



# Animals

We had lots of animals on the farm and they were part of who we were. When my sister and I left home they were their family.

Godfrey wanted us to ride so helped us with that. We started with donkeys, they worked on the beach in the summer and came to us for the rest of the year, then we had retired pit ponies as well as others people had lent us, and horses from the horse rescue home. Godfrey did buy Colleen a skewbald mare from Ireland, she was half Commamara, half thoroughbred, she appears in Mary's paintings. In this way, and by having our own land for grazing and a barn for stabling, we were able to ride regularly on their limited income.

We kept hens, at one time around 2000, but they eventually had to go because of fowl pest, then we were able to have a holiday so we had a month in Ireland. We also had goats, Emily, named after the Blackberry Farm books, kept us in milk for years and produced kids annually, there were sheep outside the kitchen window and always two heifers in the yard, Blonde and Darky. When they had to go to market they were replaced by another Blonde and Darky, we also had cats and a dog named pippin who appears regularly in Mary's drawings. They were all living there, their eyes observing Mary as she drew them in those remote barns.

Mary and Godfrey loved an outing. They would go to diverse places and always join in. Hunt meetings, country shows, the Albion Fairs in the 70s, point to points - where Godfrey taught us how to put money on the horses, trotting races and steam engine rallies. They had a wide range of connections and both took delight in the events and meeting people.

One of Godfrey's later interests was his stationary engine. It would be loaded onto the trailer and taken round to various shows where it would be lined up with other engines - who's owners attended them from deck chairs, with thermoses and cake and much discussion. Mary would use this as a chance to go off and draw what she was interested in which was probably the animal tents.



Sheep head title, oil on, 19??



COUNTRY EVENTS

Norfolk Show

Very old ram falling asleep sitting on his haunches in the rare breeds survival trust tent.  
Handbook of rare breeds and cards.

The largest charolais bull I have ever seen at the artifical insemination tent.

Goats again alerted at the entry of large bunches of leafy branches - it was exactly same as seen two years ago. Remember the stripes in the bee tent. Everyone quietly busy.

British whites with wonderful translucent skin slightly patched with blue grey. Above these patches, at random, darker hairs of paynes grey-black.

Heavy horse judging - magnificent with their strong arched necks and spectacular trimmings.

I waited for the hot air balloons, down wind behind the trees but didn't see them.

I drew the jacob sheep again and again as usual - animals carrying black and white have an immediate appeal.

