

The Artist's Estate - Timed Online Sale, 23rd Jul, 2023 21:00

- 1 Colin Moss (1914-2005) mixed media, Gossips, signed, 44 x 57cm. NB: Colin Moss was Born in Ipswich at 28 Cemetery Road but after his father's death in WWI his family relocated to Plymouth where he was educated, he received his artistic training at Plymouth Art School and then The Royal College of Art, graduating in 1938. At the outbreak of WWII Colin was working for the Camouflage unit of the Air Ministry and together with 150 other artists he was tasked with disguising factories and power stations. Two years later he was called for active service in the Life Guards, spending his war in the Middle East. Although never an official war artist, he sketched prolifically to document his experiences and constantly revisited the theme of war throughout his career. A number of his pictures from the War are represented in The Imperial War Museum.

Life in Civvy Street saw Colin return to Ipswich upon accepting the post of Senior Lecturer at Ipswich Art School, a position he occupied until retirement in 1979. In the interim years and long after his retirement he was increasingly recognised as a leading figure in the Regional art scene. In 1980 he was elected Chairman of the Ipswich Art Club and later became President, a lofty position occupied by many great artists before him including Alfred Munnings, Edward Seago and Anna Airy.

Colin's decision to pursue dual careers as artist and teacher was inevitable, painting was a necessity to him, but teaching offered financial stability. Although his painting career was never sidelined, there was necessarily some compromise although he taught by example and his own painting was ever present in the studio alongside that of his students and he would seek opportunities to work between classes.

Colin Moss was a reluctant self promoter, however forays into the London Art scene of the 1950s saw some critical success. He was represented by the Zwemmer Gallery and Prospect Galleries, sharing exhibitions with the likes of John Bratby, Patrick Heron, Kyffin Williams and John Minton. In 1954 and again in 1956 he took time off from teaching to concentrate fully on painting and produced many of his social-realist work, allied closely to the Kitchen-Sink group and culminating in his 'big pictures' of working men and women produced at the height of his artistic powers.

Colin Moss is a significant figure in the modern East Anglian tradition, as a teacher he influenced a generation of artists including Maggi Hambling and Brian Eno. As an artist his work is internationally recognised and represented in The British Museum, The Tate Archive Collection, Norwich Castle Museum, the Ben Uri Gallery, Nottingham Art Gallery and others and of course broadly represented in The Ipswich and Colchester Museums Collections. The following lots, all directly from the artists estate, demonstrate the breadth of his choice of medium and experiments with style which punctuate his career, ever present is his exceptional draughtsmanship which marked him out - even amongst his Royal Academy peers - as an exceptional talent. The subjects often take the form of social documentation, providing a wonderful record of everyday life in 20th Century England. **£100-150**
- 2 Colin Moss (1914-2005), pen and ink, vase of flowers, signed and dated '53, 47 x 36cm, together with another similar. (2) **£80-120**
- 3 Colin Moss (1914-2005), chalk and charcoal, Taking in the milk, 58 x 38, together with another figural study by Colin Moss, signed. (2) **£80-120**
- 4 Colin Moss (1914-2005), mixed media, Crouching soldier, signed and dated '51, 88 x 66cm **£60-100**
- 5 Colin Moss (1914-2005) watercolour, flower pot on a chair, signed, 44 x 32cm **£80-120**
- 6 Colin Moss (1914-2005) mixed media, workman digging, signed, 70 x 50cm **£100-150**
- 7 Colin Moss (1914-2005), pen and watercolour - Portrait of a nurse, signed 56 x 38cm **£80-120**
- 8 Colin Moss (1914-2005) conte crayon, figure study, signed and dated '52, 56 x 38cm, and one other. **£50-70**
- 9 Colin Moss (1914-2005) mixed media, Figures on a train, 38 x 38cm **£50-100**
- 10 Colin Moss (1914-2005) indian ink, Workman, 76 x 55cm **£100-150**
- 11 Colin Moss (1914-2005) blue chalk, figure study, signed 56 x 26cm, together with three further Colin Moss figure studies (and another verso) (4) **£120-180**
- 12 Colin Moss (1914-2005) mixed media, ink and wash, Figure study, signed and dated '51, 56 x 38cm **£70-100**

