

CHURCHILL

BOOK COLLECTOR

WINSTON FOR YOUR WALLS

*A panoply of photographs, posters, drawings, and ephemera
portraying, encapsulating, or regarding Winston S. Churchill,
spanning exceptional iconography to accessible kitsch*

2021



*A unique Boer War artifact, including a 1900 signature and image of
Winston Churchill from his time as an itinerant soldier and war correspondent*

Churchill Book Collector specializes in material by and about Sir Winston S. Churchill, who was not just an iconic statesman, but also one of the twentieth century's most prolific and accomplished writers, earning the Nobel Prize in Literature.

We also offer noteworthy first and collectible editions by other authors ranging from Xenophon to T. E. Lawrence, spanning exploration and empire to contemporary literature.

Whatever authors you collect, we are able to help assemble full collections or acquire individual volumes, tailored to accommodate your preferences and budget.

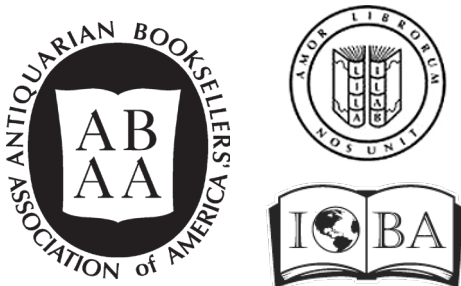
Our full inventory, including detailed descriptions and multiple images of each item we offer, may be searched on our website:

www.churchillbookcollector.com



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CHURCHILL BOOK COLLECTOR

This catalogue is at a right angle to our norm - quite literally, since we're aiming for your walls rather than your bookshelves. In fact, there is nothing herein meant to sit on a shelf.

As a rare bookseller, we are not focused on the endless bric-a-brac tea cozies, bad figurines, and used cigars side of Churchill collecting. Books, printed ephemera, and correspondence are our primary focus.

But...

Published words, however illuminating, can struggle to connect us with the vitality and immediacy of a moment in time. Churchill was replete with vitality and immediacy. Few – if any - world leaders have been prominent in the public eye for a longer span and greater variety than Churchill. Hence this catalogue. We have been hard at work collecting and curating items that visually showcase Churchill's singular arc, influence, and persona. Now we share them with you.

This catalogue offers a panoply of photographs, posters, drawings, and ephemera. The items herein span more than a century, from 1900 to 2005, from before Churchill was first elected to Parliament to long after his death, in fields as varied as the Boer War and his final political campaign. The items offered range from exceptional iconography to accessible kitsch. Sometimes Churchill's image is portrayed, sometimes his words, and sometimes he is present merely as the dominating influence or inspiration. Nearly all of the items in this catalogue are new to our inventory.

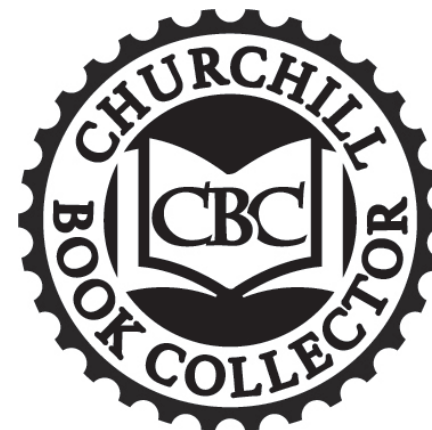
Highlights include:

- A document signed in June 1900 in Pretoria by Churchill and his fellow war correspondents, accompanied by one of the most striking early photographs of Churchill
- An original 1908 Punch cartoon caricaturing Churchill, captioned and signed by the artist

- Churchill's 1923 first appearance on the cover of *TIME* Magazine
- An original photographic portrait print of Churchill in America, signed by Churchill and the photographer in 1932
- Several striking Second World War press photographs, each professionally framed
- A trove of quite scarce and compelling original Second World War propaganda posters – British, American, and German
- An exceptional original studio print of Karsh's iconic "Roaring Lion" image of Churchill, signed by Karsh
- Framed and frameable Second World War poster publications of The Atlantic Charter
- A pair of original studio portraits by Vivienne of both Winston and Clementine, signed by each and proving that Churchill's image was captured in 1950 - not 1951 as widely supposed
- A framed letter from early 1955 in which Churchill reminisces with an old comrade in arms about "Bangalore Days"
- A large, original drawing of Churchill done for his 50th engagement anniversary celebration at Blenheim Palace and signed by Churchill
- A number of original posters of Churchill from the last political campaign of his life
- Limited and numbered lithograph reproductions of two Churchill paintings

Of course, Churchill's words continue to be preeminent in our inventory. But Churchill's life and character are displayed on many proverbial canvases – from war to Whitehall, from historiography to the hustings, and drawn in every medium, from valor to votes, from printer's ink to painter's oils. Hence we tempt you to make some room for Winston on your walls.

Happy browsing and Cheers!



Browse or search our full inventory at:
www.churchillbookcollector.com

1

A unique Boer War artifact, including a mid-1900 signature and image of Winston Churchill from his time as an itinerant soldier and war correspondent just before his final battle of the war, return to England, and first election to Parliament

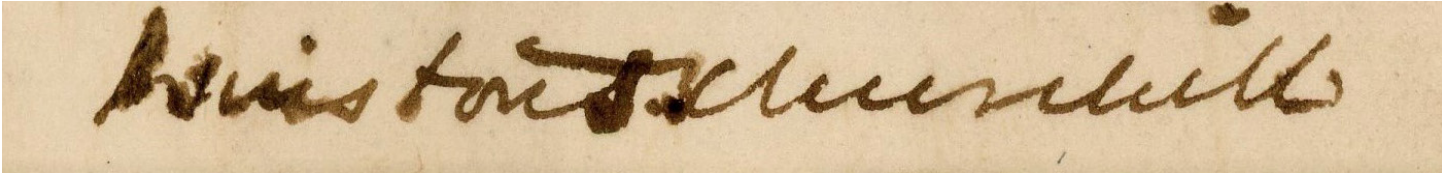
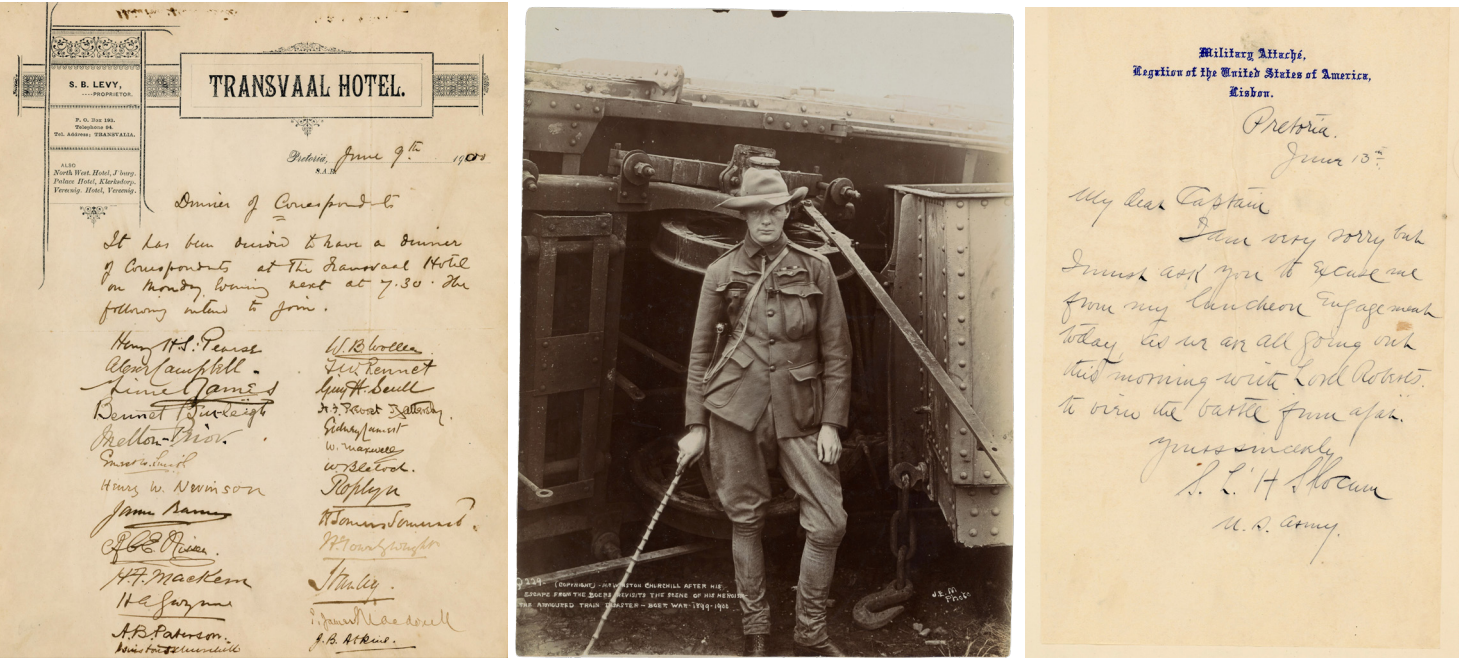
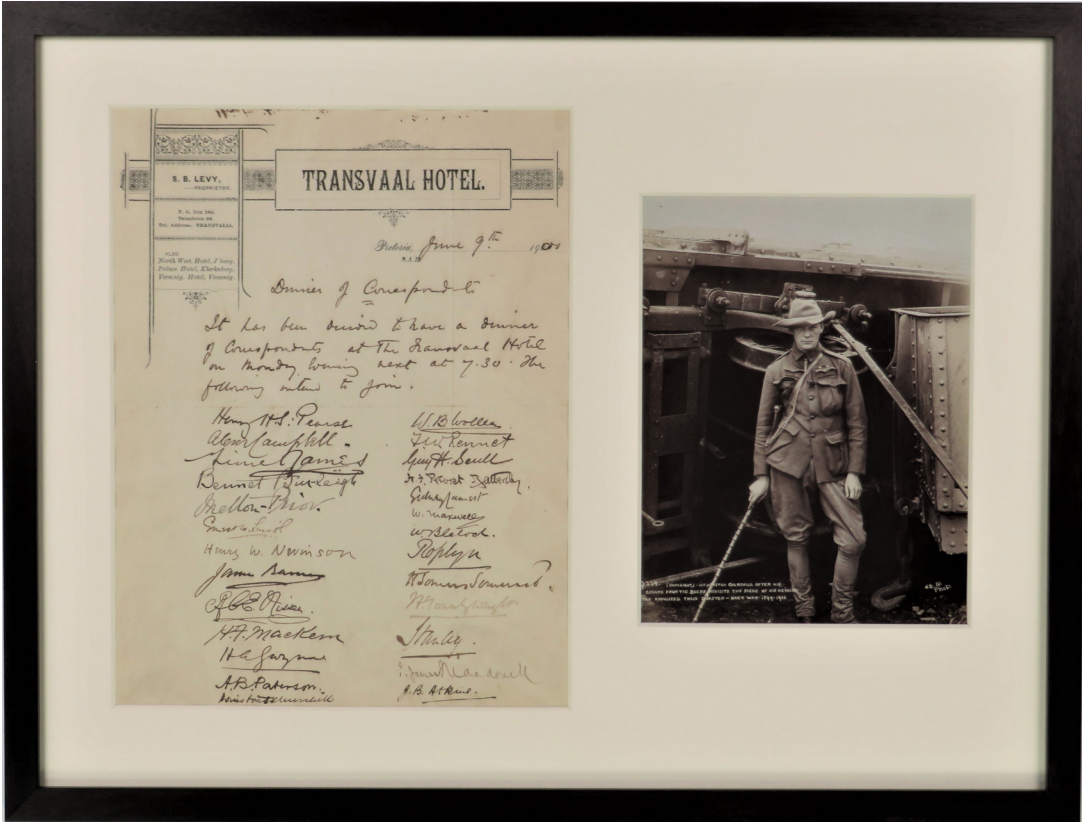
Transvaal Hotel, Pretoria, South Africa, 1900

This unique Boer War artifact includes a mid-1900 signature and image of Winston Churchill, dating from his time as an itinerant soldier and war correspondent in the waning months of Queen Victoria’s reign, just before his final battle of the war, return to England, and first election to Parliament.

Three separate items, all of which came to us together, are housed within a single archival frame. First is a single sheet of elaborately headed “TRANSVAAL HOTEL” stationery dated “June 9th, 1900” declaring a “Dinner of Correspondents” to be held “at the Transvaal Hotel on Monday evening next at 7:30”. Among the 26 war correspondents who signed their names was 25-year old “Winston S. Churchill” who inked his name at the bottom of the left column. Churchill was evidently among the last to sign; when the sheet was folded horizontally thereafter, the still-wet ink of Churchill’s signature transferred to the opposing top edge of the page.

To the right of the signed document is perhaps our favorite among the myriad photographs of Churchill, a full-length portrait of him in uniform and slouch hat standing in front of the overturned armored train where he had been captured by the Boers near Chieveley in November 1899. Churchill leans insouciantly on a cane but belies his own casual posture with his countenance, directly regarding the camera with confident intensity. The vintage gelatin silver image, attributed to the Daily News, Durban, came to us in the company of the signed document and is captioned at the lower left “MR. WINSTON CHURCHILL AFTER HIS ESCAPE FROM THE BOERS REVISITS THE SCENE OF HIS HEROISM – THE ARMoured TRAIN DISASTER – BOER WAR 1899-1900”.

Affixed to the verso of the signed Transvaal Hotel sheet is an autograph letter on the stationery of “Military Attache, Legation of the United States of America, Lisbon” dated “Pretoria, June 13th”. The letter reads “My dear Captain I am very sorry but I must ask you to excuse me from my luncheon engagement today as we are all going out this morning with Lord Roberts [Field Marshal Roberts, 1st Earl Roberts, who led British forces during the Boer War] to view the battle from afar. Yours sincerely, S. L. H. Slocum, U.S. Army”



The signed Transvaal Hotel document measures approximately 8 x 10.5 inches (20.3 x 26.7 cm), the vintage gelatin silver print 6 x 7.5 inches (15.2 x 19.1 cm), and the letter from Slocum 5 x 8 inches (12.7 x 20.3 cm). The Transvaal Hotel document and image of Churchill are matted side-by-side, archivally framed in dark walnut measuring 18.875 x 14.375 inches (47.9 x 36.5 cm), set beneath an ivory mat and glazed with UV-filtering acrylic. The frame’s verso is matted and mylar-glazed to expose the letter from U.S. Military attache Slocum.

In October 1899, the second Boer War erupted between the descendants of Dutch settlers in South Africa and the British. Already one of the world’s highest paid war correspondents, the relentlessly adventure-seeking Churchill swiftly found himself in South Africa with the 21st Lancers and an assignment as press correspondent to the Morning Post. Not long thereafter, on 15 November 1899, Churchill was captured during a Boer ambush of an armored train – the very train pictured in the image. A month later Churchill made a daring and improbable escape, making his way to Durban via Portuguese East Africa with the Boers offering reward for his capture “dead or alive”.

Churchill entered Pretoria on 5 June 1900 with victorious British troops as a Lieutenant in the South African Light Horse. Four days later, on 9 June, he signed this document committing to join his fellow war correspondents for a dinner on “Monday evening next” – 11 June. It seems quite likely that Churchill missed dinner; on Monday 11 June 1900 Churchill fought at Diamond Hill – generally acknowledged as the turning point of the war - with what General Ian Hamilton called “conspicuous gallantry” as well as “initiative and daring” and, at a critical moment, a grasp of “the whole layout of the battlefield”. It was Churchill’s turning point as well. Diamond Hill was Churchill’s last military engagement until the First World War. By 20 July Churchill was back in England and on 1 October he was elected to Parliament.

Stephen L’Hommedieu Slocum (1859-1933) was assigned in 1899 to be the US representative to observe the Boer War. He would later be assigned to the US embassy in London during the First World War and was awarded the Distinguished Service Medal by his own nation and made a Companion of the Order of the Bath by the British.

The guest book of the Transvaal Hotel records among its bevy of noteworthy guests Winston Churchill, Sir Arthur Conan Doyle, Leo Amery, British commanders John Brocklehurst, Edward Brabant, Horace Smith-Dorrien and Herbert Plumer, Acting President of the South African Republic Schalk Burger, and the Boer Generals Christiaan de Wet, Louis Botha, and Ben Viljoen. In 1899, just before the outbreak of war, the hotel was upgraded and given a third story. [CBC #006272]

\$9,500 USD

2

“Trying to Find a Safe Seat” - an original 1908 pencil drawing of Winston S. Churchill by famous Punch cartoonist and caricaturist E. T. Reed, signed twice, titled, and captioned by the artist Edward Tennyson Reed 1908

This original 1908 pencil drawing of Winston S. Churchill by famous Punch cartoonist and caricaturist E. T. Reed depicts Churchill in western American garb, complete with chaps and holstered six-shooter, precariously saddled on a bucking bronco branded on its flank “N-W MANCHESTER”.

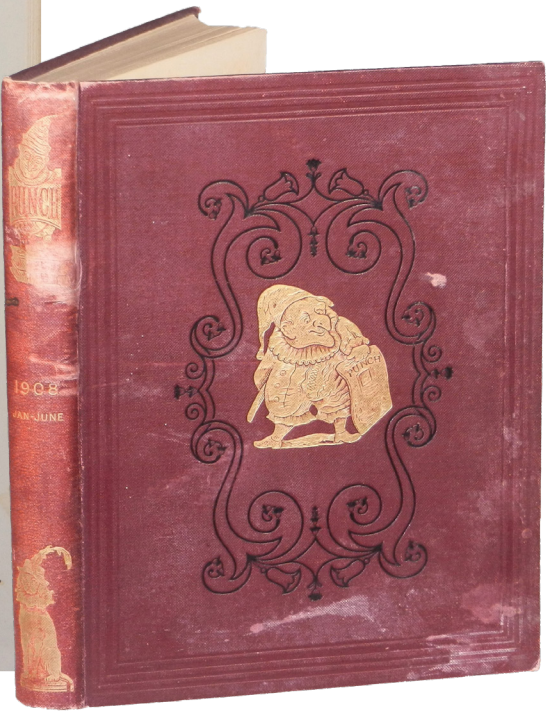
The cartoon is signed with Reed’s stylized initials “E.T.R.” at the lower right and shows 8.25 x 6 inches (21 x 15.2 cm) within the original mount aperture. The mount features the artist’s title, inscription, and signature in five lines in pencil: ““Trying to find a safe seat” | (Mr. Winston Churchill) | Original Drawing | for Punch | By E. T. Reed”. The glazed, wood frame measures 12.25 x 8 inches (31.1 x 20.3 cm) and dates from the mid-1930s, as indicated by a 27 September 1935 Daily Mail article about Churchill, featuring two columns and a photographic image, carefully affixed to the verso of the frame’s backing. Condition of the cartoon and artist’s mount are excellent. The frame shows some edge wear. This cartoon was first published in the 29 April 1908 issue of Punch and is accompanied by a copy of the January-June 1908 Punch compendium, page 321 of which features the four-part caricature of Churchill titled “THE GREAT UNSEATED” of which this cartoon formed the first, upper left image. Reed titled this original drawing differently (“Trying to find a safe seat”) than it was titled in Punch (“In the Wild (North-) West.”).

Churchill momentarily defected from his father’s Conservative Party in May 1904, becoming a Liberal and beginning a dynamic chapter in his political career that saw him champion progressive causes and branded a traitor to his class. Parting from his first constituency in Oldham, Churchill won the traditionally Conservative Manchester North-West seat in January 1906, his first election as a Liberal. It would prove the shortest relationship among the five constituencies he ultimately held. In 1908 when Churchill was appointed to the Cabinet as President of the Board of Trade, custom required that he submit to re-election. His by-election became a test of confidence in the Liberal government. Forced to defend the Government’s policies, targeted by vengeful Conservatives, and hounded on the hustings by Suffragettes, Churchill was narrowly defeated by the Conservative candidate. Nonetheless, Churchill’s brief time as M.P. for Manchester North-West made all things possible for him.

Despite the by-election loss, in 1908 at age 33, Churchill not only joined the Cabinet but married. And ten days after this cartoon was published in Punch, Churchill was elected Member of Parliament for Dundee. The western apparel motif plays on the fact that Churchill’s mother was American and deftly cues Churchill’s brash, maverick nature. Churchill would be bucked and buffeted many more times – and just as many times he would regain the proverbial saddle. His political career would last two thirds of a century, see him occupy a cabinet office during each of the first six decades of the twentieth century, carry him twice to the premiership and, further still, into the annals of history as a preeminent statesman.

As a young man, the Harrow-educated cartoonist and caricaturist Edward Tennyson Reed (1860-1933) “spent time at the House of Commons sketching politicians in action.” In March 1890 he became a permanent member of the staff of Punch and by 1894 became the illustrator of Punch’s parliamentary pages, a post he held for eighteen years. As this cartoon of Churchill testifies, Reed “had a deft hand at sketching facial attributes amidst often absurd scenes.”(NPG) Reed was popular, not only as a cartoonist, but also as an after-dinner speaker and lecturer. His drawings were published in collections, displayed at exhibitions, and even purchased by King George V. In 1912, Reed left the staff of Punch and subsequently also drew for The Bystander, the Passing Show, the Sunday Times, Pall Mall Gazette, Sunday Evening Telegraph, and the Evening Standard. (ODNB) [CBC #004081]

\$6,000 USD



3 Winston Churchill on the cover of TIME Magazine, 14 April 1923, Vol. I, No. 7. TIME, Incorporated, 9 East 40th Street, New York, 1923

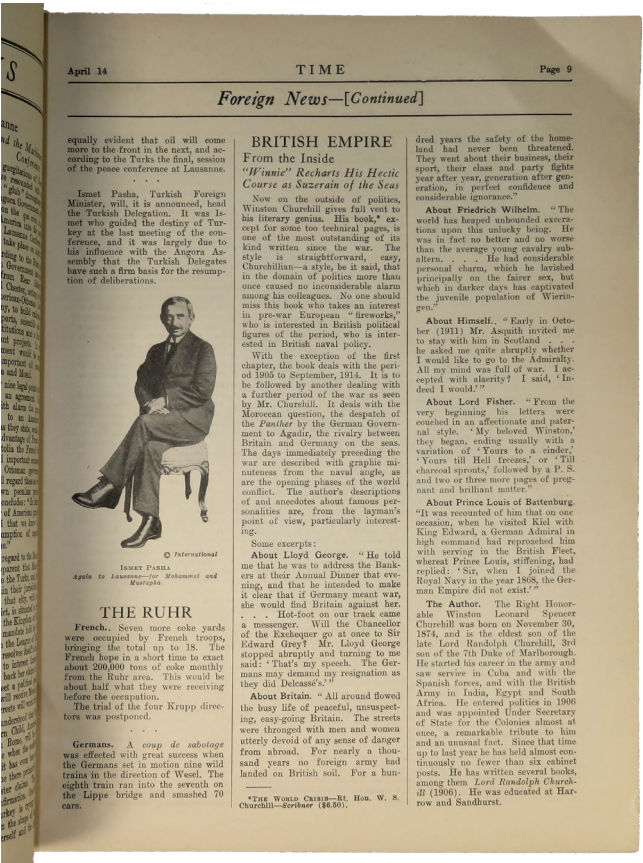
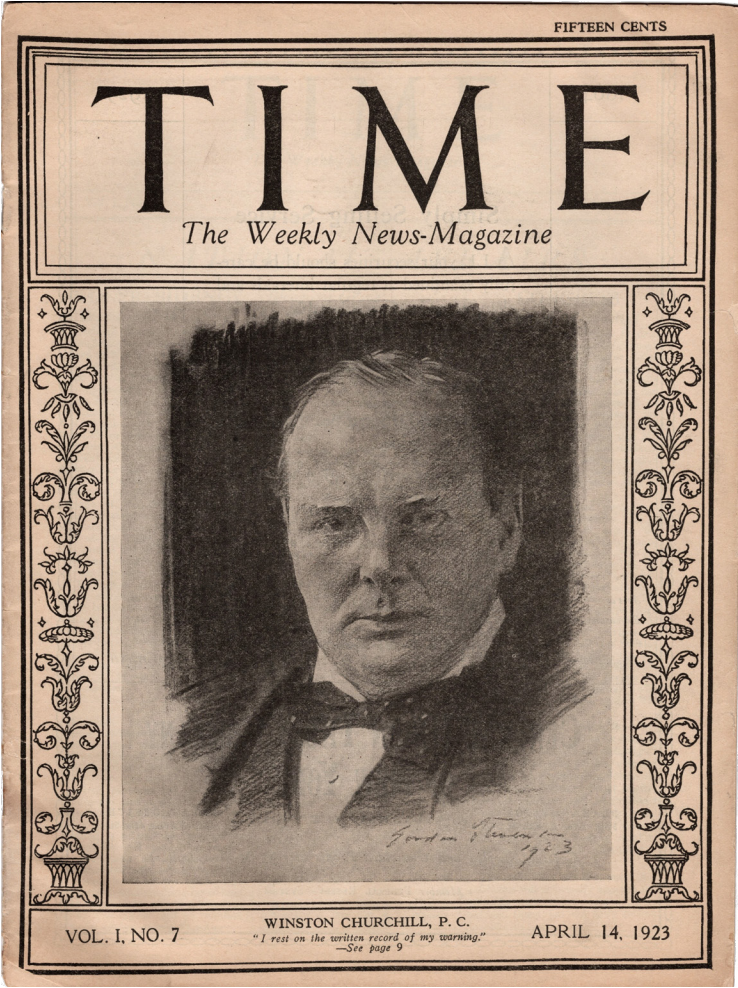
Here is the very first appearance of Winston S. Churchill on the cover of TIME Magazine, 14 April 1923, Vol.I, No. 7. In the issue, Churchill’s first volume of *The World Crisis* is reviewed.