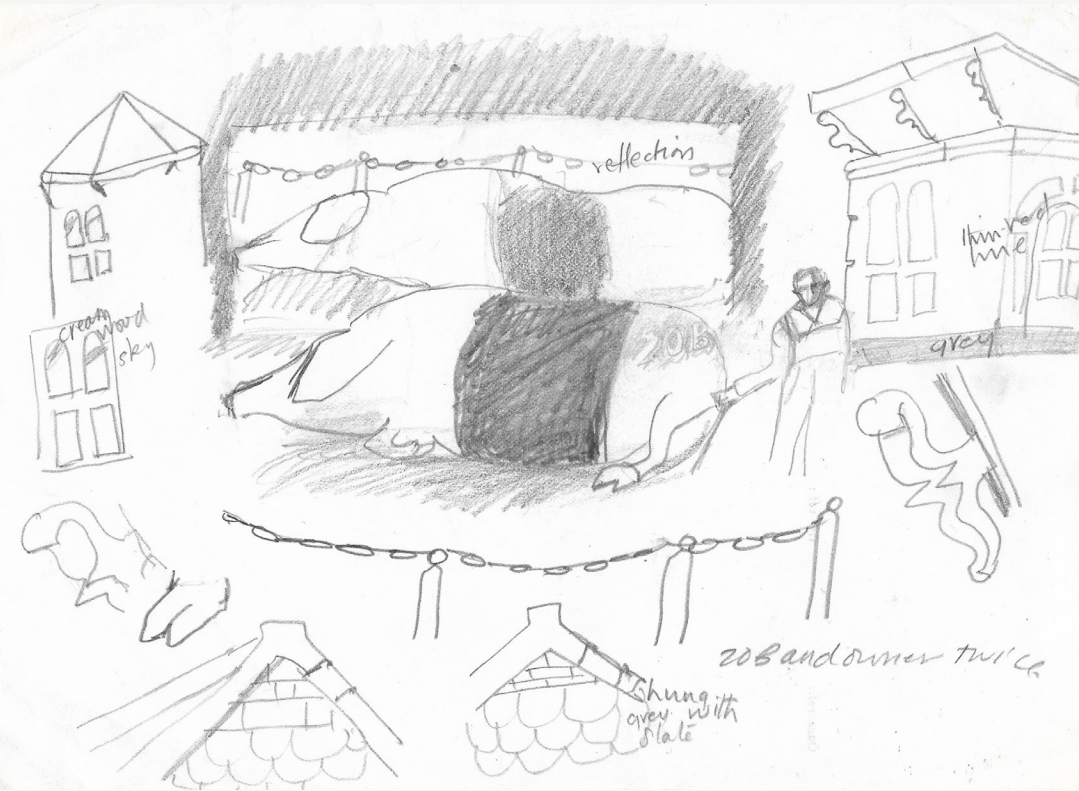
July 1st



Mary demonstrating how to decorate pottery at the Norfolk Show, date?



British saddleback, white hairs over pink ridge showing over black.  
Soft blank hairs on pink. Very black. Woodchips outside, straw inside.

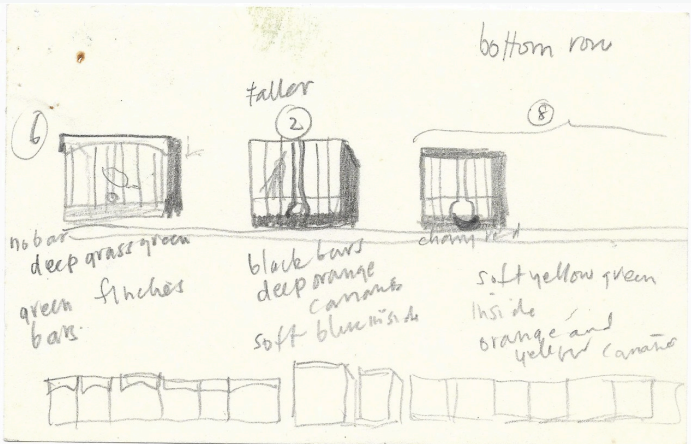
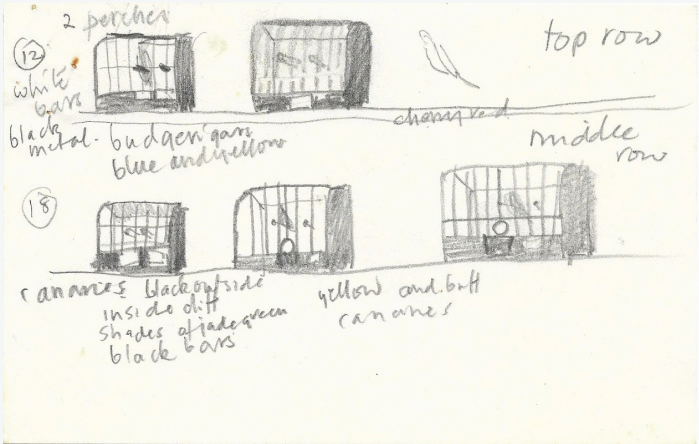


20B and owner twice. Reflection.





The Beautiful Bird, date (tessa has?)







The Jacob ram set

This group of sheep were huddled in their market pen waiting to be sold.  
The ram was very large and sinister looking - proud - with a crown of thorns, over large and heavy for his head.

I think people are attracted by oddly patterned animals, by grotesque and unusual shapes - often by black and white animals. Belted galloways, saddle back pigs, Gloucester old spots, harlequin dogs, patterned cats, Jacob sheep, coloured horses (like at fair).

I hope the sheep went to a small farm and were able to stay together.

24th February



As I was drawing the horses against the strong sunlight the small stray wispy like hairs were very evident to me, the forelock blowing up as they trotted past the judges, down under the chin. Little wisps at the end of the mane plait as the plait rolled off from the neck and ended in a beautiful bow of ribbon (2 coloured). Particularly I remember red and white.

The tail was wispy at the edges, all neatly trimmed as by a hairdresser below the tail bow.