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| 13 | *Colin Moss (1914-2005) monochrome watercolour - Wrecked car, signed, 42cm x 59cm, unframed £60-100 | 31 | Colin Moss (1914-2005) red chalk, bather, signed, 60 x 43cm £60-100 |
| 14 | *Colin Moss (1914-2005) monochrome watercolour - Woman painting at her easel, unsigned, 76cm x 56cm unframed £60-100 | 32 | Colin Moss (1914-2005) charcoal, figure study, signed, 57 x 37cm £80-120 |
| 15 | *Colin Moss (1914-2005) oil on paper - Crown of Thorns, signed, 84cm x 60cm, unframed £60-100 | 33 | Colin Moss (1914-2005) pen and wash, Workman, 52 x 48cm £100-150 |
| 16 | Colin Moss (1914-2005) pen and ink, woman bathing her feet, signed, 40 x 27cm, together with a mixed media study by Colin Moss of a mother and child. (2) £70-100 | 34 | Colin Moss (1914-2005) chalk and charcoal, figure study in the manner of Degas, signed and dated '54, 62 x 48cm £80-120 |
| 17 | Colin Moss (1914-2005) indian ink, Miner, 21 x 15cm, together with two further works on paper by Colin Moss £100-150 | 35 | Colin Moss (1914-2005) mixed media, Self portrait, 50 x 40cm £60-100 |
| 18 | Colin Moss (1914-2005) mixed media, The butcher, signed and dated '50, 41 x 51cm £70-100 | 36 | Colin Moss (1914-2005) pen and wash, art class, 32 x 49cm, together with another work on paper by the same hand. (2) £60-100 |
| 19 | Colin Moss (1914-2005) mixed media, Orford castle, 57 x 38cm £80-120 | 37 | Colin Moss (1914-2005) charcoal, man and dog, signed, 55 x 44cm £60-100 |
| 20 | Colin Moss (1914-2005) mixed media, Portrait of a man with cigarette, signed and dated 42 x 28cm, and another similar. (2) £80-120 | 38 | Colin Moss (1914-2005) charcoal, Washing feet, 52 x 38cm £80-120 |
| 21 | Colin Moss (1914-2005) pencil, Orangutan and baby, signed, 75 x 54cm £100-150 | 39 | Colin Moss (1914-2005) indian ink, two figures, signed, 78 x 53cm £50-100 |
| 22 | Colin Moss (1914-2005) indian ink, rotund figure, signed, 56 x 37cm, together with two further figure studies by the same hand. (3) £80-120 | 40 | Colin Moss (1914-2005) mixed media, acrobats, signed and dated '52, 55 x 36cm £70-100 |
| 23 | Colin Moss (1914-2005) pen and wash, signed and dated '94, afternoon nap, 41 x 30cm £50-70 | 41 | Colin Moss (1914-2005) mixed media, cat, signed and dated '53, 56 x 40cm £60-100 |
| 24 | *Colin Moss (1914-2005) Conte drawing - portrait of a young girl, signed and dated '54, 41cm x 26cm £50-70 | 42 | Colin Moss (1914-2005) charcoal, Angry dog, 41 x 60cm, figure study verso £60-100 |
| 25 | Colin Moss (1914-2005) watercolour, vase of flowers, 55 x 38cm, together with two others by the same hand. (3) £100-150 | 43 | Colin Moss (1914-2005) pencil, Gardener, signed 55 x 38cm, together with two further figural studies by the same hand. (3) £100-150 |
| 26 | Colin Moss (1914-2005) watercolour, still life of a pot plant, signed, 64 x 46cm £60-100 | 44 | Colin Moss (1914-2005) charcoal, Gardener, signed, 70 x 50cm, sketch verso £80-120 |
| 27 | Colin Moss (1914-2005) indian ink, figure study, signed, 56 x 38cm £60-100 | 45 | Colin Moss (1914-2005) chalk and charcoal, Drainpipe, signed, 70 x 51cm £60-100 |
| 28 | Colin Moss (1914-2005) mixed media, Figure at a stove, signed, 52 x 38cm £80-120 | 46 | Colin Moss (1914-2005) charcoal, Bathers, signed and dated '59, 54 x 35cm £60-100 |
| 29 | Colin Moss (1914-2005) chalk and charcoal, nurse by the bedside, 55 x 38cm £70-100 | 47 | Colin Moss (1914-2005) Charcoal, figure study, signed, 76 x 56cm £70-100 |
| 30 | Colin Moss (1914-2005) chalk and charcoal, figure ironing, signed, 56 x 38cm £80-120 | 48 | Colin Moss (1914-2005) mixed media, dustman, signed and dated '95, 60 x 41cm £60-100 |
| | | 49 | Colin Moss (1914-2005) chalks, Lady Godiva, signed and dated '94, 57 x 76cm £60-100 |
| | | 50 | Colin Moss (1914-2005) indian ink, Figure, signed and dated '53, 53 x 65cm £70-100 |
| | | 51 | *Gerald Spencer Pryse (1882-1956) watercolour - Street in Kano, 54cm x 77cm, titled verso, unframed. Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of |