This is a very good example of a quite scarce and desirable issue, clean, intact, and very nearly complete. The covers remain attached both to one another and to the contents, with both original binding staples intact. The lower binding staple shows some surface rust, we note fractional chipping at the bottom left corners of both covers, a tiny chip to the front cover fore edge, two roughly circular moisture stains (not affecting the contents) at the lower left of the rear cover, and minor light creasing to the upper right corner. The covers are modestly age-toned, but otherwise quite clean, particularly the signature front cover. The contents show no flaws other than modest age-toning.

The striking front cover portrait renders this scarce original magazine well suited to framing and display. Hence we have it framed in a double-glazed (glass on both sides) 13.875 x 17 inch (35.2 x 43.2) dark brown wood frame. The double-glazed frame allows both the front and rear covers to be viewed and for the magazine to be readily removed from the frame if desired.

TIME was then a brand-new publication with small circulation; the very first issue had been published just over a month before on 3 March 1923. This issue of TIME features a review of the first volume of The World Crisis under the header “‘Winnie’ Recharts His Hectic Course as Suzerain of the Seas”. Churchill’s first volume had just been published on 6 April 1923. But more to the point for collectors, this issue is an elusive prize among Churchill collectors for its cover.

At the time, Churchill was briefly out of office, having lost his Dundee seat in 1922. Indeed the TIME review begins “Now on the outside of politics, Winston Churchill gives full vent to his literary genius.” In 1924 he would rejoin the Conservatives, be reelected to Parliament, and become Chancellor of the Exchequer.



At the time, Churchill’s First World War experience still substantially defined him. Churchill was in a special position to write the history of the First World War, which nearly cost him both his political and corporeal lives. First Lord of the Admiralty from 1911 until 1915, after the Dardanelles disaster, Churchill was scapegoated and forced to resign. He spent political exile as a lieutenant colonel of a battalion in the trenches. Before war’s end, Churchill was exonerated and rejoined the Government, fore-shadowing the political isolation and restoration he would experience two decades later leading up to the Second World War. Nonetheless, the stigma of the Dardanelles lingered. Hence Churchill had more than just literary and financial compulsion to write his history.

Here, his first volume of that history is well-received: “His book, except for some too technical pages, is one of the most outstanding of its kind...” It is particularly fascinating to observe that in 1923, more than 17 years before he would become wartime prime minister, his voice had already become an adjective: “The style is straightforward, easy, Churchillian – a style, be it said, that in the domain of politics more than once caused no considerable alarm among his colleagues.” [CBC #006093]

\$1,000 USD

4 An original leaflet advertisement for Winston Churchill’s intended
15 December, 1931 New York speaking engagement, an event that
never occurred due to Churchill’s near-fatal car accident
two days prior
The Civic Forum, New York, 1931

This is a remarkable artifact of an event that never came to pass with a man who almost ceased to be - an original leaflet advertisement for Winston Churchill’s second speaking engagement of his ill-fated 1931 US lecture tour, which would have been held on 15 December 1931 had Churchill not been struck by a car and nearly killed on 13 December.

The leaflet is printed on the recto of a 9 x 6 inch (22.8 x 15.2 cm) piece of cream paper and reads: “First Address in Manhattan | by | THE RIGHT HONORABLE | WINSTON CHURCHILL | Former British Chancellor of the Exchequer | on | “The Destiny | of the English Speaking Peoples” | TUESDAY EVENING, DECEMBER 15, 1931, at 8:30” | THE TOWN HALL | 113-12 West 43rd Street, New York”. The leaflet goes on to summarize Churchill’s offices up to the time and specify ticket price, reservation, and payment details. Condition is near fine. The paper is bright, crisp, and clean with only minor handling wear to the edges and two original fold lines through the horizontal and vertical centers. Currently housed in a removable, archival mylar sleeve within a rigid, crimson cloth folder, the leaflet makes an excellent candidate for framing.


The very existence of the leaflet is a reminder of what the world nearly lost, but the leaflet’s vitae-in-miniature is a particularly pithy encapsulation – “Member of Parliament for twenty-five years” and eight additional bullet points chronicling more than half a dozen Cabinet positions held over the span of more than two decades. It is remarkable to consider that more than thirty additional years in Parliament still lay ahead of Churchill, as did two premierships spanning more than eight and a half years at 10 Downing Street.

Even more remarkable is the near-political death that coincided with this corporeal one; Churchill was at the beginning of a decade of “wilderness years” spent out of power and out of favor, frequently at odds with both his party and prevailing public sentiment. In 1931, Churchill’s financial prospects were as threatened as his political future. 1929 saw the loss of Churchill’s ministerial salary as well as devastating financial loss following the crash of the stock market. This speaking tour was conceived to supplement the revenue Churchill was earning as a prolific writer.

The tour was a disaster from the start. He was delayed by a House debate on India, arriving in New York on 11 December, the same day that he was scheduled to speak in Worcester, Massachusetts. Two days later, on 13 December, Churchill received a dinner invitation from his old friend Bernard Baruch. Churchill knew his friend lived on Fifth Avenue and had been there several times before, but he did not know the exact address. After he left his cab to search on foot, he was met with the peril of every transatlantic traveler; he looked the wrong way to cross the street and was struck by a car. Witnesses feared he had been killed. However, as he later recalled, he “must be very tough or very lucky, or both” as he fully recovered.

Though Churchill’s lecture tour was postponed he found a way to make the accident profitable. While still convalescing in the hospital he wrote an article, “My New York Misadventure”, and sold it for \$2,500, ten times his usual price for a speaking engagement. Churchill restarted his lecture tour on 28 January. Among the 2,000 in the audience of the Brooklyn of Academy of Music that evening was Mario Constanino, the driver of the car that hit Churchill, to whom Churchill would also present an inscribed copy of *My Early Life*. The financial exigencies which had prompted the tour in the first place did not abate; the recuperating Churchill “undertook a tour of forty lectures throughout the United States, living all day on my back in a railway compartment, and addressing in the evening large audiences.” He later recalled “For two months I was a wreck... On the whole I consider this was the hardest time I have had in my life.” (WSC, WWII Vol. I, p. 78) [CBC # 005796]

\$1,200 USD



AUSPICES OF THE CIVIC FORUM

First Address in Manhattan

by

THE RIGHT HONORABLE
WINSTON CHURCHILL
Former British Chancellor of the Exchequer

on

**“The Destiny
of the English Speaking Peoples”**

TUESDAY EVENING, DECEMBER 15, 1931, at 8:30

THE TOWN HALL
113-123 West 43rd Street, New York

MR. CHURCHILL has been

- Member of Parliament for twenty-five years.
- Under-Secretary for Colonies, 1906-08.
- Home Secretary, 1910-11.
- First Lord of the Admiralty, 1911-1915.
- Lord Rector of Aberdeen University, 1914-18.
- Minister of Munitions, 1917.
- Secretary of State for War and also for Air, 1918-1921.
- Minister of Colonies, 1921-22.
- Chancellor of the Exchequer, 1924-1929.

Admission: Loges, (6 seats) \$30; Orchestra, \$3; Balcony, \$2

ALL SEATS RESERVED

Tickets now on sale at Box Office, 113 West 43rd Street. Telephone Orders to
BRyant 9-9447

Make Checks payable to The Civic Forum

5

An original studio print of a photograph of Winston S. Churchill taken by Edward Frederick Foley, signed by both Churchill and the photographer in 1932
E. F. Foley, New York, 1932



This is a scarce and compelling inter-war photograph portrait of Winston S. Churchill captured by E. F. Foley, signed by both the photographer and Churchill. The gelatin silver print image measures 7.75 x 5.625 inches (19.69 x 14.29 cm) on a 10 x 8 inch (25.4 x 20.32 cm) sheet. Foley signed just below the lower right corner of the image “E. F. Foley” in pencil. Churchill signed directly below Foley in ink “Winston S. Churchill 1932”. The only other notation is “25” in pencil on the verso. Condition is excellent, the print exceptionally clear and well-preserved with no appreciable flaws. The custom, archival conservation framing features 15 x 12.75 black and gold painted wood, the window double matted lending further depth to the photo, protected beneath Optimum Museum Acrylic. We have owned this print for nearly 30 years, before which it long resided in another noteworthy Churchill collection.

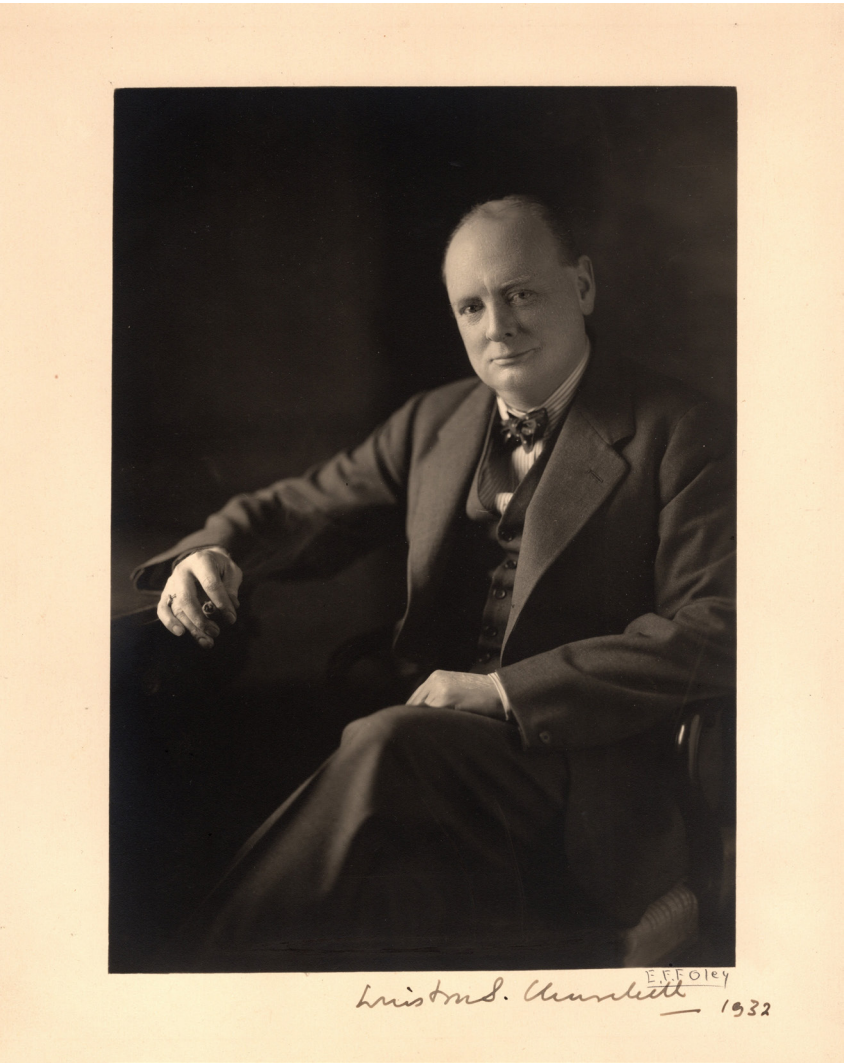
In 1929, Churchill lost both his ministerial salary and a fortune in the stock market crash. A lecture tour of the U.S. beginning in late 1931 – reprising his original lecture tour of more than three decades earlier – was meant “to regain some of the money he had lost...” On 13 December, just two days after he arrived in New York and after giving only the first of his scheduled forty lectures, Churchill was to have dinner with his friend Bernard Baruch on Fifth Avenue. Unfortunately, he did not recall the precise address. Characteristically impatient with the traffic, Churchill left his cab to search for the address on foot and met a common peril of the transatlantic traveler; he looked the wrong way to cross the street and was struck by a car.

Witnesses feared he had been killed. Churchill was a week in the hospital, two more in bed at his hotel, and then an additional three weeks convalescing in the Bahamas, resuming his lecture tour in New York on 28 January 1932. The recuperating Churchill “undertook a tour of forty lectures throughout the United States, living all day on my back in a railway compartment, and addressing in the evening large audiences.” He later recalled “For two months I was a wreck... On the whole I consider this was the hardest time I have had in my life.” (WSC, WWII Vol. I, p.78) Different but no less dire trials lay ahead. When this image was captured and signed, Churchill was at the beginning of his “wilderness years” – a decade he would spend out of power and out of favor, frequently at odds with both his party and prevailing public sentiment until the Second World War brought both a terrible vindication and the premiership.

This striking image was captured by Edward Frederick Foley (1866-1954) who gained fame for portraits and newspaper photos in the 1910s-1940s. Born in England, Foley emigrated to New York City, incorporating his photography studio there in 1903. By the end of his long career, he had photographed such famous personalities as Franklin Delano Roosevelt, General John J. Pershing, Benito Mussolini, and Marshal Petain. In 1932, the year Churchill signed this portrait, Foley also took an excellent portrait of Amelia Earhart.

This photograph was almost certainly taken at Foley’s Fifth Avenue New York studio. Given that Churchill’s injuries included a serious blow to his forehead (“Head scalp wound severe”) and no such injury is evident in the image, it was possibly taken just before Churchill’s accident (perhaps the same day he was fatefully on Fifth Avenue to visit Baruch) and then printed and signed in 1932 after his recovery and resumption of the lecture tour. More plausibly, the image was captured after Churchill returned to New York to resume his tour in late January 1932 and before he left New York on 11 March. Substantiating the notion of an early 1932 portrait, from the 1920s to the 1940s Foley often spent December to February photographing society at Palm Beach resorts. Moreover, by February 1932 press photos show Churchill’s face sufficiently recovered to be unbandaged and unmarked. [CBC #005917]

\$15,000 USD

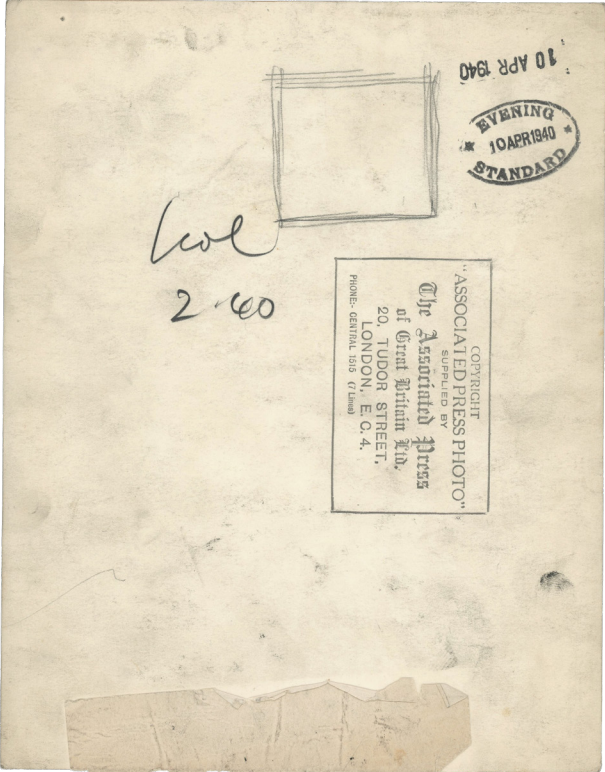


6 An original Second World War press photograph of then-First Lord of The Admiralty Winston S. Churchill on 10 April 1940, exactly one month before he became wartime Prime Minister
Copyright by The Associated Press, Published by The Evening Standard, London, 10 April 1940

This striking 10 April 1940 original press photograph of Winston S. Churchill captures him exactly one month before he became wartime Prime Minister. The gelatin silver print on heavy glossy photo paper measures 7.5 x 9.5 inches (19.05 x 24.13 cm). Condition is very good with only minor bumps to the corners and one small closed tear at the top that just touches the image. To provide contrast, the background surrounding Churchill's face was shaded by The Evening Standard's art department prior to publication – a common practice. Churchill is emerging from an aperture in a brick wall. In the background, two men exchange a briefcase.

The photograph is archivally framed in dark brown, beveled-edge walnut measuring 12.625 x 14.75 inches (32.07 x 37.47 cm), set beneath a 2.25 inch margin of (5.72 cm) gray-brown mat and glazed with UV-filtering acrylic. The frame's verso is matted and mylar-glazed to expose the original press markings on the verso of the photograph. These markings include an Associated Press copyright stamp, as well as an oval Evening Standard stamp dated "10 APR1940". An additional ink stamp repeats the date.

During the 1930s, Churchill spent nearly a decade out of power and out of favor, warning against the growing Nazi threat and often at odds with both his Party leadership and prevailing public sentiment. As the Second World War approached, he passed into his sixties with his own future as uncertain as that of his nation. But in September 1939, at the outbreak of the Second World War, Churchill was called back to the Admiralty, filling the same position he held in the previous war.



10 April 1940 was not a good day for the First Lord of the Admiralty. The Germans, having occupied the whole of Denmark, were advancing in Norway, having already occupied Oslo. On the morning of 10 April, “off Narvik, five British destroyers went into action against the German naval forces. The British warships... had an initial success, but then the Germans succeeded in beating off the attack. One of the British destroyers... was sunk, one beached, and two damaged” with the loss of the commanding officer. (Gilbert, Vol. VI, pp.223-4). The day portended more fraught and difficult days to come.

When Churchill became Prime Minister just one month later on 10 May, 1940, the war for Britain was not so much a struggle for victory as a struggle to survive. Churchill's first months in office would see, among other near-calamities, the Battle of the Atlantic, the fall of France, evacuation at Dunkirk, and the Battle of Britain.

Churchill's unflappable countenance in this image is emblematic of the prime minister he would become. In his WWII memoirs he later recalled: “I was conscious of a profound sense of relief. At last I had the authority to give direction over the whole scene. I felt as if I were walking with destiny, and that all my past life had been but a preparation for this hour and for this trial... My warnings over the last six years... were now so terribly vindicated, that no one could gainsay me. I could not be reproached either for making the war or with want of preparation for it. I thought I knew a good deal about it all, and I was sure I should not fail. Therefore, although impatient for the morning, I slept soundly and had no need for cheering dreams.” (Gilbert, Vol I, pp. 526-27)

This photograph belonged to the working archive of The Evening Standard. During the first half of the twentieth century, photojournalism fundamentally changed the way the public interacted with current events. Newspapers assembled expansive archives of all photographs published or deemed useful for potential future use, their versos typically marked with ink stamps and notes. Photo departments would often take brush, paint, pencil, and marker to the surface of photographs themselves to edit them before publication. Today these photographs exist as repositories of historical memory, technological artifacts, and often striking pieces of vernacular art. [CBC #005268]

\$800 USD

7

A wartime Portuguese broadside featuring the peroration of Churchill’s speech of 4 June 1940 after the evacuation at Dunkirk

Winston S. Churchill

Circa 1940, Portugal



This intriguing Second World War Portuguese broadside features a photograph of Winston Churchill alongside the closing lines from Churchill’s address before the House of Commons of 4 June 1940 after the evacuation at Dunkirk.

Just two weeks after Churchill became wartime Prime Minister in May 1940, swift Nazi subjugation of France required rescue of Allied forces trapped in northern France. An incredible mobilization of British civilians helped effect a near-miraculous evacuation of 224,000 British and 111,000 French soldiers. Churchill gave one of his most defining – and defiant – wartime speeches, setting the tone that would carry his nation through long years of war still ahead. This famous speech concludes with Churchill’s stirring defiance: “We shall not flag or fail, we shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and streets, we shall fight in the hills; we shall never surrender.”

This broadside, printed on one side of a 14.75 x 10.5 inch (37.5 x 26.7 cm) sheet, is in good plus condition. There is a single pin hole at the top center, some light wear and creasing along the edges, very light spotting, and uniform light toning. Churchill’s speech excerpt concludes with his facsimile signature. We find no printer’s information or date, but the nature of the item, as well as identification of Churchill as “Primeiro Ministro”, leads to the reasonable conclusion of wartime publication. The broadside is matted in a black wood frame measuring 18 x 22 inches (45.7 x 55.9 cm). We will ship this large, framed item at cost.

At the outset of the Second World War the Portuguese Government announced that because Britain didn’t seek Portuguese assistance they would remain neutral in the war despite the 600-year-old Anglo-Portuguese Alliance. Thus it seems intriguingly pointed that Churchill’s speech excerpt is printed with a sentence out of order. Here the speech ends with Britain’s promise “to outlive the menace of tyranny, if necessary for years, if necessary alone.” [CBC #004774]

\$225 USD

8

MESSAGE FROM THE PRIME MINISTER - an original Second World War propaganda poster for the National War Bonds Campaign featuring an image and message from Prime Minister Winston S. Churchill
Winston S. Churchill
National Savings Committee, London, circa 1940

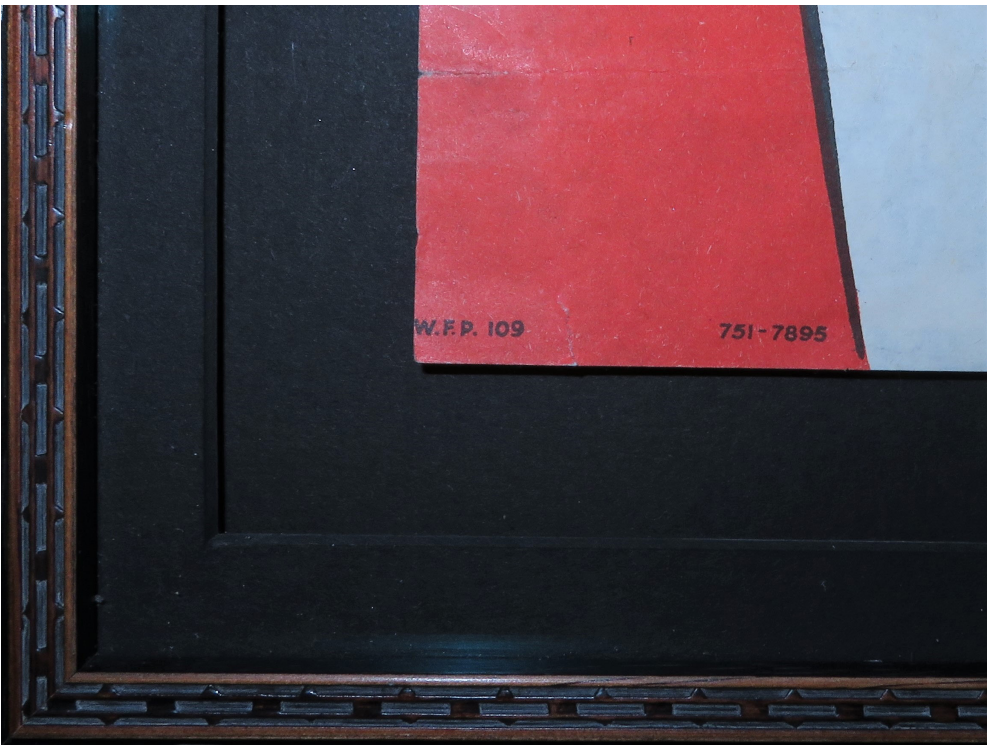


This is an original wartime British propaganda poster featuring a message from the Prime Minister exhorting both wartime thrift and the purchase of war bonds. This 20 x 15 inch poster (50.8 x 38.1 cm) features a striking orange background, on the upper portion of which is a head-and-bowtie photographic image of Winston Churchill beside the words, "MESSAGE from the PRIME MINISTER". Below, on a simulation of Churchill's 10 Downing Street Stationery bearing his signature, reads the message, "Our huge war expenditure can only in part be met from taxation; money from loans must therefore help to fill the gap. There is thus a double duty for every citizen, whether in private or in business life, of careful economy in expenditure and of lending the resulting savings to the State. One way of discharging this double duty is through the purchase of National War Bonds and I cordially wish the campaign every success." At the bottom right of the poster is the publishing information, "Issued by the National Savings Committee London; Scottish Savings Committee, Edinburgh, Ulster Savings Committee, Belfast." The lower left reads, "W.F.P. 109 751-7895".