July 2nd

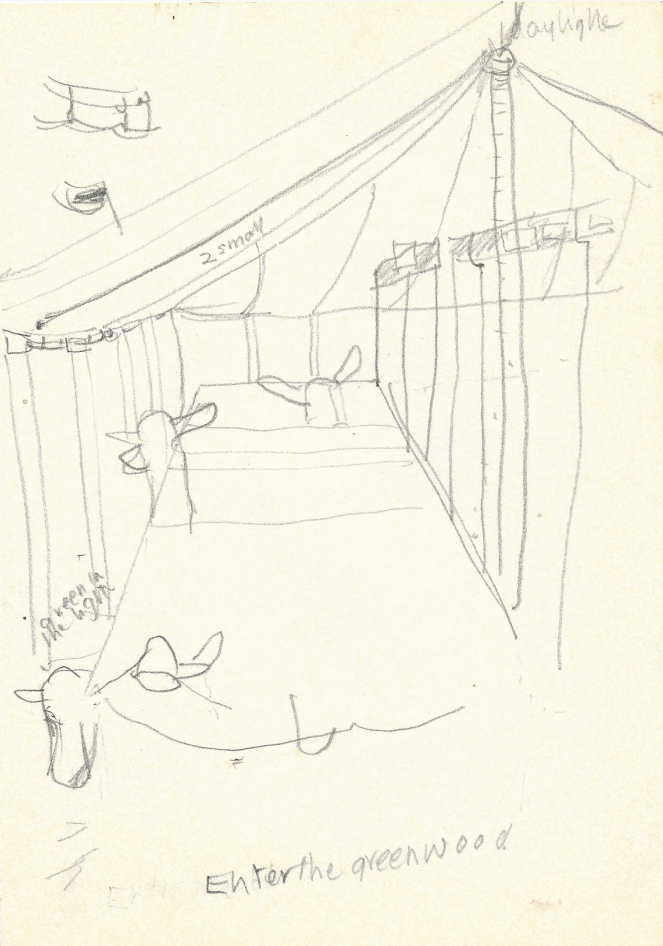
To the trotting races  
Energy and speed and flashing colours - a second only and they have passed by.

The horses lean in as they turn the corner - the wheels stay straight.

August 25th

I cast my mind to goats, and light and darkness inside a tent.