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the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'.

Gerald Spencer Pryse was born in Ashton and educated at Eton. He was largely self taught but with spells under artists in London and Paris. He won first prize at the Venice International Exhibition in 1907. Early in his career he contributed work to The Strand Magazine, The Graphic and Punch, he produced illustrations for E Nesbit, Henry Fielding and others. A staunch socialist and an active member of the Fabian society, his work was often politically charged and with humanist themes, demonstrated in posters for various humanitarian relief agencies throughout the first world war and it's aftermath. Pryse initially focussed on print-making and was well versed in the techniques of lithography by the outbreak of The Great War. He captured scenes from the battlefields from 1914 and ultimately became the most prolific lithographic artist of World War I. Working initially under the patronage of the Queen of Belgium as a dispatch rider on the Belgian front, he had the freedom to record his observations directly onto huge lithographic stones, which he carried around the Western front line in his Mercedes, commentators at the time described him as "looking like he'd looted a graveyard". He later wrote a memoir of this time '*Four Days: an account of a journey in France made between 28 and 31 August 1914*' published by John Lane in 1932. Pryse also worked with the Indian Army in France and several of his lithographs depict scenes of Indian troops. He subsequently served as a Captain in the Queen Victoria's rifles, won the Military Cross at Passchendaele, was awarded the Croix de Guerre and was mentioned in dispatches. Pryse was torn between his obligation as a soldier and his potential value as an artist in the propaganda unit. His repeated petitions to become an official war artist were protracted due to his military success and the reluctance of his superiors to release him, his socialist leanings were also a significant stumbling block. In 1917 He finally

became an official war artist, one of just 26 British artists to have been awarded the honour during WWI. When his sketches were later exhibited in London they were said to have 'a freshness and authenticity that were not always apparent in the work of official war artists', unfortunately much of his work was destroyed during the 1918 German Offensive, and even more destroyed when the Spencer Pryse house was bombed in World War II, after which time Gerald Spencer Pryse ceased to paint. Pryse secured prestigious commissions during the war period, including poster designs for military recruitment, the British Red Cross, London Underground and The Labour Party. In 1924 he did a large series of work for the British Empire Exhibition at Wembley, working alongside Frank Brangwyn to produce the official accompanying publication and also on a monumental series of posters covered 'the whole of the Empire in 24 pictures', designed to convey the extent and marvels of the British Empire. He also produced images for the 1928 and 1932 Olympics. In 1925 he travelled and worked extensively in Morocco where his brother was based. In 1928 he toured West Africa by car and river steamer to record scenes on the Gold Coast and Nigeria for The Empire Marketing Board and in 1930 was commissioned for further works by the Gold Coast Government. Throughout his career he exhibited widely including at the Alpine Gallery, Royal Academy, Royal Scottish Gallery, Leicester Galleries and the Royal Glasgow Institute of Art. His work was acquired by and is held by The British Museum, The Victoria and Albert Museum, The Louvre, The Uffizi, The National Portrait Gallery, The Royal Collection and others. Gerald Spencer Pryse died at Cranford House, Stourton, Worcestershire on 28 November 1956 aged 74. **£80-120**