The poster is float mounted on a black background behind UV filtering acrylic in a 24.5 x 19.5 inch (62.2 x 49.5 cm) black-stained wood frame with an orange-highlighted raised border complementing the hues of the poster. This poster is undated, but likely from late 1940. The text of the "message from the Prime Minister" reproduced in this poster appeared in newspapers on 30 September 1940 in support of a war bonds campaign. Condition is very good minus, with one vertical and three horizontal folds (plausibly from original mailing) and some light bruising to the paper at the extremities. The poster retains its vibrant orange color. This poster is a rare survivor; we locate only one other example at Stanford University's Hoover Institution.

When Churchill became Prime Minister on 10 May 1940, the war for Britain was not so much a struggle for victory as a struggle to survive. Churchill's first year in office saw, among other near-calamities, the Battle of the Atlantic, the fall of France, evacuation at Dunkirk, and the Battle of Britain, and the possibility of Nazi invasion of Britain was a genuine concern. One of the ways in which the nation faced the vast financial and material challenges of the war was issuance of war bonds. War Savings Certificates, or War Bonds, had been introduced during the First World War, when the National Savings Movement (NSM) was formed to encourage the people of Britain to "save and prosper". The scheme saw massive growth during the Second world War, when the War Savings Campaign was set up by the War Office, which restructured and strengthened the committees extant from the NSM. Campaigns, announced with posters such as this, were established to raise money for airplanes, tanks, and munitions, and local volunteers were issued awards for their service. [CBC #005765]

\$4,000 USD

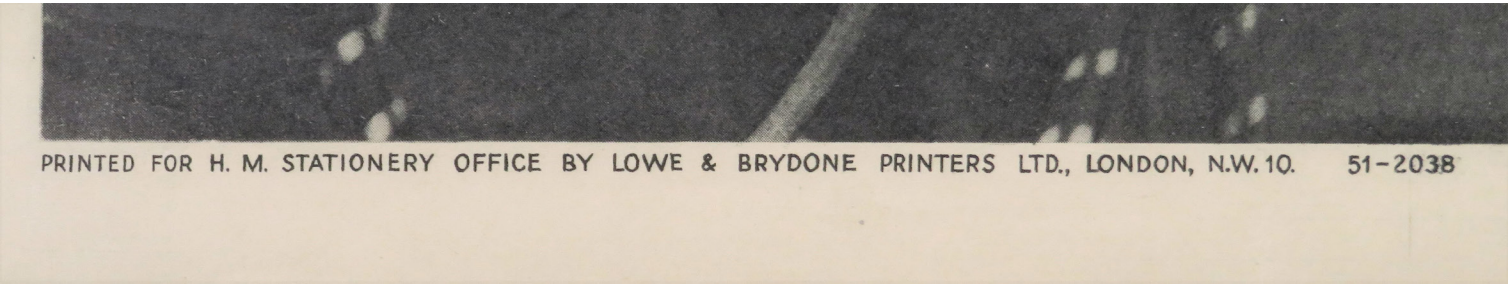


9 NEVER WAS SO MUCH OWED BY SO MANY TO SO FEW –
an original Second World War propaganda poster featuring
British pilots and an excerpt from Prime Minister Winston Churchill’s
20 August 1940 tribute to them

Printed for H. M. Stationery Office by Lowe & Brydone Printers, Ltd., London, circa 1940. This original Second World War propaganda poster featuring some of Winston Churchill’s most famous words was printed for His Majesty’s Stationery Office in London during the Battle of Britain. The poster measures 30 x 20 inches (76.2 x 50.8 cm), featuring six British pilots in flying gear against a blue and white sky upon which are printed the words “NEVER WAS SO MUCH OWED BY SO MANY TO SO FEW” attributed on the poster to “THE PRIME MINISTER”. Though undated, the presumed printing date is circa late 1940, after Churchill’s 20 August speech to the House of Commons in which he uttered the words quoted on the poster.

The bottom left margin of the poster is printed “PRINTED FOR H. M. STATIONERY OFFICE BY LOWE & BRYDONE PRINTERS LTD., LONDON, N.W.10 51-2038”. Condition is very good, particularly given the age and perishability. The poster remains complete, the image bright and clean, with no loss or tears and only trivial wear and soiling confined to the white border extremities. A horizontal and vertical crease testify to where it was originally folded into quarters, ostensibly for original distribution. The sole aesthetic detraction of note is a 3-inch long shallow triangle of old cello-tape near the top center of the poster that extends no more than .5 inch into the white border. The poster has obviously long been folded and stored, evidenced by a faint tape stain in the lower right margin, a mirror image offset from the tape in the upper margin. No stains or appreciable soiling are noted on the image itself.

When Churchill became Prime Minister on 10 May 1940, the war for Britain was not so much a struggle for victory as a struggle to survive. Churchill’s first year in office saw, among other near-calamities, the Battle of the Atlantic, the fall of France, evacuation at Dunkirk, and the Battle of Britain. Hitler intended the massive, sustained attacks by his Luftwaffe to achieve air superiority preparatory to an invasion of England. Initially targeting the Royal Air Force, the air assault eventually widened to bombing attacks on airfields and infrastructure, production facilities, and civilian targets meant to terrorize Britons and destroy their will to fight.



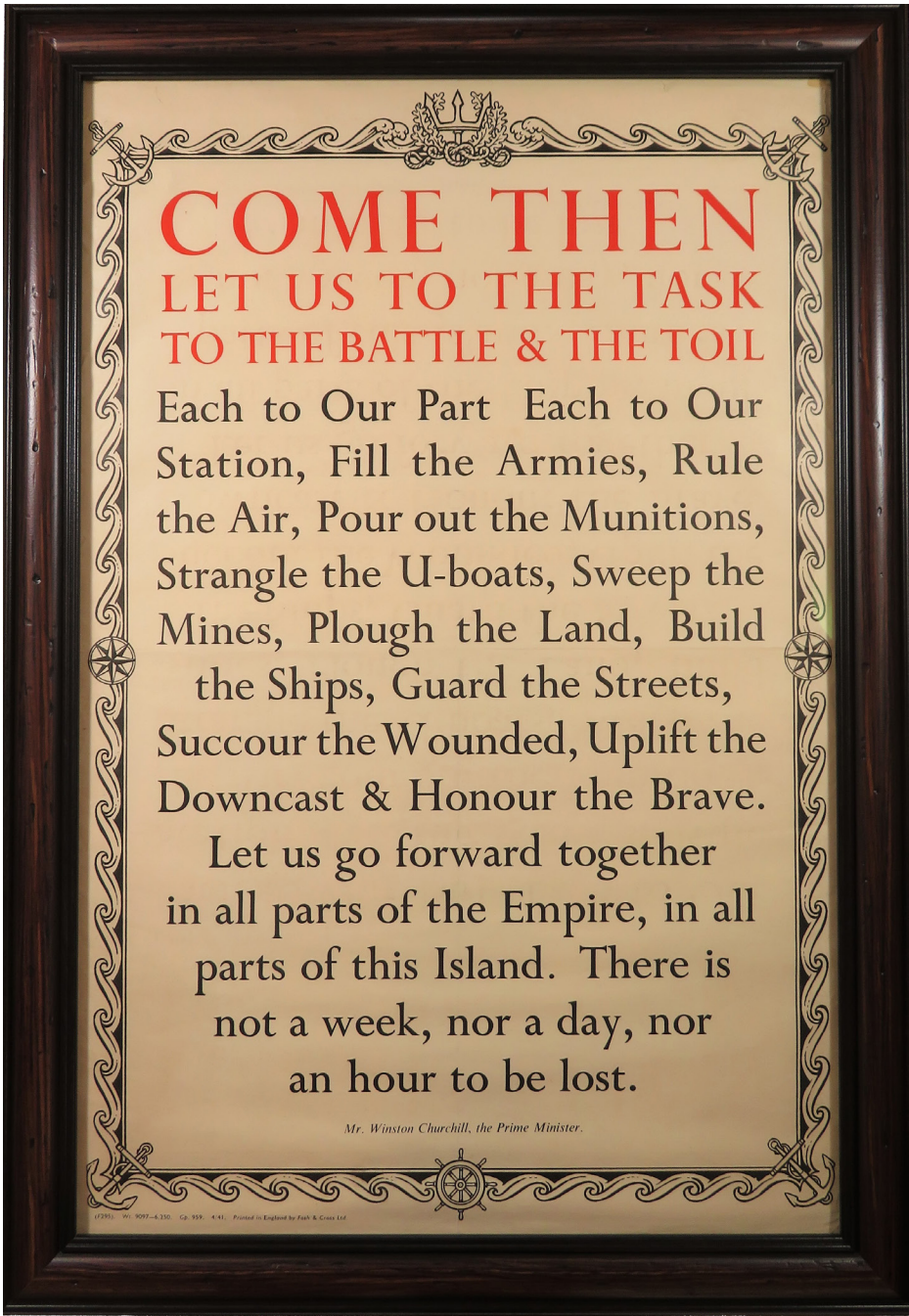
Churchill’s speech to House of Commons of August 20th, 1940 was occasioned by the Battle of Britain and famously honored RAF pilots. Churchill’s words came early in the sustained Luftwaffe attacks that had begun weeks before. “...the German air power, numerically so far outstripping ours, has been brought so close to our Island that what we used to dread greatly has come to pass and the hostile bombers not only reach our shores in a few minutes and from many directions, but can be escorted by their fighting aircraft... The great air battle which has been in progress over this Island for the last few weeks has recently attained a high intensity. It is too soon to attempt to assign limits either to its scale or to its duration... The gratitude of every home in our Island, in our Empire, and indeed throughout the world, except in the abodes of the guilty, goes out to the British airmen who, undaunted by odds, unwearied in their constant challenge and mortal danger, are turning the tide of the world war by their prowess and by their devotion.” Churchill encapsulated and immortalized the struggle with his next words: “Never in the field of human conflict was so much owed by so many to so few.”

“Nearly 3,000 men of the RAF took part in the Battle of Britain – those who Winston Churchill called ‘The Few’. While most of the pilots were British... Men came from all over the Commonwealth and occupied Europe... even some pilots from the neutral United States and Ireland.” (Imperial War Museum) Without diminishing their heroism, of course an enormous, lesser- sung host – women as well as men - of ground crew, factory workers, Observer Corps, anti-aircraft gunners, searchlight operators, barrage balloon crews, radar operators, plotters, and others supported and sustained the “Few”. [CBC #006279]

\$4,500 USD

10

COME THEN LET US TO THE TASK TO THE BATTLE & THE TOIL –
an original Second World War propaganda poster featuring the
stirring peroration of Winston Churchill’s 27 January 1940 speech
broadcast to Britain and Canada three and a half months before
he became wartime prime minister
Winston S. Churchill
Fosh & Cross Ltd., London, 1941



This original 1941 British wartime propaganda poster features the stirring peroration of Winston Churchill’s speech of 27 January 1940, delivered three and half months before he became prime minister. This speech was broadcast “not only throughout Britain, but also in Canada.” (Gilbert, Vol. VI, pp.143-4)

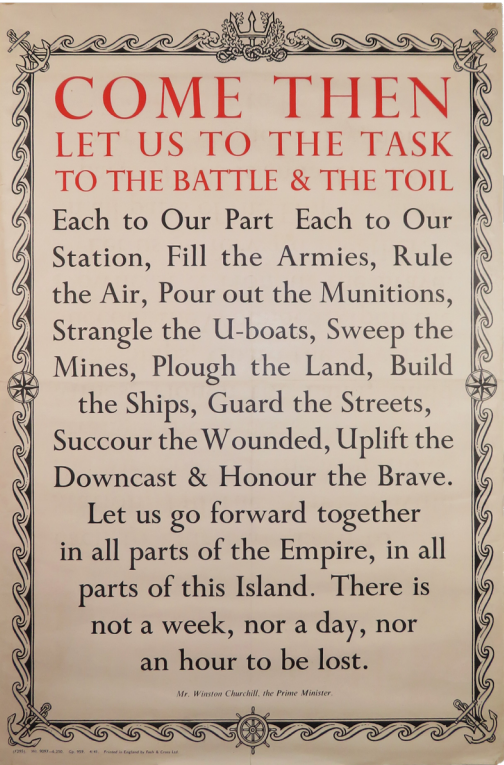
Measuring 19.75 x 29.75 inches (50.2 x 75.6 cm), the two-color poster features a decorative border of waves and nautical emblems, befitting Churchill’s post as First Lord of the Admiralty at the time of his speech. The poster is behind acrylic in a 33.5 x 22.25 inch (85.1 x 56.5 cm) dark and medium brown wood frame. The quoted closing words of Churchill’s speech read “COME THEN LET US TO THE TASK TO THE BATTLE & THE TOIL” printed in red capitals. Printed in black, the excerpt continues “Each to Our Part Each to Our Station, Fill the Armies, Rule the Air, Pour out the Munitions, Strangle the U-boats, Sweep the Mines, Plough the Land, Build the Ships, Guard the Streets, Succour the Wounded, Uplift the Downcast & Honour the Brave. Let us go forward together in all parts of the Empire, in all parts of this Island. There is not a week, nor a day, nor an hour to be lost.” Directly below the peroration is the attribution “Mr. Winston Churchill, the Prime Minister”. The bottom left margin reads, “(F295). Wt. 9097-6,250. Gp. 959. 4/41. Printed in England by Fosh & Cross Ltd.” This substantiates the wartime resonance of Churchill’s words; the April 1941 print date is 15 months after Churchill delivered his speech and nearly a year into his wartime premiership.

The publishers produced a number of sizes and slight text variations of this design, this evidently being the largest. Condition is very good minus. The thin wartime paper suffers only some short closed tears to its edges and single vertical and horizontal creases from folding. This poster is entirely original, free of any restoration. The red and black print remains vibrant and the paper bright with only light, even toning. This large, framed item will be shipped at cost.

Churchill spent most of the 1930s out of power and out of favor, often at odds with both his Party leadership and prevailing public sentiment. As the Second World War approached, he passed into his mid-sixties with his own future as uncertain as that of his nation. Then, on 3 September 1939, Britain declared war on Germany. That same day Churchill was appointed First Lord of the Admiralty, the position he held nearly a quarter of a century before during the First World War. Prime Minister Neville Chamberlain’s appointment of his rival all but assured Churchill’s ascendancy. “Before Churchill could become prime minister he had to look like one... Churchill had the freedom now to make uplifting speeches on life-and-death issues, ones that regularly put any other rivals in the shade with their sense of purpose and humour.” (Roberts, *Walking With Destiny*, p.471)

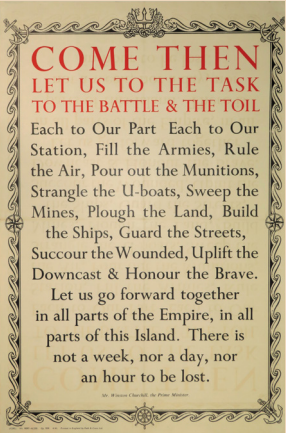
Churchill’s words quoted here – words his people needed and Chamberlain could not deliver – help explain why three and a half months later Churchill replaced Chamberlain as wartime Prime Minister. In January 1940, despite the fact that Churchill was but one member of the British Cabinet tasked with but one branch of Britain’s armed forces, “... every facet of war policy seemed to him a part of his legitimate concern...” (Gilbert, Vol. VI, p.166) Churchill’s 27 January 1940 speech underscores the point. It was within the First Lord of the Admiralty’s sphere to speak of the complexities of wartime production and to contextualize reports of British losses. Arguably exceeding his ministerial brief were eloquent comments about the necessity of public and parliamentary criticism and vivid vignettes of Nazi brutalities in Czechoslovakia – which his Prime Minister gave to Hitler for “peace in our time” – and in Poland. In his speech Churchill underscored the consequences of capitulation, the righteousness of his people’s cause, and, with his closing clarion call, his own ability to lead, to inspire, and to prevail. [CBC #005763]

\$4,200 USD



We have a second example of this same poster, unframed. Condition is very good minus. Trivial wear is primarily confined to extremities. Single vertical and horizontal creases ostensibly date from original distribution. This poster has apparently spent life folded; there are no tack holes or tape scars and the print has slightly offset, resulting in a faint, ghosted inversion. The red and black print remains vibrant and the thin, wartime paper shows only light, even toning. [CBC #006278]

\$3,200.00



11

A truly striking original Second World War press photograph of Prime Minister Winston S. Churchill's wife, Clementine, inspecting the Home Guard of the Port of London on 22 July 1941

The Associated Press, London, 1941



This is a truly striking original Second World War press photograph of Prime Minister Winston S. Churchill's wife, Clementine, inspecting the Home Guard of the Port of London on 22 July 1941. Press photographs can often be repositories of historical memory, interesting technological artifacts, and even worthy pieces of vernacular art. However, seldom is the composition of a press photograph as artistically exceptional as is the case here.

The row of assembled soldiers, angled and receding in both distance and focus into the background, is at high resolution in the foreground. The helmet of the lead soldier, angled slightly over his brow, shades his eyes, the effect rendering him more a representation than an individual, while the words "HOME GUARD" are clearly visible on his right shoulder. Clementine Churchill, equally crisp in the foreground, is impeccably dressed and with equally and apposite formal bearing to the soldier she regards. She is oriented toward the camera but with her head turned right, regarding the soldier with her own brow shaded by her hat and her own eyes hooded. The effect is one of intriguing and contrasting reciprocity, Clementine in her uniform, the soldier in his, Clementine in her required posture of attention, the soldier in his, Clementine's countenance set by the requirements of her bearing and accoutrements, the soldier's countenance similarly set by his own required bearing and accoutrements. Each is performing their role, those roles sharp in the foreground but the receding background simultaneously showing the whole of which the soldier and Clementine are parts. In short, a magnificent wartime image.

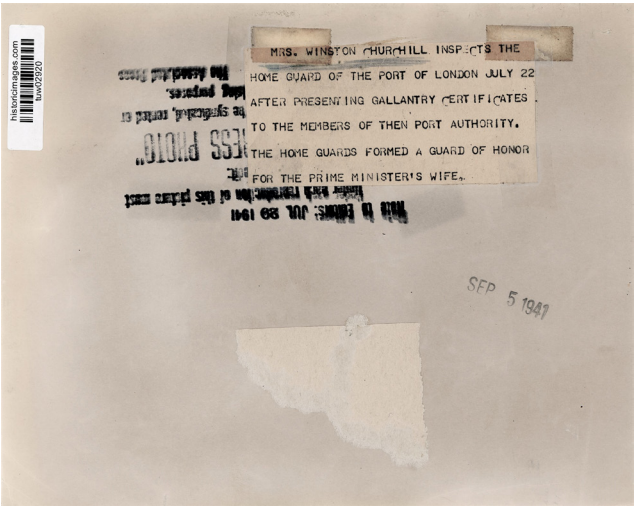
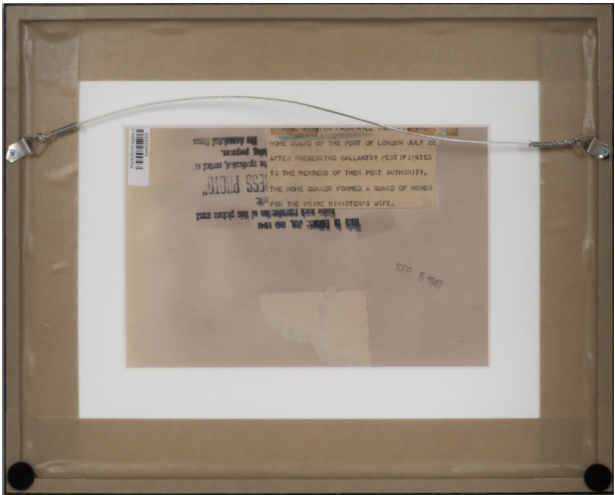
The gelatin silver print on heavy glossy photo paper measures 8.75 x 5.5 inches (22.23 x 13.97 cm). Condition is very good with a clean, crisp appearance not substantially impacted by trivial scuffs and light creasing visible only under raking light. The verso of the photograph features the copyright ink stamp of The Associated Press below an ink-stamped "Note to Editors" dated "JUL 29 1941". An additional ink stamp is sated "SEP 5 1941". An original printed caption affixed to the verso partially obscuring The Associated Press copyright ink stamp reads, in six lines, "MRS. WINSTON CHURCHILL INSPECTS THE HOME GUARD OF THE PORT OF LONDON JULY 22 AFTER PRESENTING GALLANTRY CERTIFICATES TO THE MEMBERS OF THEN (sic) PORT AUTHORITY. THE HOME GUARDS FORMED A GUARD OF HONOR FOR THE PRIME MINISTER'S WIFE."



The photograph is archivally framed in black, beveled-edge walnut measuring 14.625 x 11.5 inches (37.15 x 29.21 cm), set beneath a 2.25 inch (5.72 cm) margin of white mat and glazed with UV-filtering acrylic. The frame's verso is matted and mylar-glazed to expose the original press markings on the verso of the photograph.

Clementine Churchill, nee Clementine Hozier, first met Winston at a ball in 1904, where he made a poor impression. In March 1908 she was placed next to Winston at a dinner party, where he apparently made a better impression; they married on 12 September 1908. Their marriage brought five children: Diana (b. 1909); Randolph (b. 1911); Sarah (b. 1914); Marigold (b. 1918); and Mary (b. 1922). To their lifelong marriage Clementine brought "a shrewd political intelligence. She supplied balance to Churchill at two levels: her more equable nature ensured that she moderated the depth of his depressions, and her good judgment helped to ward off political mistakes." (ODNB) Winston Churchill's life and career were tumultuous and relentlessly eventful, so Clementine's married life was perhaps inherently not without stress, challenges, and sadness. Nonetheless, their marriage appears to have been a truly effective and intimate partnership. 'Marriage was her vocation', said a newspaper leading article at her death. (The Times, 13 Dec 1977) [CBC #006134]

\$950 USD



12

“Winston Churchill” - A Second World War etching of Winston S. Churchill, numbered, titled, signed, and dated by the Belgian-born artist Josef Pierre Nuyttens

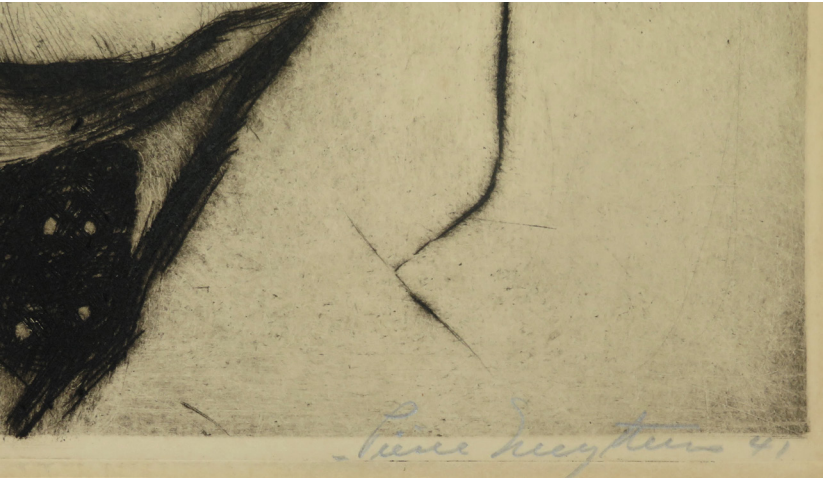
Josef Pierre Nuyttens, Chicago, 1941

Signed and limited issue. This superb wartime limited edition etching of British Prime Minister Winston S. Churchill is numbered, titled, signed, and dated by the artist, Belgian-born painter and etcher Josef Pierre Nuyttens (1885-1960).