April 11th





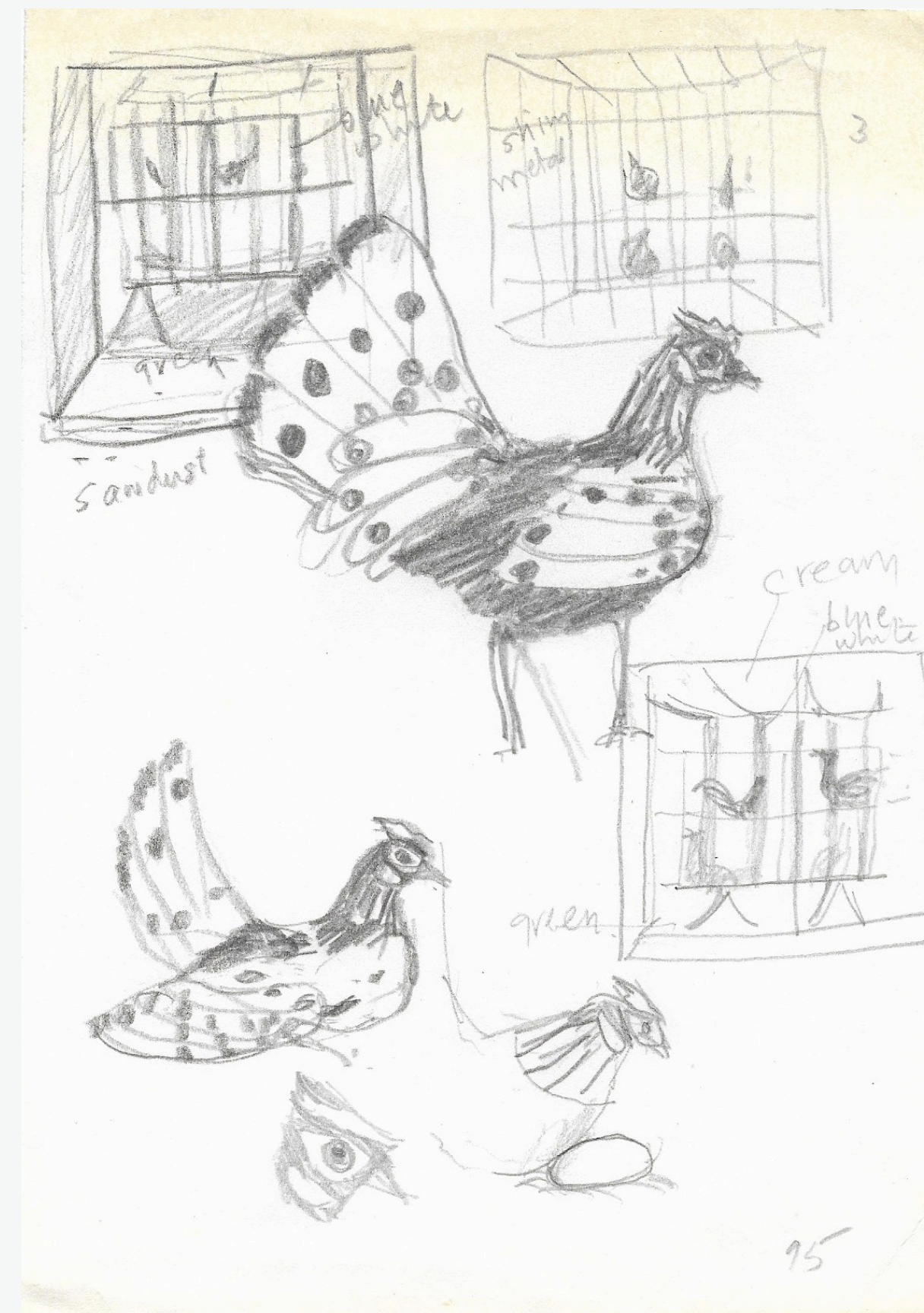


Silver spangled hamburgs, watercolour and pencil on paper

*I have just seen the largest cow and the longest bean - heavy horses, dressed overall.  
Shampooed goats and spangled hamburgs laying golden eggs.  
Real Pom Pom ducks and regiments performing.*

*The holy bean tent has not been painted.*

30th July





## BIRDS



Male and female bullfinch, oil on board, need stronger image copy from Sally

*Today on a grey day, a flock of bullfinches arrived - rose red and plump breasted on the terrace*

