marsh Dyking, variously inscribed and sketches verso, 45 x 38cm, framed. Exhibited: Ipswich Museums and Galleries, Harry Becker Exhibition, Feb 27-April 18, 1993. Illustrated: David Thompson - Becker, p. 114. Comparable in style to the Becker oil paintings at Christchurch Mansion in Ipswich, where this one was exhibited in 1993.
£6,000 - 10,000

The last great Lithograph

In 1913 Frank Pick, the genius in charge of the London Underground appointed Edward Johnson to design the iconic typeface (still in use) and commissioned Becker to make a small poster, advertising the Tube as 'The Way of Escape to the Countryside'. Seven years later, after the War was over, he commissioned another poster, the largest lithograph that Becker ever executed, but this time there was no text – the message was in the image, of sheep resting in a country lane.

Three years later, in 1923, Pick commissioned another vast lithograph from Becker. Variouslly know as 'Harvest' or 'The Binder Team', it shows a team of Suffolk Punches pulling a reaper/binder at the edge of a field, with a church tower seen in the distance through a line of scrubby trees.

The myth was that the heavy, half-ton lithographic stones were dragged out into the fields so that Becker could work directly from the scene in front of him, but in fact the work was carefully planned, including magnificent full-size drawings, squared-up for transfer to the stone.

Copies of this poster survive in the London Transport Museum, but they were commercially printed on lighter paper than that used for the handful of artist's proofs that Becker himself retained. This final lot in the sale is one of them, unquestionably the finest work in this medium that Becker ever made.



1099

1099

Harry Becker (1865-1928) lithograph, The Binder Team, 101 x 127cm, framed
£3,000 - 5,000

**The Harry Becker Estate Collection.
Part II**

Tuesday 29th and Wednesday 30th September 2026