The etching measures 12 x 10 inches (30.5 x 25.4 cm). At the lower left in pencil Nuyttens wrote “#76” and “Winston Churchill”. At the lower right he signed “Pierre Nuyttens” and the date “41”. The etching is housed in a 21 x 18.5 inch (53.3 x 46.9 cm) walnut frame featuring archival conservation mat and backing and UV-filtering Acrylic glazing. This framed item will be shipped at cost.

A quarter of a century before this etching was made, both the artist and his subject had been intimately connected to Belgium during the First World War. Nuyttens studied art in his native Belgium at the Royal Academy of Fine Arts in Antwerp. His propaganda poster art used during the First World War earned him a bronze medal from the Queen of Belgium, Elizabeth of Bavaria, and a knighthood from the Order of Leopold. Then British First Lord of the Admiralty, in 1914 Churchill led the British effort to defend and delay the fall of Antwerp to the Germans. Later in the war, after he was scapegoated for the Dardanelles and forced from the Admiralty, Churchill served on the Allied front in Belgium, as a lieutenant colonel leading a battalion in the trenches.



Though the effort led by Churchill only delayed the fall of Antwerp for a matter of days, some military historians consider the days gained “allowed Sir John French to stop the Germans at the first battle of Ypres, and so prevent Dunkirk and Calais from falling into German hands.” (Roberts, *Walking With Destiny*, p.191). Belgium fell again to the Germans in May 1940, only weeks after Churchill became wartime Prime Minister, and swiftly thereafter Churchill presided over the evacuation of British and French troops from Dunkirk. Surely the cyclical tolls and repetitions were not lost on either the artist or his subject.

Before the First World War, Nuyttens’s work had included illustrations for several L. Frank Baum novels. In the 1920s Nuyttens emigrated to the United States, eventually settling in Chicago. As an artist, he became best-known for his portraits of prominent and distinguished figures including a number of U.S. presidents, among them Theodore Roosevelt, Woodrow Wilson, Warren Harding, Calvin Coolidge Herbert Hoover, and Franklin D. Roosevelt. During his lifetime, his artwork was exhibited at the White House, the Library of Congress, the New York Public Library, the Royal Palace in Brussels, and the Illinois State House in Springfield, IL. A housefire in 1960 claimed both his life and much of his artwork. His work can be found in the permanent collections of the Art Institute of Chicago and the National Portrait Gallery of the Smithsonian Institution, among others. [CBC #005979]

\$1,750 USD

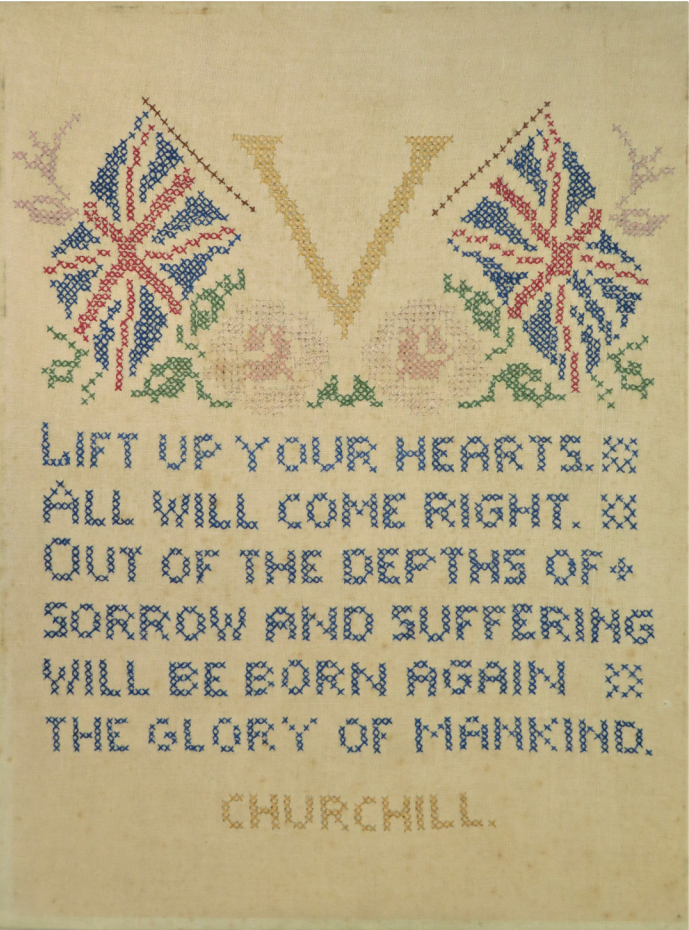
13

“LIFT UP YOUR HEARTS...” A hand-stitched and framed
Second World War memento featuring a decorated quote from
Prime Minister Winston S. Churchill’s speech of 12 June 1941
England, circa 1941

This homespun unsigned and undated item is an endearingly unique Second World War memento of the personal impact of the oratory of Prime Minister Winston S. Churchill on the British people. This is a wartime cross-stitch sampler, elaborately reproducing and decorating words from an early wartime speech by Churchill.

Churchill’s war speeches are memorialized in a host of publications, panegyrics, and awards, among them the Nobel Prize in Literature “...for brilliant oratory in defending exalted human values.” All of the publications and praise are merited, but can miss an essential point – the effect that Churchill’s words had on his own countrymen at a time when inspiration and resolve were not mere eloquence, but fundamental to perseverance and survival.

Hence this item – this cross-stitch sampler in red, blue, gold, green, and white elaborately reproducing and decorating an excerpt from Churchill’s address of 12 June 1941. The stitched sampler features a header of flowers and British flags bracing Churchill’s famous “V” sign succeeded by a famous (mis)quote: “Lift up your hearts, all will come right. Out of depths of sorrow and suffering will be born again the glory of mankind.” Churchill actually said “sacrifice”, not “suffering”. The misquote adds a certain charm and infers that the maker likely recalled the words or quoted them from an inaccurate contemporary news source.



Recollection seems likely, given the prominent place of the “V” at the top center of the piece. While it may have been stitched as a generic symbol for Victory, it was Churchill who rendered the symbol iconic. “Churchill was first seen to use the V-sign in August 1941... It became the symbol of the “V for Victory” campaign.” (Hall, *Finest Hour* 158, p.32)

This cross-stitch sampler is set in a 18 x 14 inches (45.7 cm x 35.6 cm) brown wood window-box frame. with gilt inner and outer edges. The sampler measures 16 x 12 inches (45.7 x 30.5 cm). Condition is very good, particularly given the age, material and humble origins. The cloth shows minor spotting, likely owing to the thick card stock to which it has long been adhered, but is otherwise clean. The colors remain bright. The wood frame shows minor wear to extremities, but presents well and nicely suits the piece. This item will be packed with care and shipped at cost.

The (mis)quoted stitching excerpts part of Churchill’s speech at the conference of Dominion High Commissioners and Allied Countries’ ministers on 12 June 1941 delivered “in the drawing room of bomb-scarred St. James’s Palace.” In attendance were representatives of Great Britain, Canada, Australia, New Zealand and the Union of South Africa and of the exiled governments of Belgium, Czechoslovakia, Greece, Luxembourg, the Netherlands, Norway, Poland, Yugoslavia and General de Gaulle of France.



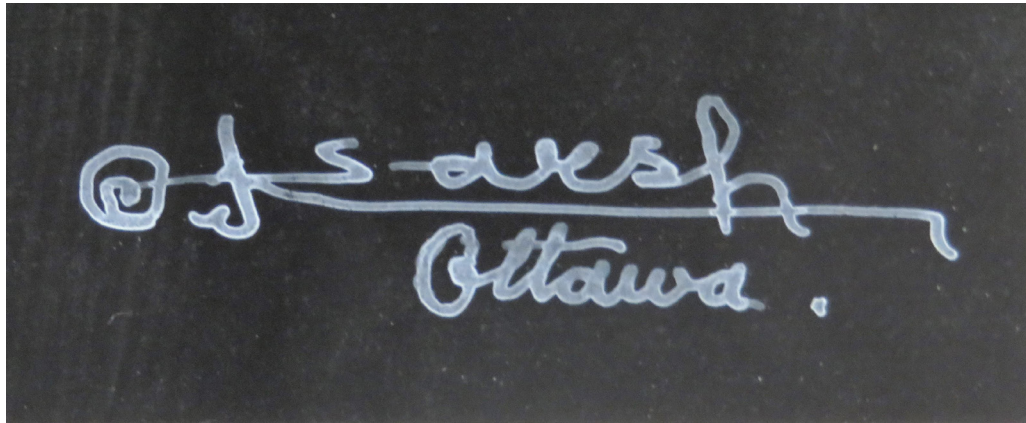
When Churchill became Prime Minister on 10 May 1940, the war for Britain was not so much a struggle for victory as a struggle to survive. Churchill had been in office for little more than a year when he spoke the words stitched here. The first year of Churchill’s wartime premiership saw, among other near-calamities, the Battle of the Atlantic, the fall of France, the evacuation at Dunkirk, and the Battle of Britain, with both sustained aerial attacks on civilian populations of London and other cities and the real prospect of Nazi invasion of England.

Although we can appreciate and even admire Churchill’s oratory, it is difficult to achieve a visceral understanding of how his words likely resonated with many of his countrymen at the time. This artifact is a personal and personalized testimony to that resonance. To expend time and craft on a homey stitching during such volatility is mimetic of the national and allied resolve that Churchill advocated, lending an anonymous authenticity to this piece, and rooting it in the emotional context of the Second World War. [CBC #006139]

\$750 USD

14

The Roaring Lion: An original studio print of Yousuf Karsh’s famous 1941 photograph of Prime Minister Winston S. Churchill, signed by Karsh and housed in the original Karsh Studio folder
Yousuf Karsh, Ottawa, Canada, 1941

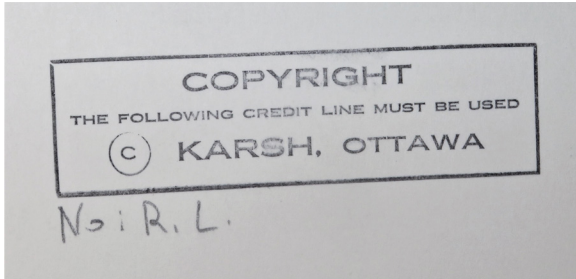
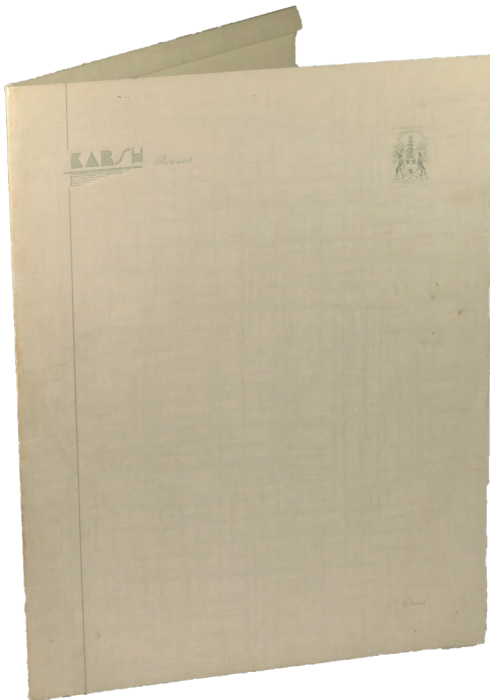


This is an original studio print of Yousuf Karsh’s wartime “Roaring Lion” photograph of Winston Churchill – one of the twentieth century’s most famous photographs by one of the world’s most famous portrait photographers. This copy is a marvelous example – a sizable print magnificently preserved within the original Karsh studio folder in which it was issued.

This 7.5 x 9.375 inch (19.1 x 23.8 cm) photograph was printed by Karsh’s studio on bright, lustrous paper and mounted by the studio on heavy card stock measuring 10.375 x 13.375 inches (26.4 x 34 cm) and stamped by Karsh’s studio on the verso. A plate mark impressed by the studio surrounding the image gives the image further depth. Karsh signed in two lines in white on the lower right margin of the photo “© Y Karsh | Ottawa.”

Condition of both the card stock and the photograph are superb, truly fine and certainly the best we have seen, with no reportable scratches, wear, or soiling. This doubtless owes to the photograph’s protection within the original Karsh studios folder in which it was issued – the first such folder we have ever encountered. The large, 10.625 x 13.625 inch (27 x 34.6 cm) folder is of heavy, tan and grey cardstock. On the front cover, printed in grey on the left, is “KARSH Portraitist” while on the right is the Ottawa Coat of arms below the words “BY APPOINTMENT”. “Ottawa” is typed at the lower right of the front cover. Somewhat amusingly given all the declamatory Canadianness of the front cover, “MADE IN U.S.A.” is printed discreetly at the bottom of the rear cover. Within, two folding tabs gently secure the print. The folder is complete with little wear and light, superficial soiling.

This iconic image was captured on 30 December 1941 in Ottawa, Canada. After the Japanese attack on Pearl Harbor, Churchill braved a perilous crossing of the U-Boat-plagued Atlantic. He addressed a joint session of the U.S. Congress on 26 December 1941 and both houses of the Canadian Parliament on 30 December.



Thrust into the historic moment was 33-year-old Yousuf Karsh (1908-2002). Born in Armenian Turkey, Karsh had fled on foot with his family to Syria before immigrating to Canada in 1924 as a refugee. After his speech to the Canadian Parliament, Churchill was ushered to the Speaker’s Chamber, where, at the invitation of the Canadian government, Karsh had anxiously set up his camera and lighting equipment the night before. “...I approached Winston Churchill in 1941 with awe... But as a photographer I had a job to be done and it must be done far too fast. Mr. Churchill... was in no mood for portraiture... He marched in scowling, and regarded my camera as he might regard the German enemy. His expression suited me perfectly, if I could capture it, but the cigar thrust between his teeth seemed somehow incompatible with such a solemn and formal occasion. Instinctively I removed the cigar. At this the Churchillian scowl deepened, the head was thrust forward belligerently, and the hand placed on the hip in an attitude of anger. So he stands in my portrait in what always seemed to me the image of England in those years, defiant and unconquerable. With a swift change of mood, he came towards me when I was finished, extending his hand and saying, ‘Well, you can certainly make a roaring lion stand still to be photographed.’” (Karsh, *Faces of our Time*, p.38)

Karsh titled the image “The Roaring Lion.” It appeared on the cover of Life magazine and established Karsh’s international reputation. In the years that followed, Karsh went on to photograph an incredible array of the most prominent personalities of politics, science, art, and culture in the second half of the twentieth century. Karsh’s portrait of Churchill remains an archetypal portrayal of his character.

In May 2020, Sotheby’s and a New York dealer managed to extract \$62,500 USD for an original print signed by Karsh that lacked the original folder. We offer this signed studio print without New York City premium and hyperbole. [CBC #006020]

\$16,000 USD

15

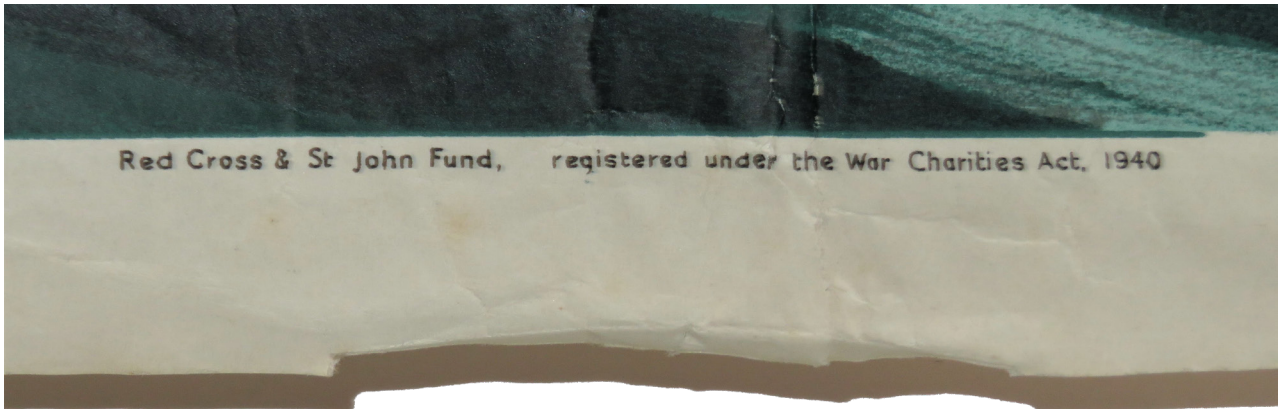
WILL YOU GIVE AN EXTRA PENNY EACH WEEK...?
An original Second World War poster soliciting funds for
MRS. CHURCHILL’S RED CROSS “AID TO RUSSIA” FUND
Red Cross & St. John Fund, London, circa 1941

This original poster from early during the Second World War testifies to both the British wartime alliance with Russia and the important role played by Prime Minister Winston Churchill’s wife, Clementine, in rallying material and moral public support for that wartime alliance.

This circa 1941 poster measures roughly 20 x 30 inches (50 x 75 cm). Printed in blue, black and red on thin white stock, the poster is both striking and perishable. This is the first copy we have offered. The image is of a sailor clambering into a life raft below the printed headline “HE DIDN’T HESITATE TO FACE EXTRA DANGERS” (with “EXTRA” in red print). The image was topical given the tremendous shipping losses to U-boats, the cost of sustaining Britain - and of Britain sending material aid to Russia. Centered below the image is a large white box with black print “WILL YOU GIVE AN | EXTRA PENNY EACH WEEK | TO THE RED CROSS | & ST. JOHN?” The “EXTRA” in red echoes that in the headline. Below the box, printed in white on the illustrated stormy blue sea background, is the statement “A QUARTER OF EVERY CONTRIBUTION GOES TO MRS. CHURCHILL’S | RED CROSS “AID TO RUSSIA” FUND”. Diminutive print in the bottom white center margin reads “Red Cross & St John Fund, registered under the War Charities Act, 1940” with “F.7.” printed at the lower right. Condition of the poster approaches very good. The poster remains complete and unrestored, the colors vivid, the surface respectably clean. Minor wear and wrinkling to extremities are substantially confined to the margins. There are six fold lines, three horizontal and three vertical, ostensibly from original mailing. Though undated, this poster almost certainly dates from 1941.

The Second World War alliance between Britain and the Soviet Union was essential but uneasy. Hitler’s Germany and Stalin’s Russia signed the Molotov-Ribbentrop Pact on 23 August 1939, promising mutual non-aggression. On 22 June 1941 the Pact was unceremoniously terminated when Nazi forces invaded the Soviet Union. Churchill, long a vehement anti-communist, nevertheless embraced the exigent practicality of wartime alliance with the Soviets and on 12 July 1941 the Anglo-Soviet Agreement was signed.

Churchill’s wife, Clementine, added a human dimension to an alliance born of necessity. In 1941 the Aid to Russia fund was set up with Clementine as the chairman. Among the various fundraising methods was a “penny-a-week fund. Wage earners were given the option of volunteering a penny a week... deducted from their pay.... Within just 12 days £370,000 had been raised.” By war’s end, the Fund raised nearly £8,000,000 and provided clothing, blankets, medical supplies and other items to the Soviet Red Cross. “To amass such support from a country which was itself struggling with wartime shortages was a considerable achievement.” The effort was intensely personal for Clementine. “Many who sent in letters with donations received personal, signed replies... Clementine even took the time to thank all the school children who contributed...” (National Trust & International Churchill Society)



At the close of the Second World War, Clementine made a tour of Soviet hospitals that had been helped by her British Red Cross Aid to Russia Fund. For five weeks, from late March to early May 1945, Clementine journeyed throughout the Soviet Union. Clementine was still in Russia on V-E Day; her husband “wrote a speech for her to deliver via broadcast to the Russian people in celebration of the Allied victory: “It is my firm belief that on the friendship and understanding between the British and Russian peoples depends the future of mankind.”” (Gilbert, Vol. VII, p. 1350) Her efforts had been significant and her sentiments were laudably hopeful, but charity and sentiment were not enough to overcome fundamentally different British and Russian conceptions of the nature of postwar rights and freedoms and the intractable conflicts that resulted. [CBC #006262]

\$1,000 USD

16

A collection of six original British Ministry of Aircraft Production posters from the early years of the Second World War, one featuring Prime Minister Winston S. Churchill and a quote from his 8 December 1941 speech delivered the day after the Japanese attack at Pearl Harbor

Ministry of Aircraft Production, London, 1941

This striking Second World War artifact is a collection of six original British Ministry of Aircraft Production posters. This collection evokes the vital role of aircraft production in ensuring Britain’s survival during the early years of Winston Churchill’s wartime premiership.

These six posters are clearly part of a concerted, sustained propaganda effort, each printed in similar hues of eye-catching vivid red or orange, all printed on wartime stock suited to their urgent, ephemeral purpose. The four appear to span 1941 to early 1942. The only definitively dated poster in the collection prominently features an image of Churchill above a quote from his speech of 8 December 1941, the day America formally entered the war after the Japanese Attack on Pearl Harbor. Testifying to the critical importance of air power, Churchill’s final paragraph in that speech exhorted “all munitions workers and those engaged in war industries” to “make a further effort”, specifying that this applied “above all, to aircraft.” This poster measures 20 x 30 inches (50.8 x 76.2 cm) and is dated “12/41” at the lower left corner.

The largest of the posters, titled “This is what YOU are making...”, features a detailed structural rendering of “The Handley Page Halifax II” bomber. This poster measures 39.25 x 24.5 inches (99.7 x 62.2 cm). The Halifax performed its maiden flight little more than a week before the Second World War began and entered RAF service in November 1940, the Mk II with more powerful Merlin engines appearing in early 1942.

A ”WAR WORK PICTORIAL” poster measuring 30 x 20 inches (76.2 x 50.8 cm) is a series of six damaged aircraft vignettes featuring photographs and images centered around the printed theme “Some of our aircraft were damaged... But they got back! – thanks to the British Workers”. At the lower left is an illustrated exhortation to save scrap rubber and at the lower right a “cartoon strip from Gilbert Wilkinson’s popular wartime “WHAT A WAR” series.



The final three posters are Ministry of Aircraft Production Bulletins, each measuring 16 x 11 inches (60.6 x 27.9 cm), each in an orange or red print with no illustrations. “REPAIRS BULLETIN No. 5” relates the story of a significantly damaged “coastal command aircraft... full of shell-holes from a convoy raid” that “four days later... was back in service.”

“HALIFAX BULLETIN No. 7” is the story of how a Halifax holed “in 20 places” and the gallant, wounded captain who returned the bomber home after a raid on Kiel. The Handley Page Halifax bomber made its first daylight operation during a raid on Kiel on 30 June 1941.