*The cat stared, it had never seen so large a robin.*

8th January

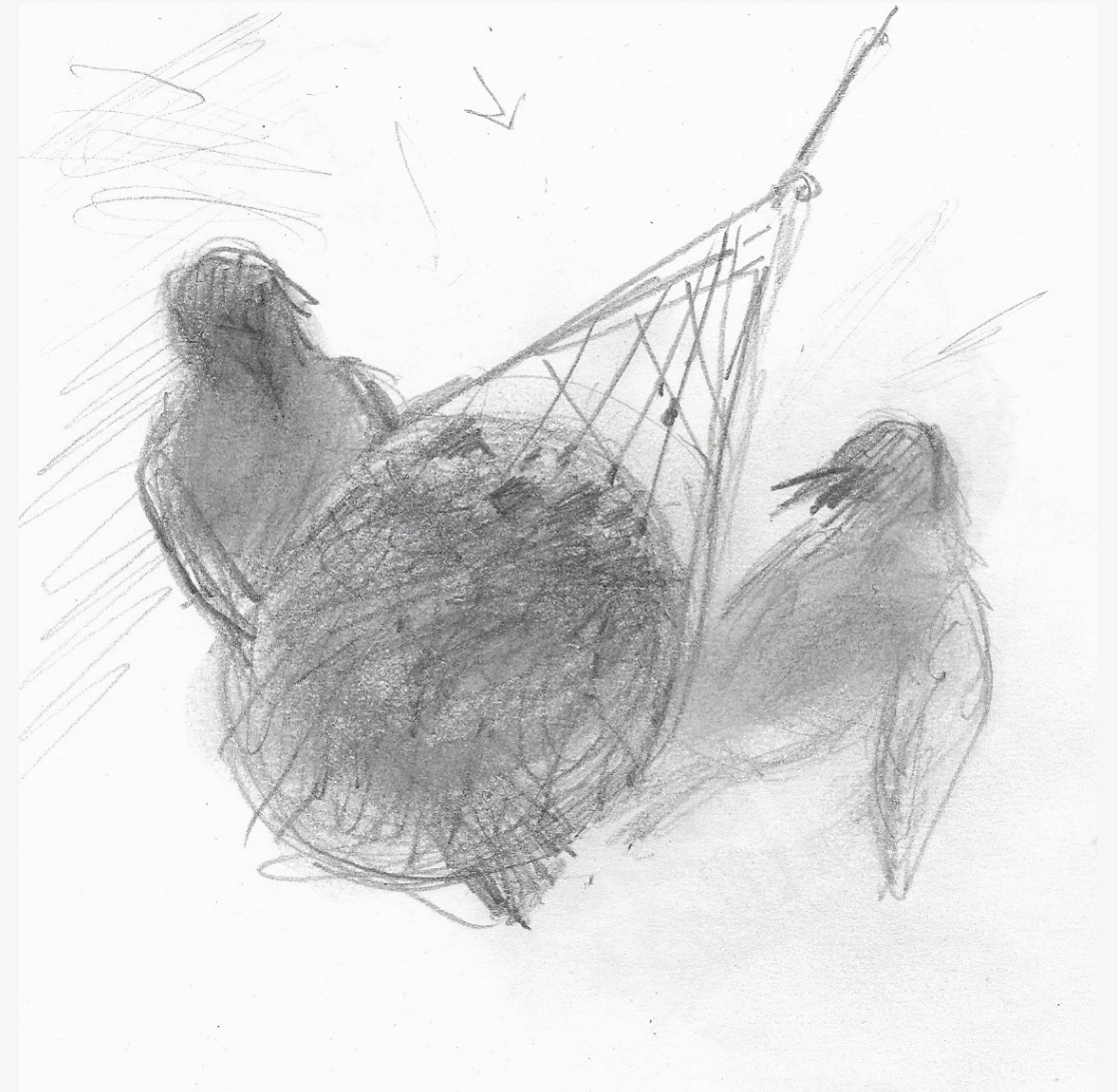
*I am struggling to complete 'Birds Scattering Round a Tree'.*

*I wanted to say how light comes through thin feathers in small scattered patches - how birds appear fragile in structure, yet strong - and fly with powerful upthrusts and twists, pushing out enormous bursts of energy, their hearts pulsating wildly as anyone will know who has held a small bird in their hands.*

30th March

*A magpie is running and hopping all over the woodpile, making a vivid black and white fiascoe in the otherwise dull grey woodland.*

19th March





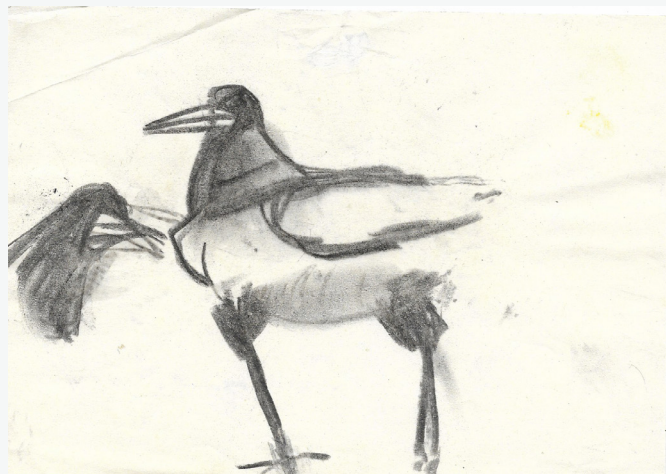
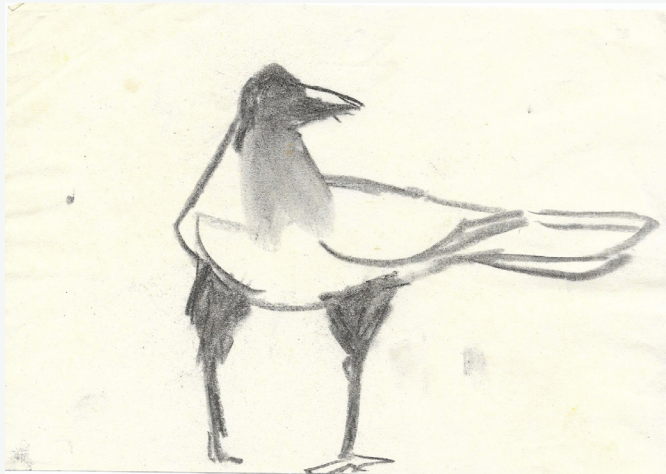