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*Gerald Spencer Pryse (1882-1956) black and white lithograph - First War casualties, signed, 27cm x 41cm, unframed
 (Qty: 1) **£60-100**

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| <p>53 *Gerald Spencer Pryse (1882-1956) watercolour - The Fisherman, 54cm x 38.5cm, titled verso, unframed. Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'
 (Qty: 1) £120-180</p> <p>54 *Gerald Spencer Pryse (1882-1956) watercolour - Saidu Gbobo, Sheba, 54cm x 38.5cm, titled verso, unframed. Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'
 (Qty: 1) £150-250</p> | <p>55 *Gerald Spencer Pryse (1882-1956) watercolour - figure in blue robe, 54.5cm x 38cm, titled verso 'Bel-Arba', unframed. Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'
 (Qty: 1) £120-180</p> <p>56 *Gerald Spencer Pryse (1882-1956) watercolour - Epe Lagoon, 38.5cm x 54cm, titled verso, unframed. Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'
 (Qty: 1) £70-100</p> <p>57 *Gerald Spencer Pryse (1882-1956) black and white lithograph - artillery gun, signed below in pencil, 64cm x 46cm, unframed
 (Qty: 1) £120-180</p> <p>58 *Gerald Spencer Pryse (1882-1956) black and white lithograph - British at Le Mans Cathedral 1914, 45cm x 65cm, signed in pencil below, unframed
 (Qty: 1) £120-180</p> |
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| <p>59 *Gerald Spencer Pryse (1882-1956) watercolour - woman with fruit, 38.5cm x 54cm, titled verso 'Ike', unframed. Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'
 (Qty: 1) £70-100</p> <p>60 *Gerald Spencer Pryse (1882-1956) black and white lithograph - Ypres infantry soldiers 1914, signed, titled and dated below in pencil, 46cm x 63cm, unframed
 (Qty: 1) £120-180</p> <p>61 *Gerald Spencer Pryse (1882-1956) black and white lithograph - The Mother, signed and dated '89 in pencil, 55cm x 76cm, unframed £80-120</p> <p>62 *Gerald Spencer Pryse (1882-1956) black and white lithograph - The Otter Hunt, signed and titled in pencil, 55 x 75cm, unframed. £120-180</p> <p>63 *Gerald Spencer Pryse (1882-1956) black and white lithograph - A Coursing Meeting, signed, 55.5cm x 76cm, unframed £120-180</p> | <p>64 *Gerald Spencer Pryse (1882-1956) two watercolours - River landscapes, the first with mountain range and the second an approaching storm, 38.5cm x 54.5cm, both titled verso, unframed (2). Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'
 (Qty: 2) £120-180</p> <p>65 *Gerald Spencer Pryse (1882-1956) watercolour - riverbank, Nigeria, 38.5cm x 54cm, titled verso 'Lah?', unframed. Provenance: From the artist's studio. An exhibition article recounts the history of this group of watercolour sketches - 'In 1928 he visited Nigeria and the Gold Coast on behalf of the Empire Marketing Board: the paintings made by him in the Gold Coast were purchased by the Colonial Government. In Nigeria he made no less than a hundred sketches, in colour, in a period of only 53 working days; most of the four months spent in Nigeria being occupied in travel, often under severe conditions. These pictures constitute a unique record of scenery and life in Nigeria at that time. Captain Spencer Pryse also paid an important visit to the Emir Abd'el Karim during the Riff War in North Africa, an account of which he published in Blackwood's Magazine.'
 (Qty: 1) £70-100</p> <p>66 *Gerald Spencer Pryse (1882-1956) black and white lithograph - The Retreat of the Seventh Division and Third Cavalry on Ypres, signed and titled below in pencil, 28cm x 49cm, unframed. £60-100</p> <p>67 *Gerald Spencer Pryse (1882-1956) colour lithograph - The City of Sleep, signed and titled below in pencil, 43cm x 32cm, unframed. £50-100</p> |