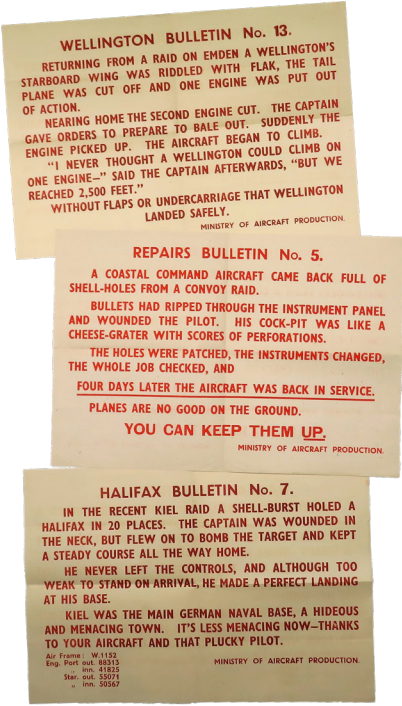
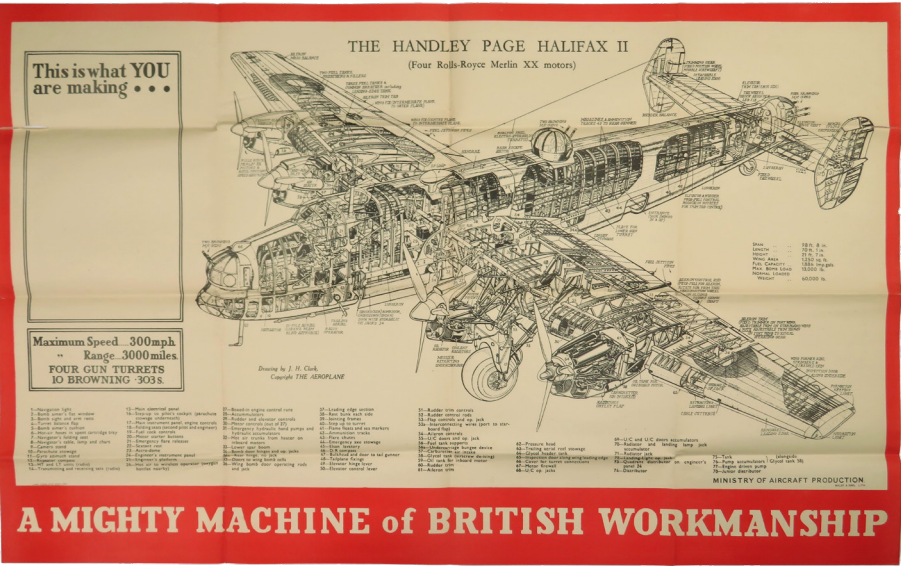
“Wellington Bulletin No. 13” tells the story of a severely damaged Wellington bomber “returning from a raid on Emden” that managed to return home and land safely with only one engine functioning and “without flaps or undercarriage”. Designed in the mid-1930s, the Vickers Wellington was the first bomber to operationally carry the 4,000 pound “blockbuster” bomb during the April 1941 strike on Emden.

Condition of all four posters is very good or better, all clean and bright, all still folded as when originally distributed, none with any tack holes, adhesive, or any sign of ever having been displayed. Small splits starting at a few folds are the only flaws to report.

On 20 August 1940, Churchill encapsulated and immortalized Britain’s pilots when he uttered the words: “Never in the field of human conflict was so much owed by so many to so few.” But, as these posters testify, it was production and repair that supported the battle in the skies.

That is why, less than a day after he became wartime Prime Minister, Churchill created the Minister of Aircraft Production post and, over the objections of King George VI, appointed William Maxwell Aitken, First Baron Beaverbrook (1879-1964). “In his usual energetic and domineering style” (ODNB), Beaverbrook set the tumultuous, fraught, and improbably productive aircraft production pace that saw Britain through the early years of the war. [CBC #006269]

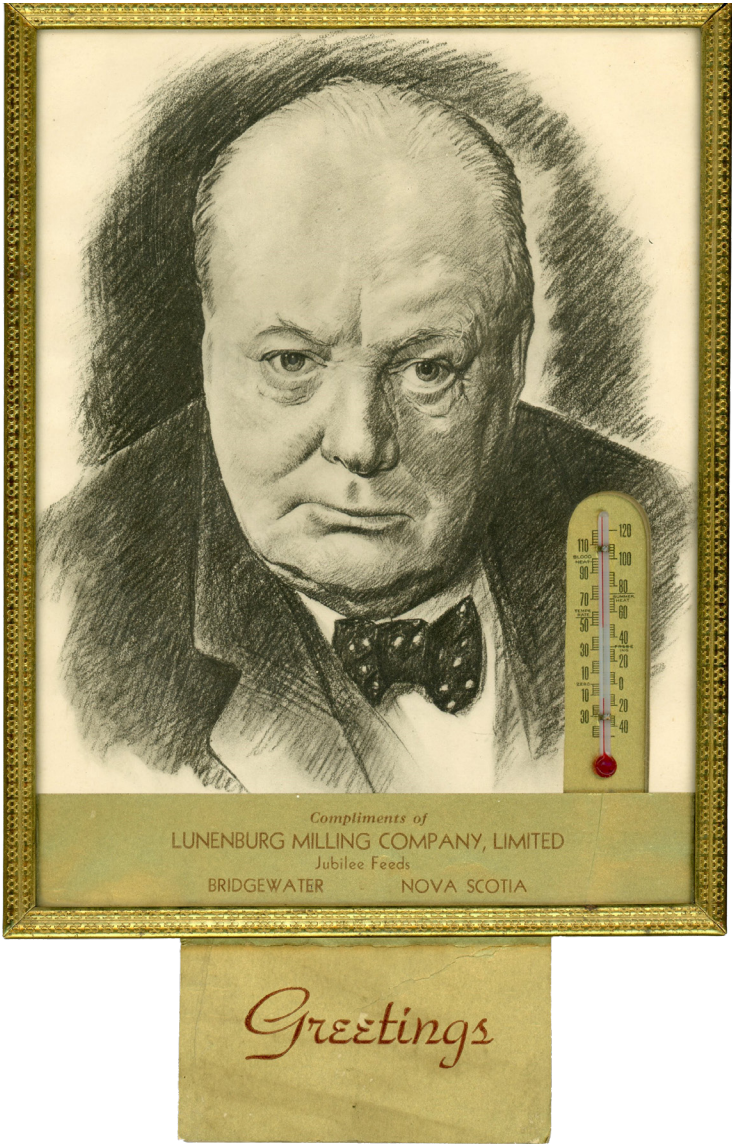
\$5,250 USD



17

An intriguingly kitsch and obscure early Second World War Canadian curio featuring a framed portrait of British Prime Minister Winston S. Churchill with integral thermometer and 1942 calendar

Lunenburg Milling Company, Ltd., Bridgewater, Nova Scotia, 1942



This intriguingly kitsch and obscure early Second World War Canadian curio is part calendar, part thermostat, part portrait, and entirely inspired by British Prime Minister Winston S. Churchill. The item features a reproduction of a sketch of Winston Churchill in his iconic bulldog mien framed in gold-painted metal and under glass. The framed dimensions are 7 x 9 inches (17.5 x 23 cm). A gold footer below Churchill's portrait reads "Compliments of Bridgewater Nova Scotia, Lunenburg Milling Company, Limited., Jubilee Feeds, Bridgewater, Nova Scotia." At the lower right of Churchill's portrait, above the footer, is a small thermostat set against a gold background. Integral to the lower rear of the frame's card backing is a hinged 1942 calendar with gilt cover meant to hang just below the portrait (wall-mounted via the original integral cord hanger also fitted to the frame's card backing).

Condition of the item is very good. The frame is a little scuffed, the footer shows a wrinkle below the thermometer, and the calendar cover is likewise a bit scuffed. Nonetheless, all remains intact. It perhaps goes without saying that we have never seen any other piece of wartime Churchilliana that braves the aesthetic challenges of integrating a portrait, calendar, thermometer, and corporate advertising.

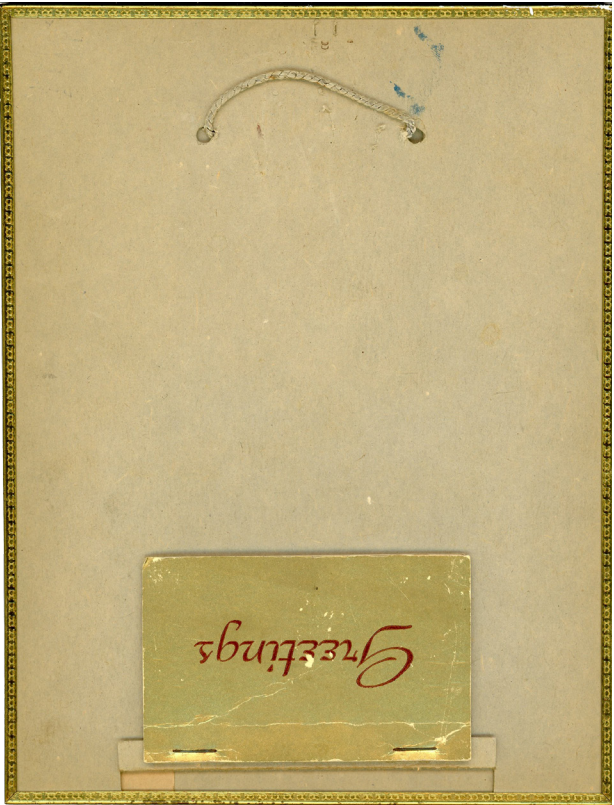
Given the 1942 calendar, it seems certain that provincial pride led a Nova Scotia milling company to produce this odd but endearing portrait/calendar/thermostat. Nova Scotia is proximate to Placentia Bay, Newfoundland, where in August 1941, Winston Churchill had braved the Battle of the Atlantic to voyage by warship and secretly met with President Franklin D. Roosevelt.

In Placentia Bay, Roosevelt and Churchill's agenda included setting constructive goals for the post-war world, even as the struggle against Nazi Germany and Imperial Japan was still very much undecided and the U.S. had yet to formally enter the war. The eight principles to which they agreed became the Atlantic Charter. "That it had little legal validity did not detract from its value... Coming from the two great democratic leaders of the day... the Atlantic Charter created a profound impression on the embattled Allies. It came as a message of hope to the occupied countries, and it held out the promise of a world organization based on the enduring verities of international morality." (United Nations)

Nonetheless, Atlantic Charter principles were remote from the realities of war in August 1941. Even after Newfoundland, to Churchill's frustration, America had still "made no commitments and was no nearer to war than before the ship board meeting." (Gilbert, VI, p.1176).

The attached calendar is dated 1942, a year that would bring the relief of formal American involvement in the war, but nonetheless be full of setbacks and disappointments across the globe for the British. But 1942 would also prove, as Churchill's collected speeches for the year were later titled, "The End of the Beginning". On 7 December 1941, Pearl Harbor was bombed by the Japanese, thus instigating the U.S. to declare war on the Axis Powers. Less than a week after the attack on Pearl Harbor and the U.S. declaration of war, Churchill again braved the U-Boat infested North Atlantic to travel to Washington. In the final days of December 1941, Churchill addressed both the U.S. Congress and the Canadian Parliament. Then on New Year's Day 1942, Churchill, Roosevelt, and representatives of both the USSR and China signed the Joint Declaration of the United Nations. The next day the representatives of twenty-two other nations added their signatures, pledging all twenty-six signatory nations to the maximum war effort and against making any separate peace. [CBC #006115]

\$250 USD

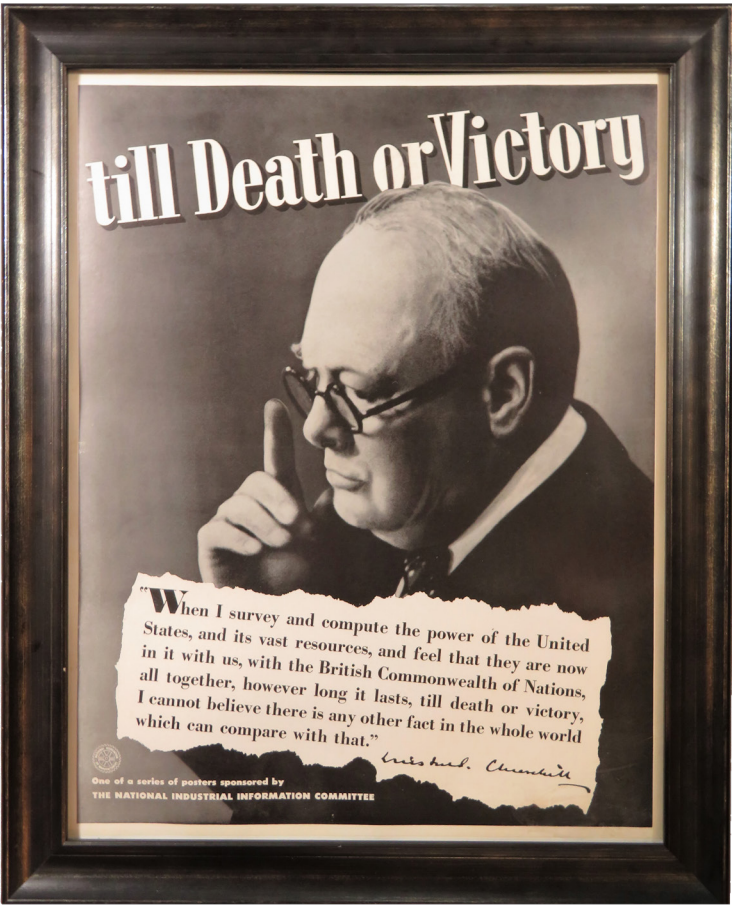


18

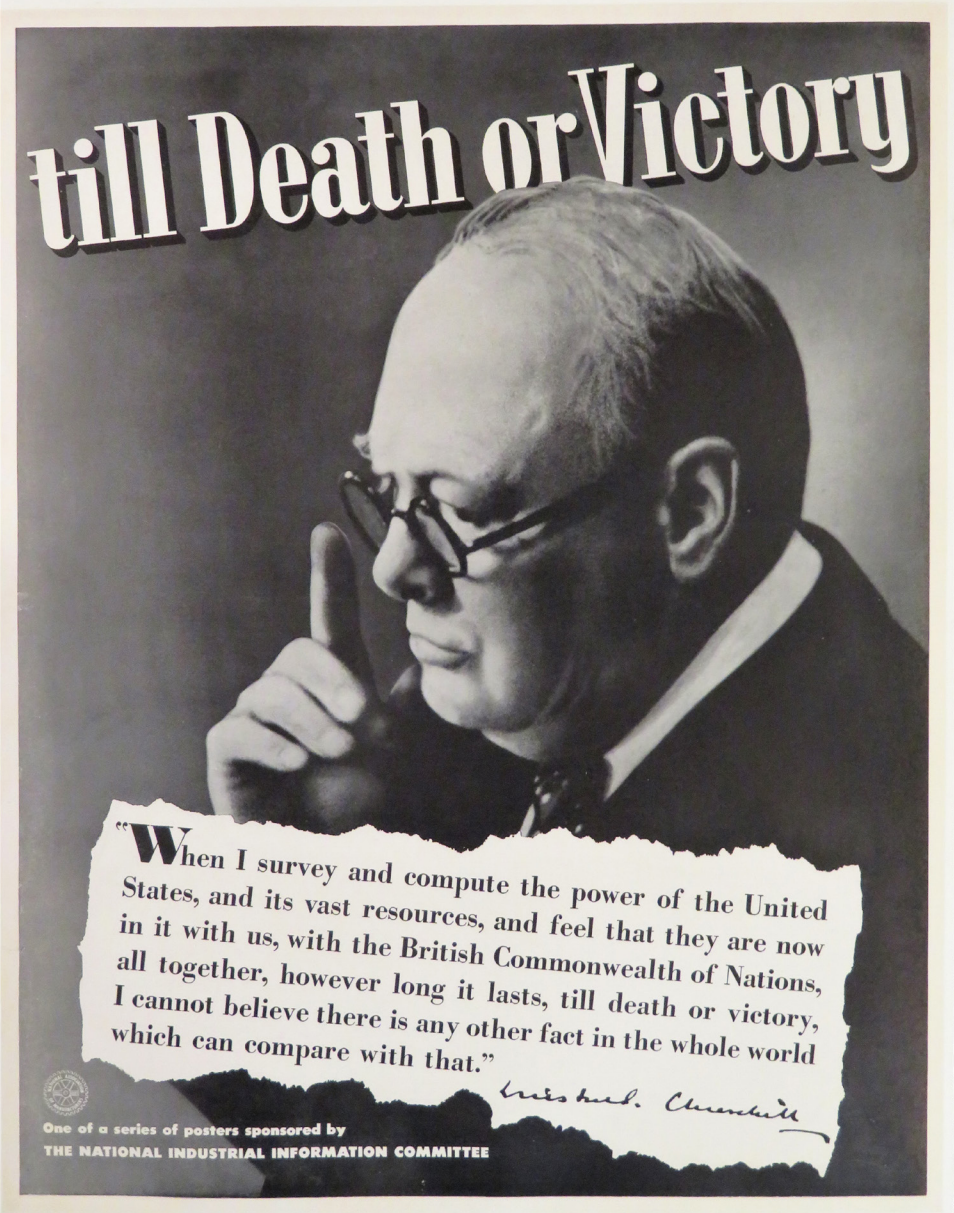
TILL DEATH OR VICTORY - an original Second World War American propaganda poster featuring Prime Minister Winston S. Churchill and an excerpt from his 15 February 1942 address to the British people
The National Industrial Information Committee, Washington, D.C., circa 1942

This original Second World War American propaganda poster features the image and words of British Prime Minister Winston S. Churchill. In large white print, angled above an image of the gesticulating and bespectacled Prime Minister, is the title “till Death or Victory”. Below Churchill’s face, printed in black on a downward slanted white faux paper fragment, is an excerpt from Churchill’s 15 February 1942 broadcast, “When I survey and compute the power of the United States, and its vast resources, and feel that they are now in it with us, with the British Commonwealth of Nations, all together, however long it lasts, till death or victory, I cannot believe there is any other fact in the whole world which can compare with that.” The excerpt terminates with Churchill’s facsimile signature “Winston S. Churchill”. The lower left corner states “One of a series of posters sponsored by The National Industrial Information Committee”.

This poster is undated but likely produced in 1942, certainly during the war. The 20 x 16 inch poster (50.8 x 40.6 cm) is protected beneath UV filtering acrylic in a 23.375 x 18.875 inch (59.4 x 48 cm) substantial wood frame featuring an antiqued black finish. Condition is very good, the poster professionally linen-backed, creating a smooth and even surface to the paper. This large, framed item will be shipped at cost.



This poster was one of a series of six produced by the National Industrial Information Committee, under auspices of the National Association of Manufacturers (NAM). These posters, featuring Franklin Delano Roosevelt, Winston Churchill, Gen. Douglas MacArthur, Chiang Kai-Shek, “Albert Vragel, an industrial worker”, and “The Sullivans, an American father and mother”, all exhorted hard work in the name of victory. NAM’s president released a message with these posters, “If these inspiring messages – from our war leaders, from one of our great army of workers, and from the honored parents of five young American boys who gave their lives that we might live – can help to make us all realize that every minute we spend at the job of producing for war will save countless lives and bring the final Victory closer to hand, I believe they should be displayed in every shop, in every plant, and in every office in the land.”



The role of American industry in the Allied victory is difficult to overstate. Less than one month after Pearl Harbor President Roosevelt told Congress “It is not enough to turn out just a few more planes, a few more tanks, a few more guns, a few more ships than can be turned out by our enemies. We must out-produce them overwhelmingly, so that there can be no question of our ability to provide a crushing superiority of equipment in any theatre of the world war.” By the end of the war, half of the world’s wartime industrial production was in the United States.

This poster of Churchill reproduced an excerpt from his 15 February 1942 broadcast report on his first Washington Conference with President Roosevelt. As evidenced by his words, few were more aware of the essential productive vitality of the American war effort. In early December 1941, the United States formally entered the Second World War, marking the end of Britain’s solitary stand against Hitler’s Germany, which it had sustained since the fall of France. Churchill immediately decided to travel to the United States, and made a perilous crossing of the U-Boat-plagued Atlantic on the battleship Duke of York. While in North America, Churchill addressed both the U.S. Congress and the Canadian Parliament and stayed at the White House, conferring extensively with President Franklin D. Roosevelt. On 15 February 1942, a month after he returned to Britain and on the same disastrous and demoralizing day British troops surrendered to the Japanese in Singapore, Churchill addressed the British people from Chequers. Singapore’s loss explains why this poster’s speech so bluntly emphasizes that no “other fact in the whole world” compares to the importance of alliance with America. [CBC #005764]

\$3,500 USD

19

An original wartime press photograph of Winston S. Churchill, his wife Clementine, and their youngest daughter Mary walking to Westminster Abbey on 3 September 1942, Britain's 5th National Day of Prayer and the cusp of pivotal turning points in favor of Britain and her Second World War allies
Keystone Press Agency Ltd., London, 1942



This is a 1942 press photo of Winston S. Churchill, his wife Clementine, and their youngest daughter Mary (in uniform) walking to Westminster Abbey on 3 September 1942, Britain's 5th National Day of Prayer and the cusp of pivotal turning points in favor of Britain and her Second World War allies.

The gelatin silver print on heavy glossy photo paper measures 8 x 10 inches (20.32 x 25.4 cm). Condition is very good with a clean, crisp appearance. There are two closed tears on the top edge that do not extend beyond the margins. There is the usual light curve to the photo and two small flaws on the right side of the photo, away from the main figures in focus. The verso of the photo contains the normal handwritten marks of publication planning, a stamp of "KEYSTONE PRESS AGENCY LTD", and a "RECEIVED" stamp dated "3 SEP 1942". The remains of a three-line pasted caption from the original newspaper publication read "Premier, Mrs. Churchill and their d... | ... Westminster Abbey to-day for the Nat... | ... -Story on PAGE FIVE."

The photograph is archivally framed in dark brown, beveled-edge walnut measuring 15.125 x 13.125 inches (38.42 x 33.34 cm), set beneath a 2.25 inch (5.72 cm) margin of gray-brown mat and glazed with UV-filtering acrylic. The frame's verso is matted and mylar-glazed to expose the original press markings on the verso of the photograph.

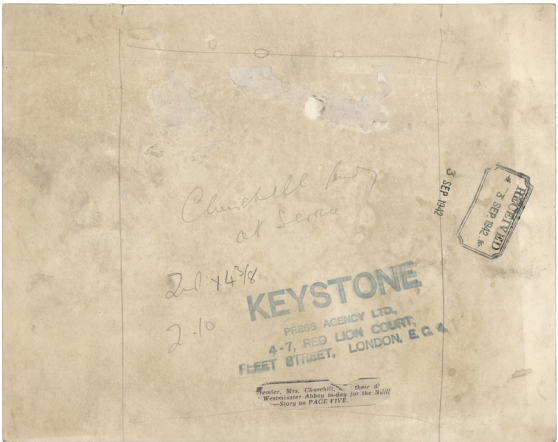
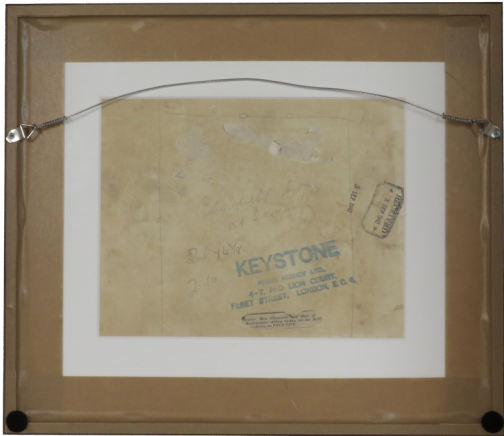
In September 1942, Churchill was nearing the halfway point of his storied wartime premiership. The story to this point had been very much drama and cliffhanger. When Churchill became Prime Minister on 10 May 1940, the war for Britain was not so much a struggle for victory as a struggle to survive. The first year of Churchill's wartime premiership saw, among other near-calamities, the Battle of the Atlantic, the fall of France, the evacuation at Dunkirk, and the Battle of Britain, with both sustained aerial attacks on civilian populations of London and other cities and the real prospect of Nazi invasion of England. America's formal entry into the Second World War in December 1941 had fundamentally changed Britain's prospects. Nonetheless, Churchill and Britain continued to suffer setbacks, failed offensives and even, in January of 1942, a threatened vote of "No Confidence" in Churchill in the House of Commons.