Birds on fatball, watercolor and pencil on paper



Woodpecker, watercolor and pencil on paper





*I am looking into the eye of a bird through the window  
as it sits on a bird table attached to the glass window  
and I can feel its alertness, sharp keenness, instant reac-  
tion to movement and danger.*

16th February





henry bird watercolour photograph here?  
Or remove these pages and use for figures - which images are stronger / have text?





## FARM LIFE



Hannah & Tessa Newcomb



Spotted donkey

*I saw a spotted donkey at Westleton, the most beautiful grey donkey I have ever seen. Very large and fat in a very green meadow - a sense of well being and privilage here.*

*The donkey may well have been a mule because it's head was that of a horse.*

*The featured fine hair and forelock fine and sleek.  
Markings: two large dark areas on foreside, dark head, cheeks mottled, pale legs.  
Large dark elegant ears.*

*I did see a spotted donkey years ago in a valley in Wales as we returned from Ireland and nobody believed me.*

22nd August

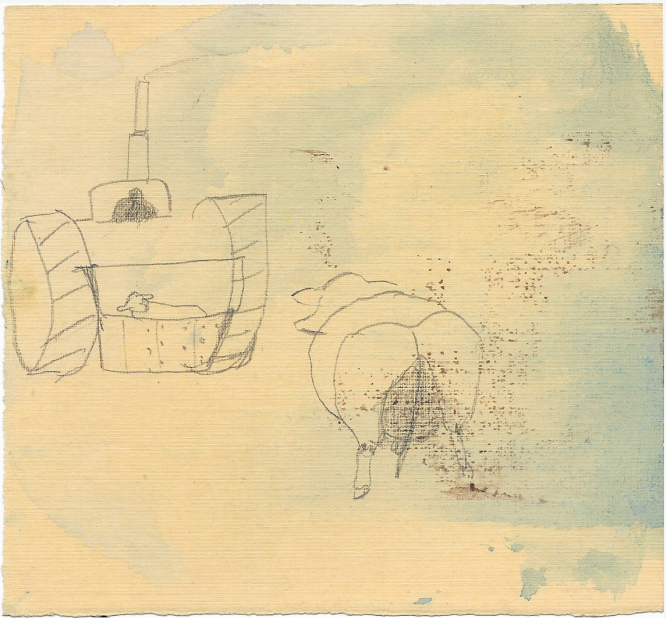




Cow, oil on board, 1972

April

- roads steam after rain
- the clarity of light revitalises us
- gaudy birds and great cloud shadows
- cows newly turned out in the fields bunch and gallop
- trot and leap - half frenzy half delight
- everywhere is blue and yellow
- blue fertiliser bags round the edges of fields
- blue and yellow flowers
- blue paint on the farm machinery
- clear lemon yellow of the sun, bright blue of the sky



Along Tivetshall long mile. A man was burning wood.  
The smoke was really blue. the bluest I have ever seen.  
The man wore blue working dungarees and the tractor  
was also blue.  
Blue and yellow are the colours of spring.  
Blue of the triple roll.  
Blue of the fertiliser bags and many other patterned  
ones swell.

March 24th





Ewe among iris stands, oil on board, 2000



Explain the blue strip - check with tessa, marking.





Two rabbits, pencil on paper



A large litter, watercolour on paper





## CATS AND DOGS



CK: new photo needed, but painting works well - Jester Dog



Clockwise from top left: Mary with Pippin; Pippin, pencil on tinted paper; Jody, pencil on paper.



cat / dog text?



watercolour too?



Kitty, watercolour and pencil on paper



Cat waiting for its owner to return