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| <p>68 *Gerald Spencer Pryse (1882-1956) black and white lithograph - Grande Place, Antwerp Sept 10th 1914, signed and titled, 30cm x 29cm, unframed. £60-100</p> <p>69 *Gerald Spencer Pryse (1882-1956) colour lithograph - Woman in Yellow Dress, signed below in pencil, 35cm x 27.5cm, unframed. £60-100</p> <p>70 *Gerald Spencer Pryse (1882-1956) black and white lithograph - A Stretcher Party in Champagne, signed and titled to backing paper dated 'Sep 28th' (1914), 28cm x 43cm, unframed. £80-120</p> <p>71 Gerald Spencer Pryse (1882-1956) black and white lithograph, Scenes of the Empire - Dancing girls, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £150-250</p> <p>72 Gerald Spencer Pryse (1882-1956) black and white lithograph, Scenes of the Empire series - Australian Cattle, signed, titled top left, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £150-250</p> <p>73 Gerald Spencer Pryse (1882-1956) coloured lithograph, Scenes of the Empire series - Plough team, signed, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £100-150</p> <p>74 Gerald Spencer Pryse (1882-1956) black and white lithograph, Scenes of the Empire series - Nigerian timber haulers, signed, titled top left, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £150-250</p> <p>75 Gerald Spencer Pryse (1882-1956) coloured lithograph, Scenes of the Empire series - Cattle train, signed, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £150-250</p> <p>76 Gerald Spencer Pryse (1882-1956) coloured lithograph, Scenes of the Empire series - Huntsmen, signed, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £150-250</p> | <p>77 Gerald Spencer Pryse (1882-1956) coloured lithograph, Scenes of the Empire series - Fruit harvesters, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £100-150</p> <p>78 Gerald Spencer Pryse (1882-1956) coloured lithograph, Scenes of the Empire series - British deep sea fisheries, signed, titled, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £150-250</p> <p>79 Gerald Spencer Pryse (1882-1956) coloured lithograph, Scenes of the Empire series - African labourers, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £100-150</p> <p>80 Gerald Spencer Pryse (1882-1956) black and white lithograph, Scenes of the Empire series - Canadian fishermen, image 89 x 125cm. NB - Produced for the 1924 British Empire Exhibition, this is a artists proof work, lacking the title of the published posters £100-150</p> |
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- 81 David Hill (1914-1977), pen and ink, surrealist architectural study with figures, 42 x 22cm, accompanied by a Gallerie R. Creuze poster illustrated with the current lot. (2)
An American artist of Dutch parentage, David Hill grew up in Cleveland, Ohio. When he was eight years old David Hill was taken by his mother, counter-clock wise, round the world. It was a seminal experience and from this early age he was sketching and painting tirelessly, in his artistic career he continued to travel extensively, engaging with the architecture and cultures of the changing landscapes and sketching and painting wherever he went. He worked and painted in New York from 1942-1947, and then moved to Paris, which became his home for the rest of his life. In 1957, he pooled his resources with his artist friend, Joseph Plaskett, and the