On the day this image was captured, at least some proverbial prayers were on the cusp of being answered. On 3 September, Roosevelt agreed to a plan for British and American landings in North Africa. British victory in the Second Battle of El Alamein would occur the next month, in October, and in November Operation Torch would engage American forces in North Africa. Churchill would later write in his war memoirs "...Before Alamein we never had a victory. After Alamein we never had a defeat..." At the same time, far to the east the Battle of Stalingrad had just begun, which would horrifically sap the Germans.

Baroness Mary Soames, nee Mary Spencer-Churchill (1922-2014) was the youngest and longest-lived of Winston and Clementine's five children. She was raised at Chartwell. During the Second World War, Mary joined the Auxiliary Territorial Service, serving in anti-aircraft batteries. Later in the war, Mary accompanied her father on several of his journeys abroad, including his journey to Quebec and the Potsdam summit with Truman and Stalin. She demobilized in 1946 and in February 1947 Winston walked Mary up the aisle when she married Arthur Christopher John Soames.

This photograph belonged to a newspaper's working archive. During the first half of the twentieth century, photojournalism fundamentally changed the way the public interacted with current events. Newspapers assembled expansive archives of all photographs published or deemed useful for potential future use, their versos typically marked with ink stamps and notes. Today these photographs exist as repositories of historical memory, technological artifacts, and often striking pieces of vernacular art. [CBC #005292]

\$950 USD



20

An original Second World War piece of Nazi German
“wall newspaper” propaganda featuring British Prime Minister
Winston S. Churchill fleeing both German bombs and bombast
Printed by Die Parole der Woche for the National-Sozialistische Deutsche
Arbeiter Partei (NSDAP), Berlin, 1942

This large, striking, and scarce piece of Second World War Nazi propaganda is a wall newspaper produced by Die Parole der Woche. The wall newspaper depicts Winston Churchill hastening away from both an incoming bomb and a torrent of Nazi invective. We intentionally use the term “wall newspaper” in lieu of “poster” consistent with both the terminology and intention with which this original piece of Second World War Third Reich propaganda was produced.

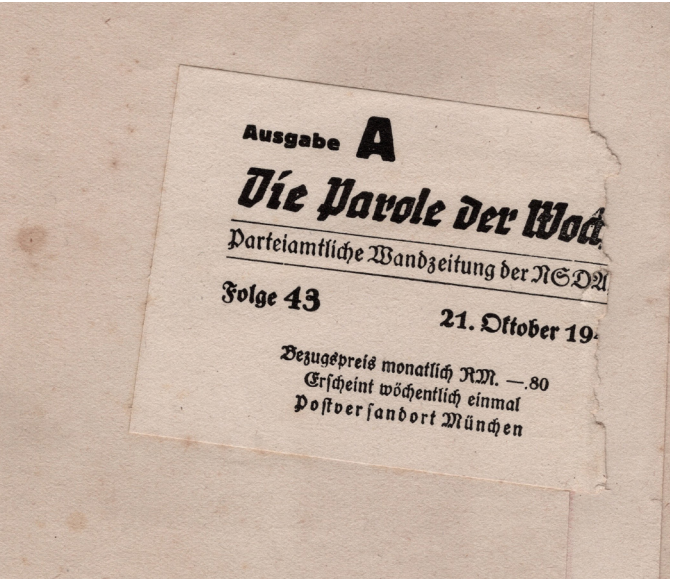
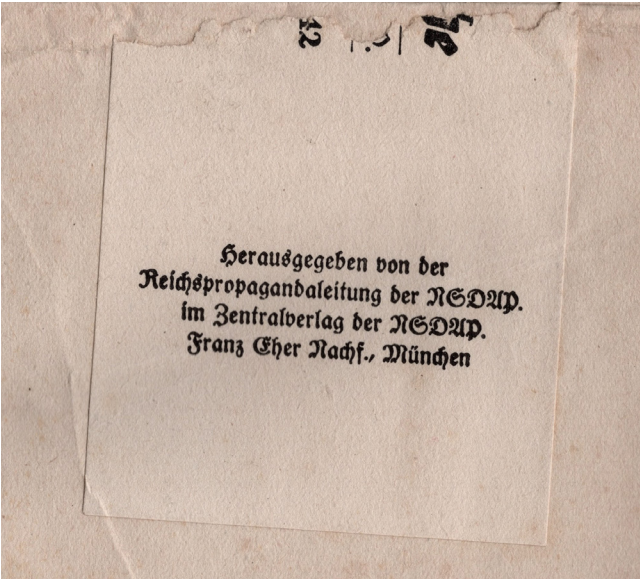
The bomb silhouette contains the caption: der mann, der den bombenkrieg gegen die zivilbevölkerung erfunden hat, which translates to the man who invented the bombing of civilians. Also featured are excerpts from Adolf Hitler’s speech that took place in Berlin on 30 September 1942 at the Berliner Sportpalast. Over the course of the speech, Hitler defames Churchill, extols the Aryan race, demonizes the Jewish population, and declares ende für England schrecklicher sein wird als der anfang: the end for England will be more horrible than the beginning.

This wall newspaper’s condition is very good, particularly given the age, size, and inherent fragility. The piece is quite large, measuring 47.125 x 33 inches (120cm x 84cm). There are three vertical and three horizontal folds consonant with how the poster was originally folded by the publisher. A broken publisher’s sticker still affixed in two pieces to the verso affirms that it was originally delivered folded thus. Despite wear and minor fraying to the edges, the wall newspaper remains complete, vividly bright, and surprisingly clean. Short closed tears and minor chipping to the edges generally do not intrude further than the blank white margins.

The distinctly unsubtle graphic, bold, red and black text, underlining, and multiple exclamation points make this unmistakably a piece of Nazi propaganda. This wall newspaper viscerally conveys the hyperbolic and hysterical animus of the Nazi regime and, specifically, the tenor of its leader, Adolf Hitler. If Winston Churchill and Franklin D. Roosevelt were destined to forge one of the great partnerships of 20th century leadership, Churchill and Hitler seemed destined to be one another’s inevitable antithesis. Hitler spent the 1930s steadily rising, consolidating his power and girding and arming his ambitions. Churchill spent the 1930s out of power and out of favor, persistently warning about the growing Nazi threat and routinely at odds with both his own Conservative Party leadership and prevailing public sentiment. It was the moment that Hitler unequivocally and undeniably clarified his ambitions - the invasion of Poland in September 1939 - that vindicated Churchill, returned him to power, and ultimately put him in a position to thwart Hitler. This wall newspaper testifies to just how much Churchill frustrated Hitler’s agenda and ambitions.

First conceived in 1936 for the purpose of printing Reichstag election campaign leaflets, Die Parole der Woche—or: The Slogan of the Week—disseminated ideology consistent with that of the National-Sozialistische Deutsche Arbeiter Partei (NSDAP). The 1936 Reichstag election consisted of a single question referendum asking voters if they approved of Germany’s occupation of the Rhineland—the area of land that loosely runs along Germany’s border and connects with Belgium and France—and consisted of a single party list composed exclusively of Nazis and Nazi sympathizers. Die Parole der Woche continued to operate as a voracious propaganda machine once the NSDAP assumed absolute power under Hitler, and published more than 400 episodes between 1936 and 1943. This official NSDAP wall newspaper is a print of the 43rd episode that was released in October, 1942. The broken tab that originally secured the folded wall newspaper bears the name Franz Cher Rachf, ostensibly the publisher of this piece, who was the original publisher of Adolf Hitler’s Mein Kampf in 1925. [CBC #006064]

\$1,000 USD



21

“United for Victory”, an original wartime poster featuring
President Franklin D. Roosevelt and Prime Minister
Winston S. Churchill

Artist: Glen Osborn

Work Projects Administration (W.P.A.), Washington, DC, circa 1942

This vividly hued original Second World War poster features U.S. President Franklin D. Roosevelt and British Prime Minister Winston S. Churchill. It was produced by FDR’s Works Projects Administration. Measuring 16 x 20.5 inches (40.6 x 52.1 cm) and printed on heavy ivory stock, the poster features portraits of Roosevelt and Churchill linked in twin gold ovals. Extending up from the ovals at an angle forming a steep “V” are U.S. and British flags. In the V between them is a rendering of the Statue of Liberty backed by a “LIBERTY | FOR ALL” design, and above that the title banner “United for Victory”. Below the twin portraits is further decoration and two banners declaring “Democracy Shall Not Die” and “God Gave Us Courage | America Gave Us Strength”. Between the two banners in small print is the name of the artist, “Glen Osborn”, who was apparently active in the world of hand-drawn first day stamp covers for the U.S. Postal Service.

Condition of the poster approaches near fine, with no soiling, fading, loss, or tears. The sole trivial complaint is some unobtrusive wrinkling to the blank background at the upper right corner and bottom edge.



Few relationships between world leaders proved as important and world-defining as the relationship between Franklin Roosevelt and Winston Churchill. On 11 September 1939, President Franklin D. Roosevelt had already been President of the United States for six and a half years. By contrast, Winston S. Churchill had only been re-appointed as Britain’s First Lord of the Admiralty a week prior, after the outbreak of the Second World War.

While Roosevelt had been leading his own nation, Churchill had spent most of the 1930s out of power and out of favor, warning against the growing Nazi threat and often at odds with both his Party leadership and prevailing public sentiment. But on 11 September, President Franklin Roosevelt initiated what would become a world-defining relationship and correspondence. FDR wrote, “My dear Churchill, It is because you and I occupied similar positions in the [First] World War that I want you to know how glad I am that you are back again in the Admiralty... I shall at all times welcome it if you will keep me in touch personally with anything you want me to know about.” (ed. Kimball, Complete Correspondence Vol.I, p.24) Churchill responded with the amusingly transparent code name “Naval Person” which he changed to “Former Naval Person” when he became prime minister in May 1940.

It was FDR who, in response to a direct appeal from Churchill, conceived the notion of Lend-Lease, providing the material and morale lifeline Britain needed to resist the very real threat of Nazi invasion – notionally the “Strength” to which the final banner in this poster refers.

Before the U.S. even formally entered the war, Churchill and Roosevelt put their names to The Atlantic Charter, setting constructive goals for the post-war world and the future United Nations even as the struggle against Nazi Germany and Imperial Japan was still very much undecided. During the war, both men balanced and strove to reconcile and constructively align the often disparate strategic perspectives and imperatives of their two nations.

Neither man would be permitted to preside over the peace they fought so hard to secure. Roosevelt died at the beginning of his unprecedented fourth presidential term on 12 April 1945. Churchill lost his premiership when his wartime government fell to Labor in the General Election of July 1945.

The Works Progress Administration (WPA), the publisher of this wartime poster, was created in 1935 in the depths of the Great Depression as part of Roosevelt’s “New Deal”. The WPA ultimately employed more than 8.5 million people on 1.4 million public projects. Some of those projects and people were those with skills in the arts. The WPA was renamed in 1939 and disbanded in 1943, by which time wartime production had eliminated the need for the agency. [CBC #006151]

\$850.00

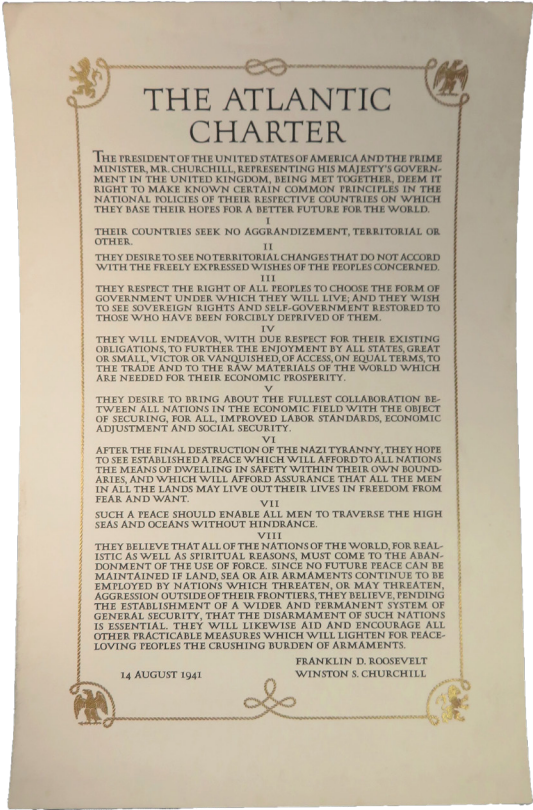
We have four additional, unframed examples of this poster, each similarly compromised and equally priced. Condition would be near fine but for one major defect. While each poster has no fading, loss, tears, or appreciable soiling, approximately one inch of the blank left side margin has been trimmed, reducing the dimensions to approximately 15 x 20.5 inches (38.1 x 52.1 cm) from the original 16 x 20.5 inches (40.6 x 52.1 cm). Fortunately, this affects only the unprinted margins, stopping short of the U.S. Flag that denotes the left edge of the image. We discount the price steeply in view of the loss and despite its being confined to a blank margin.

- [CBC #006152] \$250
- [CBC #006223] \$250
- [CBC #006224] \$250
- [CBC #006225] \$250



22 The Atlantic Charter

Winston S. Churchill & Franklin D. Roosevelt,
designed by Bruce Rogers
W. C. Hamilton & Sons, Philadelphia, circa 1943

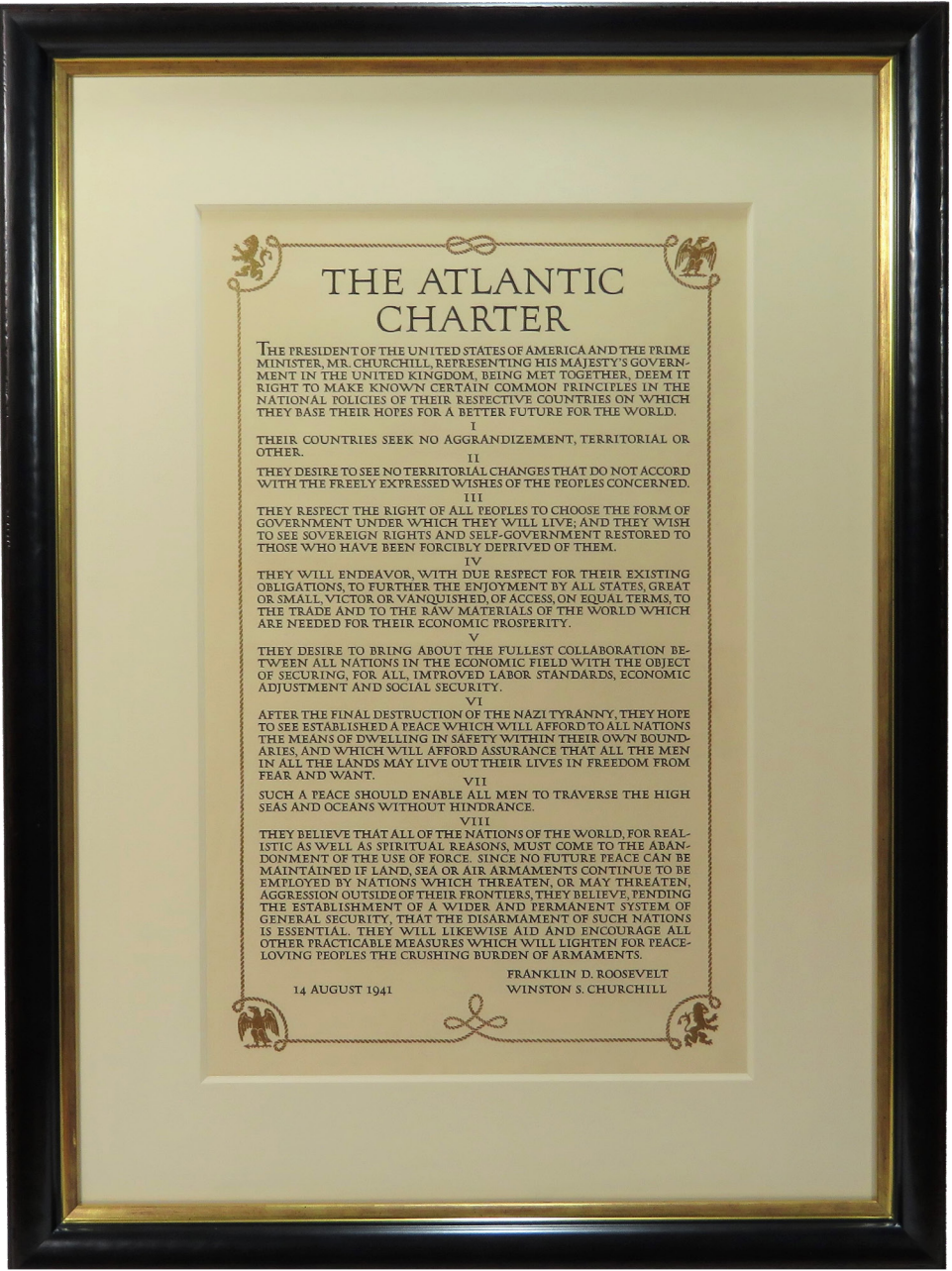


This exceptional, framed broadside features the Atlantic Charter, designed by celebrated American typographer and designer Bruce Rogers. This 21 x 13.5 inch (53.3 x 34.3 cm) broadside is protected behind UV filtering acrylic in a 27.5 x 20.5 inch (69.9 x 52.1 cm) black wood frame with a gold inner border commissioned from J. Dewers of San Diego, who offer museum quality services. Broadside condition is excellent, never previously framed, with only trivial signs of handling and wear to extremities. Rogers may have originally designed this Atlantic Charter broadside for William E. Rudge's sons in 1943. This printing by W. C. Hamilton & Sons is undated, but appears contemporary to the Second World War. The only other example we have handled was accompanied by the original publisher's slip referencing Rogers' Oxford Bible, Lawrence's Odyssey, and the Limited Editions Club Shakespeare, all published in the 1930s, but not mentioning Rogers' 1948 gold medal for graphic arts from the American Academy of Arts and Letters. The publisher's slip specified: "The type face is Goudy's Hadriano. The border has been Virkotyped from a design made by Mr. Rogers. The paper is Hamilton Weycroft, Ivori, Basis 100."

Bruce Rogers (1870-1957) was one of the most distinguished typographers and book designers of his time. Fittingly, Rogers lent his art to the Atlantic Charter, which contains some of the most aspirational and influential words of the twentieth century. In August 1941, Winston Churchill braved the Battle of the Atlantic to voyage by warship to Placentia Bay, Newfoundland, where he secretly met with President Franklin D. Roosevelt. Their agenda included setting constructive goals for the post-war world, even as the struggle against Nazi Germany and Imperial Japan was still very much undecided and the U.S. had yet to formally enter the war. The eight principles to which they agreed became the Atlantic Charter. "That it had little legal validity did not detract from its value... Coming from the two great democratic leaders of the day... the Atlantic Charter created a profound impression on the embattled Allies. It came as a message of hope to the occupied countries, and it held out the promise of a world organization based on the enduring verities of international morality." (United Nations) In addition to encapsulating postwar aspirations and catalyzing formation of the United Nations, the Atlantic Charter also testified to the remarkable personal relationship between FDR and Churchill.

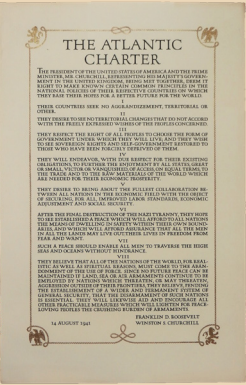
"Support for the principles of the Atlantic Charter and a pledge of cooperation to the utmost in giving effect to them, came from a meeting of ten governments in London shortly after Mr. Churchill returned from his ocean rendezvous. This declaration was signed on September 24 by the USSR and the nine governments of occupied Europe: Belgium, Czechoslovakia, Greece, Luxembourg, the Netherlands, Norway, Poland, Yugoslavia and by the representatives of General de Gaulle, of France." Nonetheless, Atlantic Charter principles were remote from the realities of war in August 1941. Even after Newfoundland, to Churchill's frustration, America had still "made no commitments and was no nearer to war than before the ship board meeting." (Gilbert, VI, p.1176) In his live broadcast from Chequers on August 24, Churchill rather modestly introduced the Atlantic Charter thus: "...a simple, rough-and-ready war-time statement of the goal towards which the British Commonwealth and the United States mean to make their way..." Not until December 1941, after the Japanese attack on Pearl Harbor, did America formally enter the war and not until October 1945 was the United Nations established, embodying the lofty principles of the Atlantic Charter. Even then, the Cold War was already nascent, ensuring that a geo-political reality based on those noble principles would remain as remote as it was in Placentia Bay in August 1941. As it remains today. We will ship this framed item at cost. [CBC #005904]

\$1,250 USD



We also offer an unframed copy accompanied by the original publisher's slip. Condition is excellent, apparently never framed or displayed, with only trivial signs of handling and a hint of age-toning to extremities. The original, unframed state will facilitate easy shipping and the aesthetic framing preferences of its next owner. [CBC #004391]

\$900 USD

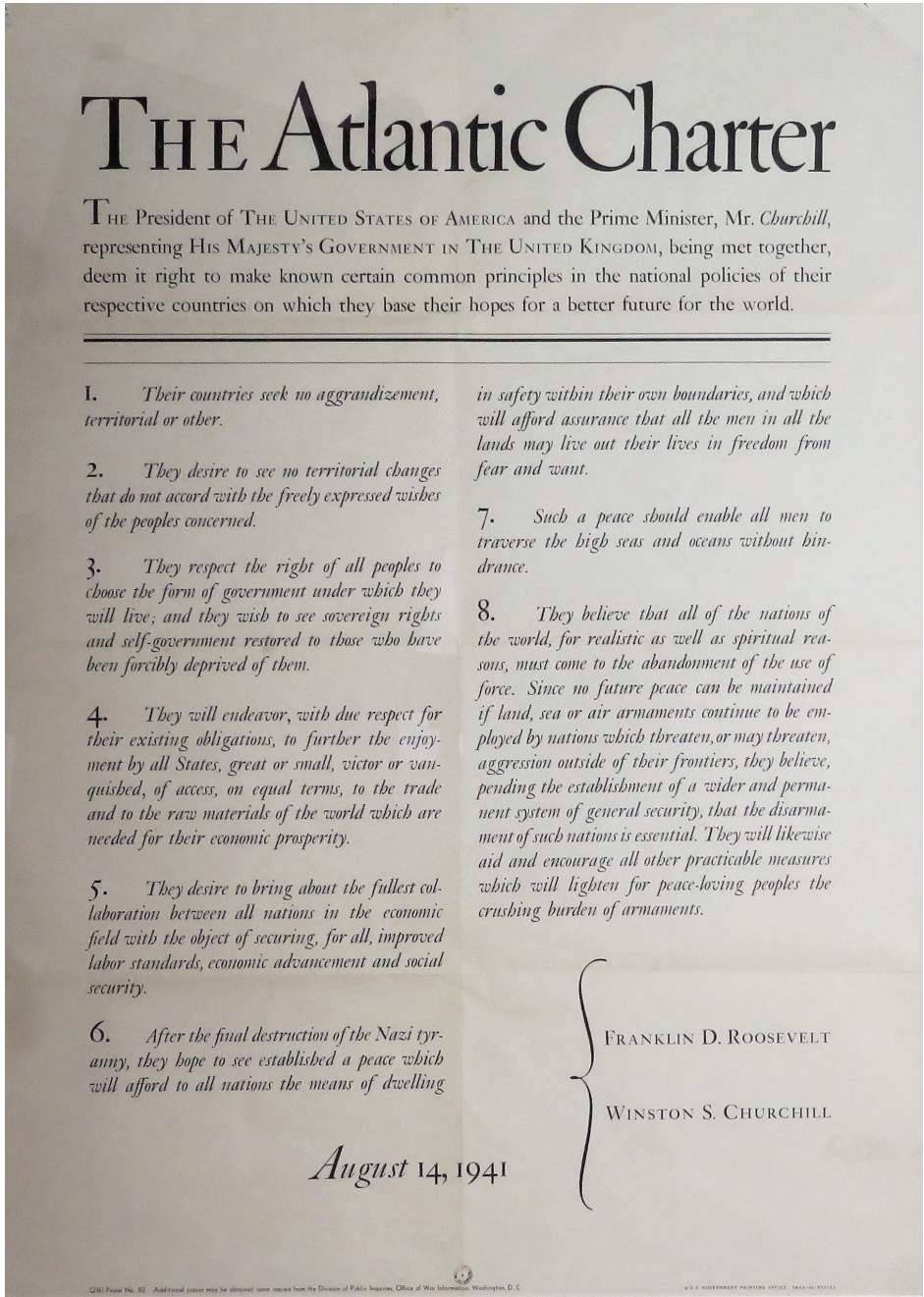


23

The Atlantic Charter

Winston S. Churchill & Franklin D. Roosevelt
Office of War Information, Washington, DC, 1943

This 1943 wartime broadside featuring the text of the Atlantic Charter was designed by W. A. Dwiggins, printed by the U.S. Government Printing Office, and issued by the U.S. Office of War Information. The 28 x 20 inches (71.1 x 50.8 cm) broadside resides in a substantial 34.5 x 26.5 inches (87.6 x 67.3 cm) wood frame with archival mount and UV-filtering acrylic. We note creases where it was presumably folded for original distribution, once vertically and thrice horizontally to produce eight panels, as well as old tack holes – at the bottom center and upper corners – with minor tack head rust stains. Shipping will be at cost.



America’s wartime propaganda agency, the Office of War Information (OWI) was founded by President Roosevelt’s Executive Order on 13 June 1942 and dissolved in August 1945. OWI’s mandate to sustain patriotic fervor exemplified the uneasy relationship between democratic ideals and wartime necessity. In the words of an OWI spokesman, OWI posters helped ensure that “...every man, woman and child should be reached and moved by the message.” In designing this OWI broadside, American typographer, book designer, and illustrator William Addison Dwiggins (1880-1956) joined a cadre of prominent artists, including Norman Rockwell, Ben Shahn, and James Montgomery Flagg, who contributed to OWI efforts. Dwiggins used a style that echoes historic proclamations, fitting for a document containing some of the most aspirational words of the twentieth century.

OWI Poster No. 50. Additional copies may be obtained upon request from the Division of Public Inquiries, Office of War Information, Washington, D. C.

☆ U. S. GOVERNMENT PRINTING OFFICE : 1943—O—517133

In August 1941, British Prime Minister Winston S. Churchill braved the Battle of the Atlantic to voyage by warship to Placentia Bay, Newfoundland, where he secretly met with U.S. President Franklin D. Roosevelt. Their agenda included setting constructive goals for the post-war world, even as the struggle against Nazi Germany and Imperial Japan was still very much undecided and the U.S. had yet to formally enter the war. The eight principles to which they agreed became known as the Atlantic Charter. “That it had little legal validity did not detract from its value... Coming from the two great democratic leaders of the day... the Atlantic Charter created a profound impression on the embattled Allies. It came as a message of hope to the occupied countries, and it held out the promise of a world organization based on the enduring verities of international morality.” (United Nations) In addition to encapsulating the Allies’ postwar aspirations and catalyzing formation of the United Nations, the Atlantic Charter testified to the remarkable personal relationship between FDR and Churchill.

“Support for the principles of the Atlantic Charter and a pledge of cooperation to the utmost... came from a meeting of ten governments in London shortly after Mr. Churchill returned from his ocean rendezvous. This declaration was signed on September 24 by the USSR and the nine governments of occupied Europe: Belgium, Czechoslovakia, Greece, Luxembourg, the Netherlands, Norway, Poland, Yugoslavia and by the representatives of General de Gaulle, of France.” Nonetheless, Atlantic Charter principles were remote from the realities of war in August 1941. Even after Newfoundland, to Churchill’s frustration, America had still “made no commitments and was no nearer to war than before the ship board meeting.” (Gilbert, VI, p.1176) In his live broadcast from Chequers on August 24, Churchill modestly introduced the Atlantic Charter thus: “...a simple, rough-and-ready war-time statement of the goal towards which the British Commonwealth and the United States mean to make their way...” Not until December 1941, after the Japanese attack on Pearl Harbor, did America formally enter the war and not until October 1945 was the United Nations established, embodying the lofty principles of the Atlantic Charter. Even then, the Cold War was already nascent, ensuring that a geo-political reality based on those noble principles would remain as remote as it was in Placentia Bay in August 1941. As it remains today. [CBC #004643]

\$1,650 USD

We also offer two additional, unframed examples, both creased once vertically and thrice horizontally to produce eight panels, presumably for original distribution. Both unframed copies have never been displayed, judging from the absence of any tack holes or evidence of mounting.

Negligible wear appears confined to extremities and a tiny hole at the intersection of the vertical and first horizontal fold (conveniently hidden in the “r” of “their” in the fifth line). Condition is very good, certainly frameable. [CBC #005966]

\$850 USD

Apart from fold lines, we note only a tiny closed tear at the bottom of the vertical fold, a few small, brown spots to the blank upper margin, and one small spot above the printed date along the vertical fold. [CBC #006235]

\$850 USD



24

A privately produced Second World War promotional curio produced by a Liverpool shoe maker featuring a photographic portrait of King George VI, his wife Queen Elizabeth, and Prime Minister Winston S. Churchill with a calendar for the year 1944

L. H. Veinot, Liverpool, 1944

This intriguing piece of Second World War Churchill memorabilia is a 1944 calendar produced by Longley H. Veinot, a shoe maker located in Liverpool. The calendar showcases a photograph of three handsomely dressed leaders of the British Empire (from left to right): Queen Consort Elizabeth, King George VI, and Prime Minister Winston S. Churchill.

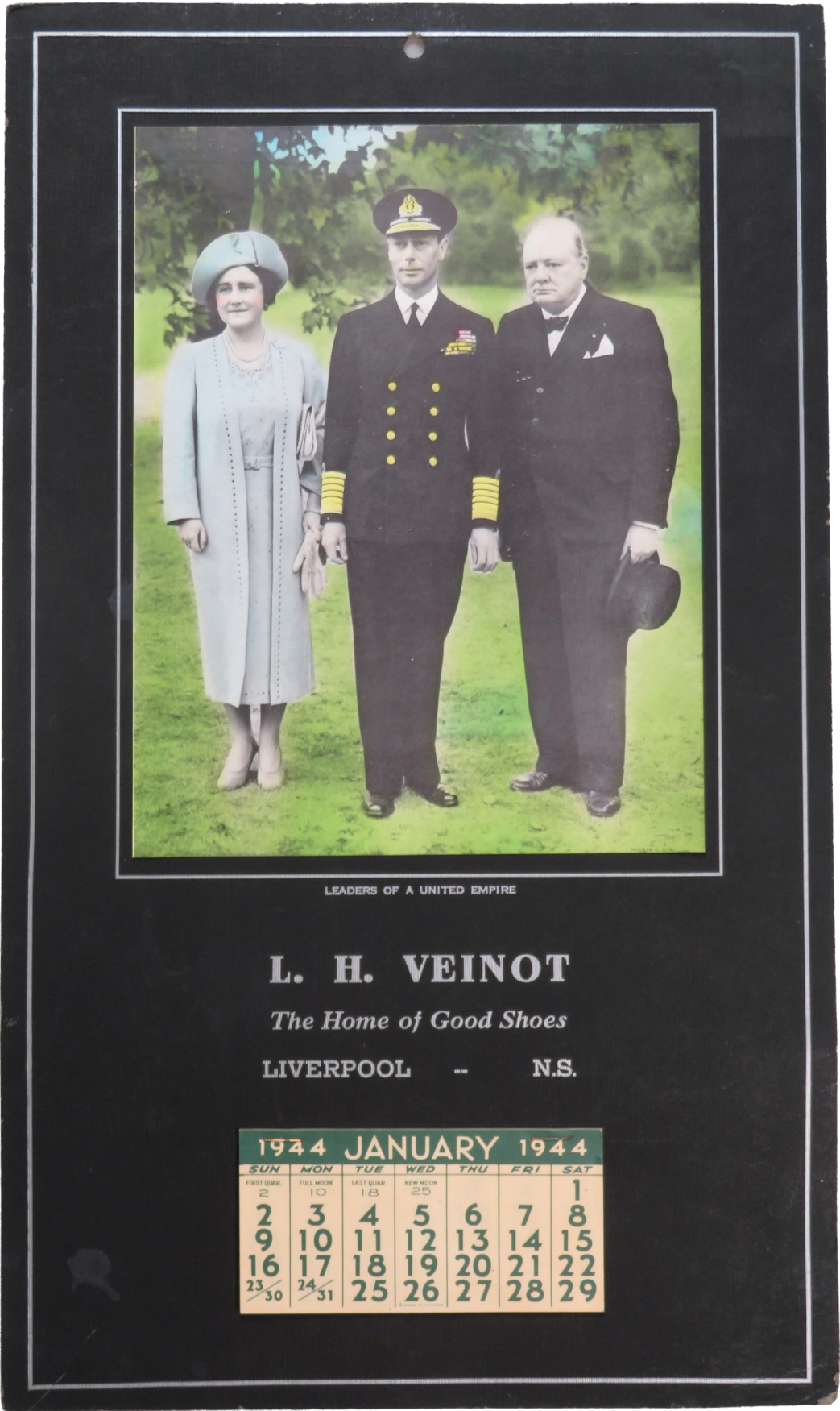
The calendar is on heavy black card measuring 9.75 x 16.5 inches (24.76 x 41.91 cm). Silver rules border both the photograph and the perimeter of the board. The tinted photograph consumes the upper half of the piece, titled in silver below “LEADERS OF A UNITED EMPIRE”. A 12-sheet monthly calendar for 1944 printed in green on ivory stock is staple-bound at the foot of the piece, below the silver printed name of “L. H. Veinot | The Home of Good Shoes | Liverpool – N.S.” also printed in silver. The piece came with a ready-made hole at the top center for wall mounting. Condition is very good overall. The black board shows some corner wear and a few small stains at the lower left. The photograph itself remains bright and clean, the tear-away calendar fully intact. This piece is fascinating as a contemporary commercial promotional tool; the notion that association with these figures would enhance a cobbler’s sales testifies to their public regard. It perhaps goes without saying that we’ve never seen another such piece.

The future George VI (1895-1952) married Elizabeth Bowes-Lyon (1900-2002) in 1923, making her Queen Consort Elizabeth at the time the picture was taken. He ascended as King in 1937 after his elder brother, Edward VIII, famously abdicated to marry his twice-divorced American mistress. Churchill had supported Edward during the crisis, at political cost. During the Second World War, King George was reluctant for Churchill to succeed Neville Chamberlain, but after Churchill became Prime Minister in May 1940, he and the King developed what has been described as “the closest personal relationship in modern British history between a monarch and a Prime Minister”.

The calendar attached at the bottom is also noteworthy: in the middle of that year, in June 1944, King George VI exerted the influence of both a friend and sovereign to check the impulses of his Prime Minister during the D-Day Allied invasion of Normandy. Churchill, then 69 years old, was positively insistent on being aboard an Allied warship during the invasion. Eventually, the King personally intervened, writing to Churchill, “I have agreed to stay at home; is it fair then that you should do exactly what I should have liked to do myself? I ask you most earnestly to... not let your personal wishes... lead you to depart from your own very high standard of duty to the State.” Only then did a still grumbling, surly, and “profoundly disappointed” Churchill acquiesce. Their friendship and mutual regard was unaffected.

The King died on 6 February, 1952, during Churchill’s second and final premiership. Churchill thereafter became the first Prime Minister of the King’s daughter, Elizabeth II. George VI’s wife endured for another half a century after the death of her husband, becoming the Queen Mother. [CBC #006116]

\$175 USD



25 An original Second World War U.S. Army photograph of a remarkable 12 May 1944 convocation of British civilian leadership, including the Prime Ministers of Britain, Canada, New Zealand, Rhodesia, and South Africa, along with U.S. Supreme Allied Expeditionary Force Commander General Eisenhower, on tour of British military preparations less than a month before D-Day, the largest amphibious assault in history
U.S. Army Photograph, England, 1944



This original U.S. Army Second World War photograph captures a remarkable convocation of British civilian leadership, along with the U.S. Supreme Allied Expeditionary Force Commander, at a train station during a British military inspection tour on 12 May 1944, less than a month before D-Day. Captured, from left to right, are Canadian Prime Minister Mackenzie King, British Prime Minister Winston Churchill, New Zealand Prime Minister Peter Fraser, General Dwight Eisenhower, Rhodesian Prime Minister Godfrey Huggins, and South African Prime Minister General Jan Smuts.

The gelatin silver print on heavy glossy photo paper measures 8 x 10 inches (20.3 x 25.4 cm). Condition is very good, the image clean and crisp, marred only by an unobtrusive crease and minor scuffing across the jawlines of Smuts and Huggins. The photograph is archivally framed in black, beveled-edge walnut measuring 15.25 x 13.25 inches (38.7 x 33.7 cm), set beneath a 2.25 inch (5.72 cm) margin of white mat and glazed with UV-filtering acrylic. The frame's verso is matted and mylar-glazed to expose the two, original, lengthy U.S. Army stamps on the verso of the photograph.

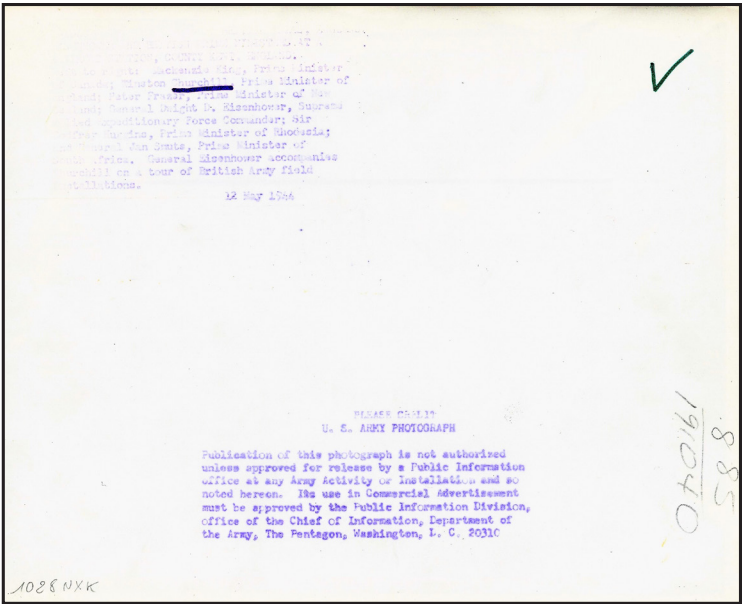
An extensive original ink-stamped caption at the upper left of the verso is partially faded, particularly the first few lines. The legible portions read: "... MINISTERS AT...STATION, COUNTY KENT, ENGLAND. Left to right: Mackenzie King, Prime Minister of Canada; Winston Churchill, Prime Minister of England; Peter Frazer [sic], Prime Minister of New Zealand; General Dwight D. Eisenhower, Supreme Allied Expeditionary Force Commander; Godfrey Huggins, Prime Minister of Rhodesia; and General Jan Smuts, Prime Minister of South Africa. General Eisenhower accompanied Churchill on a tour of British Army field installations. 12 May 1944"

An additional ink stamp at the bottom center of the verso specifies "PLEASE CREDIT U.S. ARMY PHOTOGRAPH" and reads "Publication of this photograph is not authorized unless approved for release by a Public Information office at any Army Activity or Installation and so noted hereon. Its use in Commercial Advertisement must be approved by the Public Information Division, office of the Chief of Information, Department of the Army, The Pentagon, Washington, D.C. 20310"

Churchill had welcomed the Dominion Prime Ministers to London on 1 May for the start of a two-week conference. In their opening meeting at 10 Downing Street he spoke to the Dominion Prime Ministers about the "great operation about to be launched" across the Channel. (Gilbert, Vol. VII, p.763) "On May 12, as the Allied troops in Italy met fierce German opposition, Churchill left London with Smuts, Mackenzie King, and Sir Godfrey Huggins, the Prime Minister of Southern Rhodesia, for a tour of inspection of troops preparing for 'Overlord'. At Lydd... they were joined by the New Zealand Prime Minister, Peter Fraser. That night, still on his train, Churchill was joined for dinner by Eisenhower... On May 13, Churchill, still in his train, returned to the south coast, to Cosham, where he and his guests were taken on a tour of inspection of Spithead and in Southampton Water of naval preparation for 'Overlord'. Returning through London, where Smuts, Mackenzie King, Fraser, and Huggins left the train, Churchill continued by train to Chequers." (Gilbert, Vol. VII, pp.769-71)

Operation Overlord commenced on 6 June 1944, when the United States, Britain, and their WWII allies, under the command of General Dwight D. Eisenhower, launched the largest amphibious invasion in history. Allied landings on the beaches at Normandy, France began the campaign that ended with Germany's unconditional surrender. The Allies celebrated their final victory over Germany less than one year later on V-E Day, 8 May 1945. [CBC #006135]

\$1,250 USD



26

LET US GO FORWARD TOGETHER - An original wartime print of one of Britain’s most iconic propaganda posters of the Second World War, prominently featuring Prime Minister Winston S. Churchill and one of his most oft-repeated phrases
Printed for H. M. Stationery Office by J. Weiner Ltd., London, 1940

This original wartime print of one of the most iconic British propaganda posters of the Second World War features Winston S. Churchill in front of a background of tanks and bombers with the words “LET US GO FORWARD TOGETHER”. The bottom right margin reads “PRINTED FOR H.M. STATIONERY OFFICE BY J. WEINER LTD., LONDON, W.C.1. 51-165.” This 30 x 20 inch (76.2 x 50.8 cm) poster is behind UV filtering acrylic in a handsome 33.5 x 23.75 inch (85.1 x 60.3 cm) brown and black stained wood frame.

Though undated, this poster is certainly wartime; London’s Victoria and Albert Museum rather vaguely dates their identical example 1939-1945, but Douglas Hall (Churchilliana, p.119) more precisely dates this poster to 1940. Condition is very good, particularly so considering the age and perishability of this wartime artifact. At some point in its long life this poster was folded – plausibly when originally distributed - and a vertical crease and four horizontal creases are visible. At the corner of

the lowest fold line, just to the right of the T in “LET”, a small hole was worn. The color remains strong and the paper bright with only a hint of light overall toning. This poster is entirely original and free of restoration. We will ship this large, framed item at cost.

During his two-thirds of a century of public life Churchill delivered speeches whose incisive wit, artful cadence, stinging criticism, stirring sentiment, and resolute defiance still echo. History best remembers Churchill for his indispensable leadership during the Second World War, when his soaring and defiant oratory sustained his countrymen and inspired the free world. When Churchill won the Nobel Prize in Literature in 1953, he was recognized, in part, for “brilliant oratory in defending exalted human values”.

The poster features one of Churchill’s most repeated exhortations, “Let us go forward together”. The first time he employed this phrase appears to have been at a meeting at the Manchester Free Trade Hall on 19 March 1910 when he exhorted his fellow Liberals, saying, “Let us, then, in true comradeship go forward together.” (Complete Speeches, Vol. II, p. 1520 & Langworth, article of 17 November 2017, The Churchill Project)

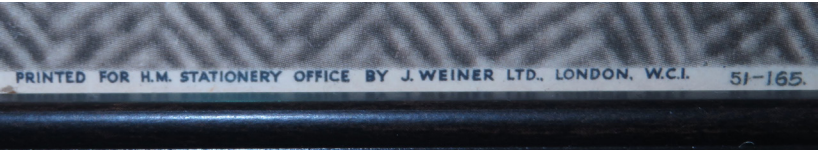


It is fascinating to note that the use of the phrase that precipitated this poster occurred 30 years later in the exact same place. In the stirring peroration of his wartime speech in the Manchester Free Trade Hall on 27 January 1940, Churchill said “Come then: let us to the task, to the battle, to the toil – each to our part, each to our station. Fill the armies, rule the air, pour out the munitions, strangle the U-boats, sweep the mines, plough the land, build the ships, guard the streets, succour the wounded, uplift the downcast, and honour the brave. Let us go forward together in all parts of the Empire, in all parts of the Island. There is not a week, nor a day, nor an hour to lose.” Three and a half months after this speech, Churchill became wartime prime minister.

A Richard Langworth wrote, the phrase “is redolent of Churchill’s lifetime impulses—coalition rather than division, alliance against tyranny, the English-speaking peoples. A favorite oratorical tactic was to suggest that the goals he enunciated were shared by all. He used this combination as frequently as any over more than a half century of public life.” The phrase was employed in speeches to the House of Commons, international broadcasts, and, according to one of Churchill’s bodyguards, even to Churchill’s dog, Rufus.

It is fitting that one of the most enduring images of wartime propaganda features this phrase set over a resolute and determined image of the prime minister. This poster was produced in the English version we offer here as well as Hebrew, Arabic, Czech, and in a version without any text. Though reprints of this poster abound and copies can be found in major war museums around the world, original wartime survivors are quite scarce. [CBC #005762]

\$5,500 USD



In addition to the original wartime copy, we also offer two later reprints. We were informed when we acquired them that these were published by “Peter Way Publishers” of London circa 1975. However, we cannot substantiate the publisher and publication date and this reprint may also have been produced by the Imperial War Museum (See Douglas Hall, Churchilliana, p.119). Printed on what feels like coated newsprint stock, the reprint measures 14.5 x 22.75 inches (36.8 x 57.8 cm). Given that original, wartime examples are now quite scarce and expensive, reprints like these offer a cost-accessible alternative.

Condition is very good, the paper complete with no appreciable toning or wear and no tears, bisected by both a horizontal and vertical fold from original issue with lesser minor wrinkles and creases incurred thereafter. Mild soiling appears confined to the blank verso. [CBC #006144]

\$100 USD

Condition approaches very good, the paper complete with no tears. Toning is minor. The poster is bisected by both a horizontal and vertical fold from original issue with some wrinkling along the left edge that appears to be an artifact of original printing. Mild soiling appears confined to the blank verso. [CBC #006241]

\$90 USD



27

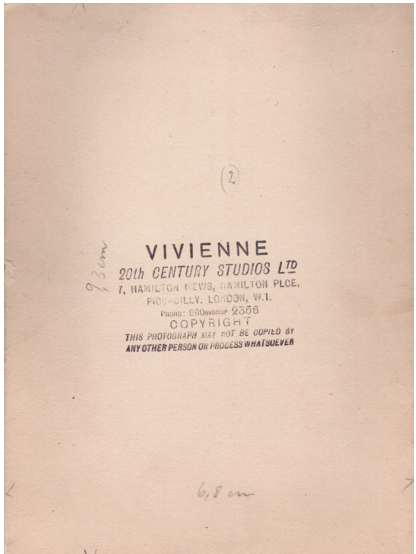
A striking pair of original photographic studio portraits by Vivienne of both Winston S. Churchill and his wife, Clementine, signed and dated by Winston and signed by Clementine, Winston's photograph disproving the common notion that it was captured in 1951

Vivienne (Florence Vivienne Entwistle, nee Mellish)
Vivienne, 20th Century Studios Ltd., London, 1950

This pair of vintage bromide studio prints are signed portraits of Winston and Clementine Churchill captured by Vivienne, not only a renowned photographer, but also their daughter's mother-in-law. Winston's portrait measures 6 x 4.25 inches (15.2 x 10.8 cm) on an 8.875 x 6.5 inches (22.5 x 16.5 cm) card stock mount signed "Winston S. Churchill | 1950". Widely used during his second and final premiership (1951-1955), this portrait is often mistakenly dated to 1951 (even by the National Portrait Gallery). Clementine's portrait measures 5.875 x 4.25 inches (14.9 x 10.8 cm) on an 8.875 x 6.5 inches (22.5 x 16.5 cm) card stock mount signed "Clementine S. Churchill". Both mount versos feature the eight-line ink stamp of "VIVIENNE 20th Century Studios Ltd.", including the Piccadilly address, telephone, and admonition that the photography may not be copied by "any other person or process whatsoever".

Condition is better than very good, the prints distinct with no appreciable wear or fading, the mounts only lightly toned and soiled, the signatures thereon bold and clear. A compelling pair, these signed studio prints are well-suited to either individual matching frames or a side-by-side arrangement in a single frame. They are presently housed together in a crimson cloth folder, each protected beneath a removable, archival mylar sleeve.