two purchased a medieval house at 2, rue Pecquay, in one of Paris' oldest districts, the Marais. There, they offered each other great support in their respective artistic careers and they held legendary parties. David Hill's career was often that of the commercial artist, he provided illustrations for leading publications in France and the U.S. he also worked as a muralist and painted successfully, exhibiting extensively in the Paris galleries, he counted amongst his patrons Cary Grant, who made a habit of purchasing David Hill's series of egg still lives to present to his leading ladies after each new film he made. David's work is underscored by a superb draftsmanship, his paintings are imbued with an often undefinable surrealist quality and sometimes underlining menace, his work has been collected extensively in the U.K., Paris and the U.S. **£50-100**
- 82 David Hill (1914-1977), pen and ink, figures in a museum, 30 x 23cm, together with a group of illustration work by the artist, in a variety of media. (10) **£50-100**
- 83 David Hill (1914-1977), pen and ink and monotone wash, St Gervais, Paris, dated April 1952, 50 x 32cm, and various other landscape and city views in a variety of media on paper. (20) **£100-200**
- 84 David Hill (1914-1977), pen and wash 'Peniche 1959' 25 x 34cm, together with other works depicting Peniche and various other landscape studies in a variety of media (37) **£100-200**
- 85 David Hill (1914-1977), pen and ink and wash 'Noorder Eind, Graveland, inscribed, 24 x 31, together with a group of landscapes and architectural studies on paper in a variety of media. (37) **£100-200**
- 86 David Hill (1914-1977), egg tempera on board, Tuileries Gardens, signed and dated 1953, 63 x 44cm **£100-150**
- 87 David Hill (1914-1977), egg tempera on board, playful cat, signed with monogram verso, 37 x 66cm **£100-200**
- 88 David Hill (1914-1977), egg tempera on board, French landscape, 54 x 62cm **£70-100**
- 89 David Hill (1914-1977), a pair - egg tempera on board, Baccanale, signed and dated 1968, 25 x 63cm. (2) **£50-100**
- 90 David Hill (1914-1977), watercolour, Still life with insects, dated 1972, 49 x 60cm, together with two further surrealist still lives by the same hand. (3) **£50-70**
- 91 David Hill (1914-1977), watercolour, orchids in a vase, signed and dated 1973, 36 x 26cm, together with 5 further floral studies in a variety of media. (6) **£60-100**
- 92 David Hill (1914-1977), watercolour, floral study, signed and dated '73, 41 x 48cm, together with a collection of botanical studies in a variety of media. (20) **£100-200**
- 93 David Hill (1914-1977), collection of landscape studies in watercolour and other media. (11) **£80-120**
- 94 David Hill (1914-1977), collection of watercolour landscapes (17) **£60-100**
- 95 David Hill (1914-1977), egg tempera on board, group of three Classical figural groups, each signed and dated 1968, 27 x 55cm **£100-200**
- 96 David Hill (1914-1977), egg tempera on board, classical figure study. 27 x 46cm **£50-70**
- 97 David Hill (1914-1977), egg tempera on board, 'Vaux le Vicomte', titled and dated 1960, 34.5 x 55cm **£50-70**
- 98 David Hill (1914-1977), egg tempera on canvas, male figure, signed and dated 1949, 45 x 27cm, together with two similar figure studies on canvas (3) **£50-100**
- 99 David Hill (1914-1977), egg tempera on canvas board, Tarescon, titled, signed and dated 8 September 1956, 27 x 61cm, together with another landscape by the same hand, signed and indistinctly titled, 49 x 29cm. (2) **£70-100**

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| <p>100 David Hill (1914-1977), good collection of male life studies in a variety of media, circa. 1940s, the largest approximately 43 x 30cm. (Approximately 65) £150-250</p> <p>101 David Hill (1914-1977), collection of female life studies, in various media, the largest 30 x 50cm. (Approximately 45) £100-200</p> <p>102 David Hill (1914-1977), egg tempera on canvas laid down on board, pair of surrealist landscapes, one signed and dated 1951, each 80 x 27cm £80-120</p> <p>103 David Hill (1914-1977), egg tempera on board, Male figure study, 94 x 61cm £60-100</p> <p>104 David Hill (1914-1977), egg tempera on board, Continental landscape, 27 x 57cm £50-70</p> <p>105 David Hill (1914-1977), egg tempera on board, Classical figures, 23 x 61cm, together with a similar work on panel, 30 x 38cm. (2) £50-100</p> <p>106 David Hill (1914-1977), egg tempera on board, Series of four landscape sketches, two measuring 24cm x 61cm and two measuring 24cm x 57.5cm £100-200</p> <p>107 David Hill (1914-1977), egg tempera on board, Cheville, indistinctly titled and dated 1956, 34 x 65 £60-100</p> <p>108 David Hill (1914-1977), egg tempera on board, Classical group, 28 x 33cm, together with another classical scene by the same hand. (2) £40-60</p> <p>109 David Hill (1914-1977), egg tempera on board, Momenti Mori, 40 x 39cm £40-60</p> <p>110 David Hill (1914-1977), egg tempera on canvas, Figures on a bridge, 33 x 55cm, together with two further works by the same hand. (3) £50-100</p> <p>111 David Hill (1914-1977), watercolour, study of Joseph Plaskett, reading a newspaper, inscribed and dated 1962, 33 x 25cm, glazed frame £50-70</p> <p>112 David Hill (1914-1977), egg tempera on canvas board, watery landscape, 37 x 52cm, framed £50-70</p> <p>113 Edward Melcarth (1914-1973), oil on canvas, Heroin user, unfinished work, inscribed verso 71 x 51cm, unframed
Provenance: Estate of Joseph Plaskett £50-70</p> <p>114 David Hill (1914-1977) watercolour, interior scene, dated May 1972, 60 x 47cm, probably a magazine illustration. £50-100</p> | <p>115 David Hill (1914-1977) watercolour, interior scene, dated 1972, 39 x 30cm, mounted, together four others similar, probably magazine illustrations. (5) £60-100</p> <p>116 David Hill (1914-1977) watercolour, interior scene, indistinctly titled and dated 'Le Bouteille de Cahors, 18 Mai 1969', 26 x 35cm, together with 13 further interior watercolours by the same hand, probably magazine illustrations. (14) £100-200</p> <p>117 Mid 20th century school, lithograph, untitled, signed 'John Grills' (?), image 34 x 26cm, together with a mixed media composition signed Thibault. (2) £40-60</p> <p>118 David Hill (1914-1977) watercolour, interior scene, dated 1976, 45 x 48cm, mounted, together with six further interior scenes by the same hand, probably magazine illustrations. (7) £150-250</p> <p>119 David Hill (1914-1977) pen and ink, portrait of an officer, signed with monogram, 25 x 21cm, together with a small group of works on paper by David Hill and others. (15) £80-120</p> <p>120 David Hill (1914-1977), egg tempera on board, 'Hill, honey-suckle and grasshopper', signed and dated 1956, 54 x 56cm £150-250</p> <p>121 David Hill (1914-1977), egg tempera on board, Still life of flowers in vases, signed and dated 1971, 62 x 50cm, framed £60-100</p> <p>122 David Hill (1914-1977), egg tempera on board, Study of a dog, signed and dated 1957, 64 x 47cm, framed £60-100</p> <p>123 David Hill (1914-1977), egg tempera on board, Still life of a floral arrangement in a pot, signed with monogram and indistinctly dated, 82 x 51cm £80-120</p> <p>124 David Hill (1914-1977), egg tempera on board, Sculptural group, signed and dated 1969, 97 x 58cm £120-180</p> <p>125 David Hill (1914-1977), folio of 17 works on paper, life studies, various sizes £100-150</p> <p>126 David Hill (1914-1977), egg tempera on board, Olympia and friends, 13 x 62cm £60-100</p> <p>127 David Hill (1914-1977), egg tempera on board, muses, 35 x 56 £50-70</p> <p>128 David Hill (1914-1977), egg tempera on board, Self portrait, signed and dated 1964, 18 x 61cm £50-70</p> <p>129 David Hill (1914-1977), collection of floral studies on paper, in a variety of media, various sizes, the largest 50 x 33cm. (18) £150-250</p> |
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The Artist's Estate - Timed Online Sale, 23rd Jul, 2023 21:00

- 130 Joseph Plaskett (1918-2014) oil on canvas in gilt
frame - Dining Room, The Cedars, signed, titled
verso, 65cm x 51cm, framed **£200-300**