Florence Vivienne Entwistle, nee Mellish (1889-1982) was a singer and a miniaturist before she began assisting her husband Ernest Entwistle, and son, Antony Beauchamp, with photography in 1934. When her son set up his own studio, she did the same, adopting the name "Vivienne", photographing an array of public personalities, including five successive prime ministers. Vivienne's relationship with the Churchills had a rocky start. On 18 October 1949, the Churchills' daughter, Sarah, married Vivienne's son, Antony. Winston and Clementine "learned of the marriage... from the newspapers" and were "greatly upset... particularly Clementine, who took it very hard indeed." Nonetheless, on 19 December 1949 Winston and Clementine visited Antony's mother, Vivienne, in her studio and on 20 December Clementine wrote to Sarah "We have made friends with Antony's father and mother and we had an agreeable luncheon together." (Gilbert, Vol. VIII, p.496)



Given that Winston's portrait was used in a campaign publication for the February 1950 General Election (see Cohen A247.2) and this print's "1950" date in Churchill's own hand, it may have been captured when Churchill first visited Vivienne's studio in December 1949. Certainly it was taken no later than early 1950. Vivienne was known for requiring her subjects to come to her studio. Indeed, Vivienne's autobiography is titled *They Came to My Studio* (1956) and this very image of Winston graces the dust jacket. Vivienne recalls (p.16) that this iconic and often reproduced image was the last of their photo session, the product of Churchill agreeing to give her "only one more minute" after he had already risen to go.

Of the image of Clementine (p.28), Vivienne recalls "I was proud when Lady Churchill came to me, because she so rarely consents to go to a studio. I believe she came – as she does so many things – for her husband's sake." The relationship with the Churchills became familial. Vivienne "is possibly the only photographer to have had the privilege of photographing the entire Churchill family." Vivienne obviously made exceptions to her in-studio rule for the Churchills. The National Portrait Gallery holds 214 of Vivienne's portraits, including this one of Churchill (NPG x45168) and fourteen others of Winston, Clementine, and their grandchildren, the majority of which were taken at the Churchills' country home, Chartwell. These portraits of Winston and Clementine, captured by the mother of the man who maritally absconded with their daughter, testify to the strength of the Churchills' intimate and effective partnership, which lasted fifty-seven years and produced five children. [CBC #006060]

\$12,000 USD

28

A typed, signed, and hand-emended 19 January 1955 letter on 10 Downing Street stationery from eighty-year-old Prime Minister Winston S. Churchill reminiscing with an old comrade in arms about “Bangalore Days” of the mid-1890s, three months before Churchill resigned his final premiership
Winston S. Churchill
10 Downing Street, London, 1955

This typed, signed, hand-emended 19 January 1955 letter from eighty-year-old Prime Minister Winston S. Churchill reminiscing with an old comrade in arms about “Bangalore Days” was signed three months before Churchill resigned his final premiership. It is noteworthy for sentiment, admission, timing, and signature.

The letter features salutation, valedictory, and signature in Churchill’s hand on “10, Downing Street” stationery, as well as Churchill’s punctuation emendations. The letter is dated “19 January, 1955”, the “19” inked in a secretarial hand. The letter reads: “My Dear William, I am so delighted to hear from you, and fancy our being the only two survivors of Bangalore days! I have always most pleasant memories of our friendship. I have forgotten my repartee with General Tucker and even who he was. Perhaps you will tell me about it. I send you one of my books which perhaps you have never read. If not it may amuse you. All good wishes. Yours ever, Winston S.C.” “Lieut. Col. William Long.” is typed at the lower left.

Condition is very good, with horizontal and vertical folds from original posting. Old, non-archival framing preserved the letter, which shows no loss, tears, or appreciable soiling, but also resulted in differential toning to the body of the letter not covered by the mat. New archival conservation framing features 12.75 x 10.375 inches (32.4 x 26.4 cm) walnut and UV-filtering Acrylic. This framed item will be shipped at cost.

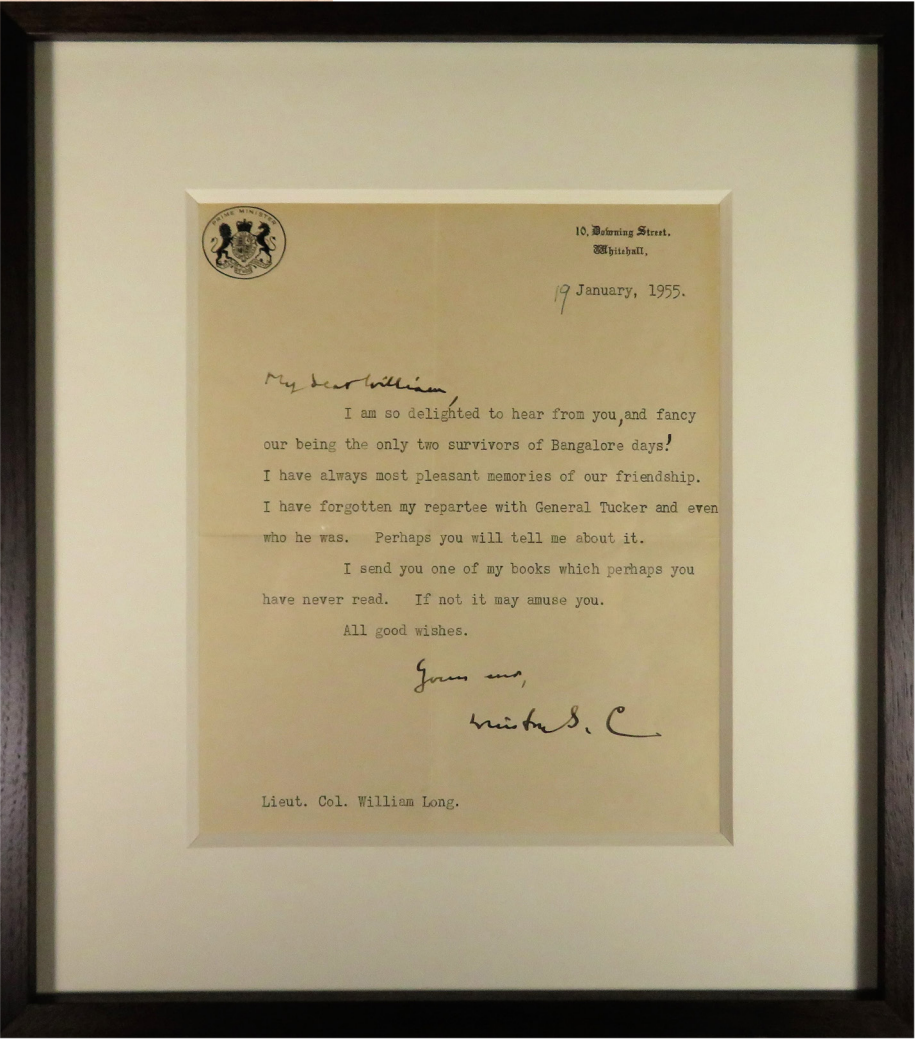
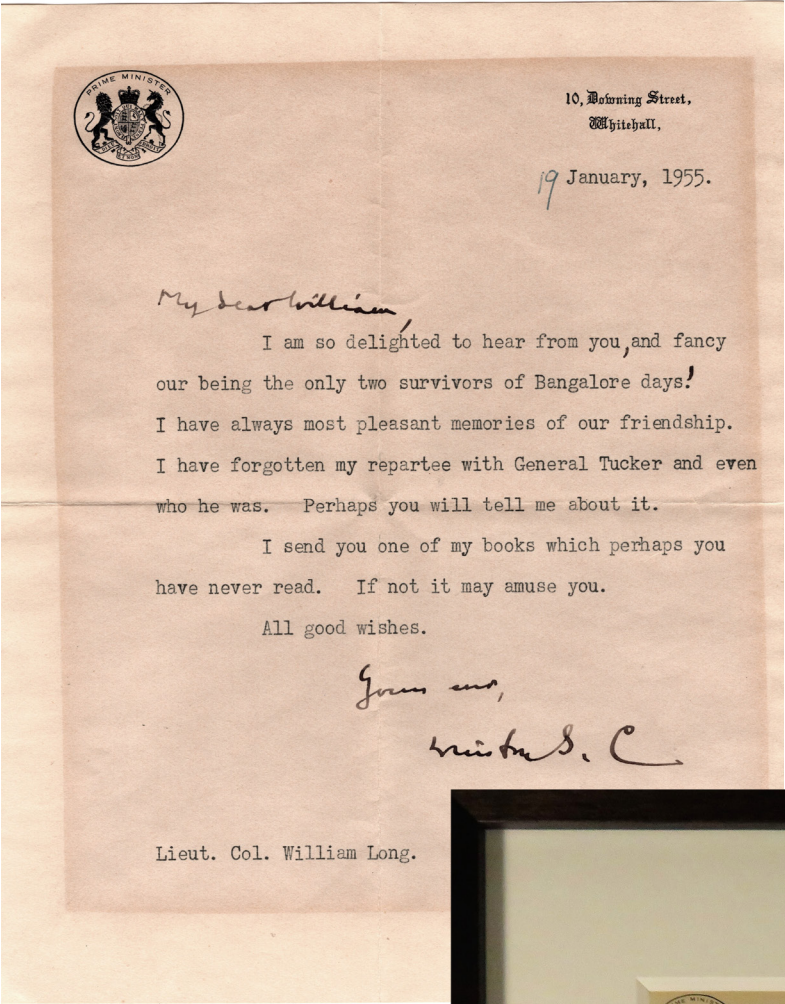
The salutation “My dear William” is warmly personal. The signature “Winston S. C.” evokes a youthful informality long before Winston S. Churchill was an eminent global statesman, twice prime minister of Great Britain, Knight of the Garter, and winner of the Nobel Prize in Literature. Churchill corrected the letter, adding a comma (amusing given that he was a notorious stickler regarding comma usage) and converting a period to an exclamation mark. Admission of a memory lapse poignantly testifies to the toll of age on a man famed for prodigious powers of memorization and recollection.

Churchill served with William Edward Long (1873-1961) in India in the mid-1890s when both were junior officers in the 4th Hussars. Long is referenced several times in Churchill’s official biography. Churchill thought well enough of Long (and Long of Churchill) that Long was asked to escort Churchill’s dog “Peas” to him on a return trip from England to India. In a 17 August 1897 letter to his mother, Churchill wrote from Bangalore of Long’s tasking: “he is very kind to dogs and will take the greatest care of ‘Peas’”. Like Churchill, Long fought in the Boer War, where he was wounded. Recalled to duty in the First World War, Long was awarded the 1914 Star trio.

The sacrifices of Long’s wife, Violet, exceeded those of her decorated husband. Violet died at sea in August 1918 while on duty with the Queen Mary’s Army Auxiliary Corps when the Hospital Ship HMHS Warilda was sunk by a German U-Boat while transporting more than 600 wounded soldiers from Le Havre to Southampton. The unremembered “General Tucker” was General Charles Tucker (1838-1935), whom Churchill knew in India and met again in South Africa, where Tucker was present for the Relief of Kimberley and commanded garrisons in Pretoria and the Orange River Colony.

Churchill signed this letter 58 years after his October 1896 arrival in Bangalore as a 21-year-old junior cavalry officer in Queen Victoria’s British Army. Churchill would eventually be the sole survivor of “Bangalore days”; William died on 16 April 1961. Less than three months after he signed this letter, Churchill finally and irrevocably relinquished the reins of power on 5 April 1955. This late in life reminiscence of his early days in colonial India was apropos. Before Churchill’s elaborate January 1965 state funeral, Churchill’s coffin passed through the countryside on a train. Oxford don Dr. A. L. Rowse, recorded “The Western sky filled with the lurid glow of winter sunset; the sun setting on the British Empire.” [CBC #005976]

\$7,500 USD



29

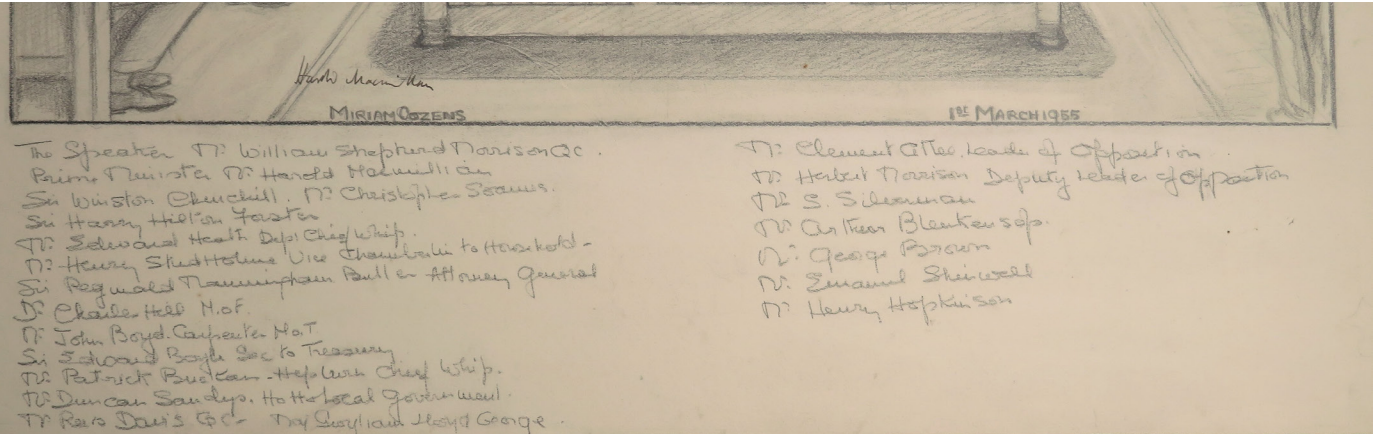
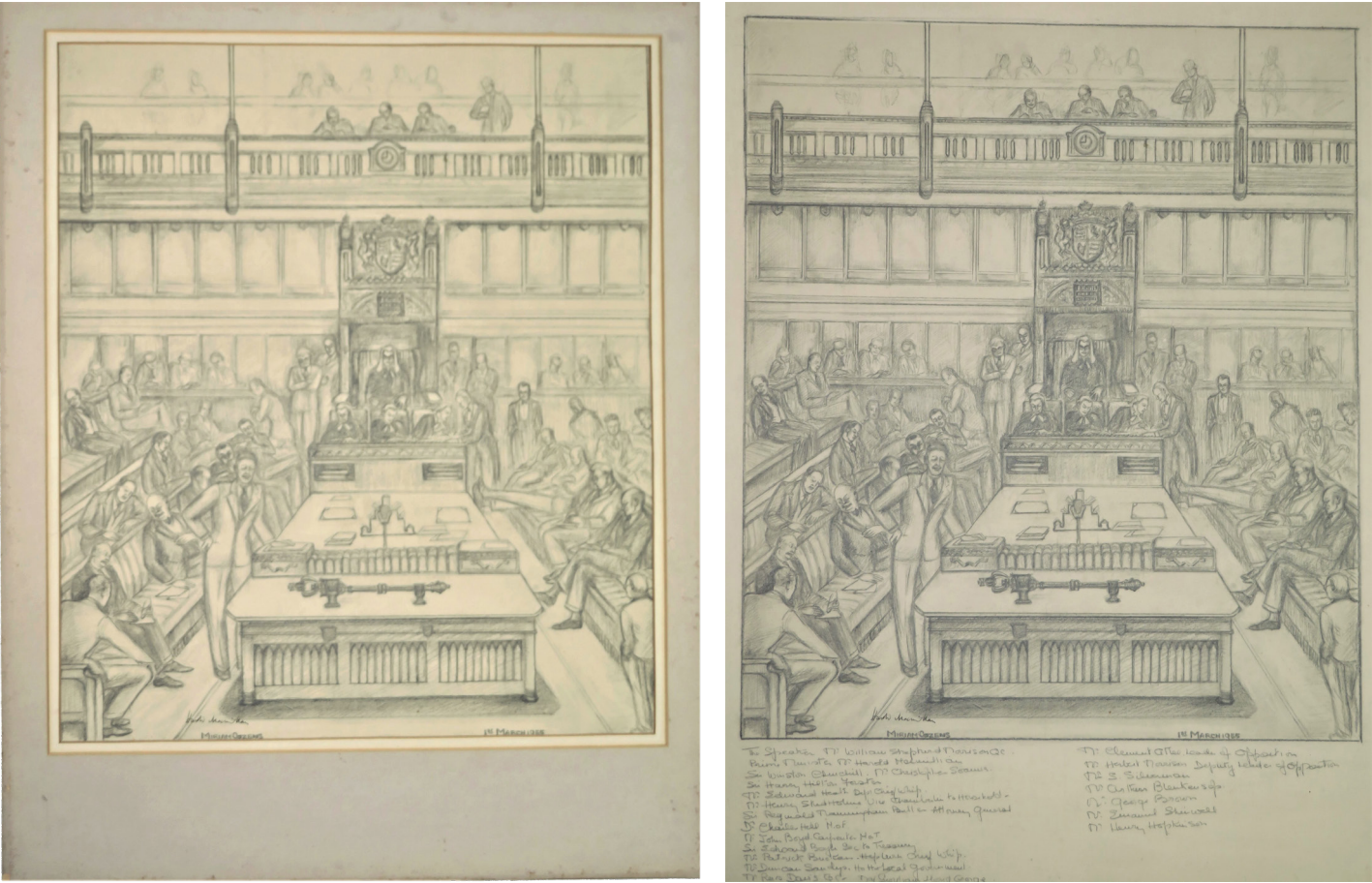
A large, original pencil sketch capturing the House of Commons on 1 March 1955, the day of Sir Winston S. Churchill’s last major speech as Prime Minister, signed by future Prime Minister Harold Macmillan and depicting an array of prominent political figures, including Churchill and other past and future Prime Ministers

Miriam Cozens

England, circa 1955

Parliament on the day of Churchill’s “Never Despair” speech, in which he told Parliament and the world that Britain was to build its own hydrogen bomb. None, England, circa 1955. This is an original sketch of the House of Commons on 1st March 1955, the day of Winston Churchill’s final major speech as prime minister just a month before he resigned his second and final premiership. The artist, Miriam Cozens, shows future Prime Minister Harold Macmillan speaking at the Despatch box with Prime Minister Sir Winston Churchill, former Prime Minister Clement Attlee, Christopher Soames, future Prime Minister Ted Heath, Gwyllim Lloyd George, Emanuel Shinwell, and other political figures in attendance. (The artist named 17 of the figures depicted on the large margin below the image.)

Macmillan signed the sketch in black ink “Harold Macmillan” at the lower left, just below his figure and just above the artist’s penciled name “MIRIAM COZENS”. The date “1st MARCH 1955” is penciled in the artist’s hand at the lower right. In the list of names below the sketch, Macmillan is listed as prime minister, despite the fact that Macmillan did not become prime minister until January 1957, twenty-two months after the moment the sketch depicts.



The sketch measures 21 x 18 inches (54.5 x 46 cm) on a 27 x 21.5 inches (68.6 x 54.6 cm) sheet of heavy card with a double-matted heavy card overlay framing the drawing hinged along the left edge. Condition of the drawing is excellent, with no appreciable wear or soiling. It has clearly been protected over time by the double-matted overlay. Condition of the hinged overlay is very good, with modest soiling and wear along the edges. This large item will be shipped at cost.

In Churchill’s final major speech as prime minister, the man who had charged on horseback with the Lancers at Omdurman more than fifty-six years earlier told Parliament and the world that Britain was to build its own hydrogen bomb. “Churchill spent a total of twenty hours preparing this speech, which he wanted to contain both a warning and a way forward in the new era.” (Gilbert, Vol. VIII, p.1072) Cold War tensions dominated post-WWII geopolitics, and Churchill bluntly posited “Unless a trustworthy and universal agreement upon disarmament, conventional and nuclear alike, may be reached... there is only one sane policy for the free world... That is what we call defence through deterrents.” Churchill spoke for three quarters of an hour, concluding with a characteristic note of stern hope. “The day may dawn when.. tormented generations march forth serene and triumphant from the hideous epoch in which we have to dwell. Meanwhile, never flinch, never weary, never despair.” The final two words eventually become the title of the last volume of Churchill’s official biography.

As it did for Churchill, the outbreak of the Second World War proved Harold Macmillan’s (1894-1986) qualities and brought him into the government. Macmillan became an important wartime liaison, reporting directly to Churchill and “On several occasions his diplomacy saved the day” (ODNB) - his diplomatic accommodations often both vexing and ably serving Churchill. When the Conservatives returned to power in 1951, Macmillan served as minister of housing and then, in quick succession, minister of defence, foreign secretary, and chancellor of the exchequer under the premierships of Churchill and Eden. When Eden resigned the premiership in January 1957, Macmillan became prime minister, remaining until October 1963, when Cabinet scandals and ill health forced his resignation.

When Churchill broke his hip in Monte Carlo on June 1962, there was concern that the injury might prove fatal and Churchill’s secretary conveyed to 10 Downing Street Churchill’s wish: “I want to die in England”. It was Prime Minister Macmillan who ordered an RAF Comet to ferry Churchill home. Macmillan’s grandfather had founded Macmillan publishers, who published Churchill’s 1906 biography of his father, Lord Randolph Churchill. During the Second World War Macmillan reprinted several of Churchill’s books and, after his premiership, Harold Macmillan went on to chair his family’s publishing firm. [CBC #006016]

\$1,250 USD

30

An original drawing of Sir Winston S. Churchill by the head chef of Blenheim Palace, signed by Churchill during his 50th engagement anniversary celebration at Blenheim Palace in June 1958

Daniel Emile Dunas
Blenheim Palace, 1958

“Scarce” and even “rare” often append to items in our inventory, but seldom are we able to accurately apply the words “singular” and “unique”. This item provides such an occasion. This is an original drawing of Sir Winston S. Churchill, made in 1958 by the head chef of Blenheim Palace for the occasion of the 50th anniversary of Churchill’s engagement - and subsequently signed by Churchill.

This drawing is executed in graphite on a 24 x 18 inch (61 x 45.7 cm) sheet of wove paper. The bottom right the drawing is signed by the artist “D. Dunas | Blenheim. 26.5.1958” in graphite and signed by the subject “Winston S. Churchill” in ink. Condition is good plus with significant but even overall toning. We have saved the original oak frame in which Dunas originally displayed his drawing, but updated the material within the frame to accord with archival conservation standards. The drawing is now matted with acid free rag board with a conservation backing and UV filtering acrylic glazing. The framed dimensions are 29 x 23.5 inches (73.1 x 59.7 cm).

As Head Chef at Blenheim Palace, Dunas of course knew in advance of the impending celebration for Winston and Clementine Churchill. Indeed, it was his responsibility to prepare meals for the weekend’s celebrations. The date of “28.5.1958”, indicates that Dunas completed the drawing in advance of the celebration, certainly with the intention of securing Churchill’s signature, which he did.

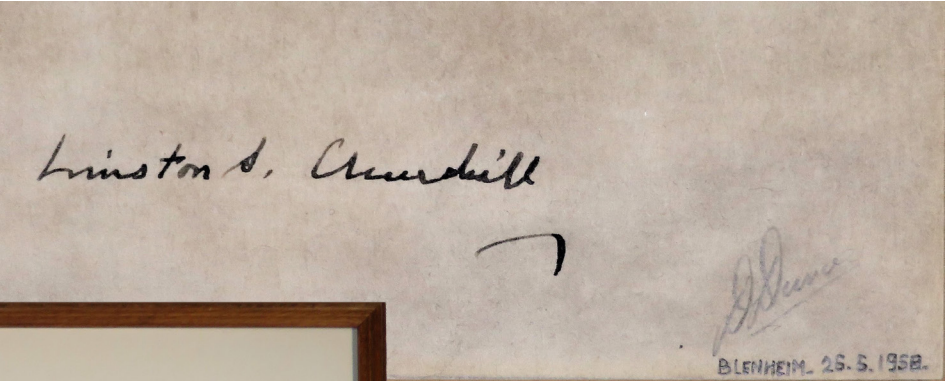
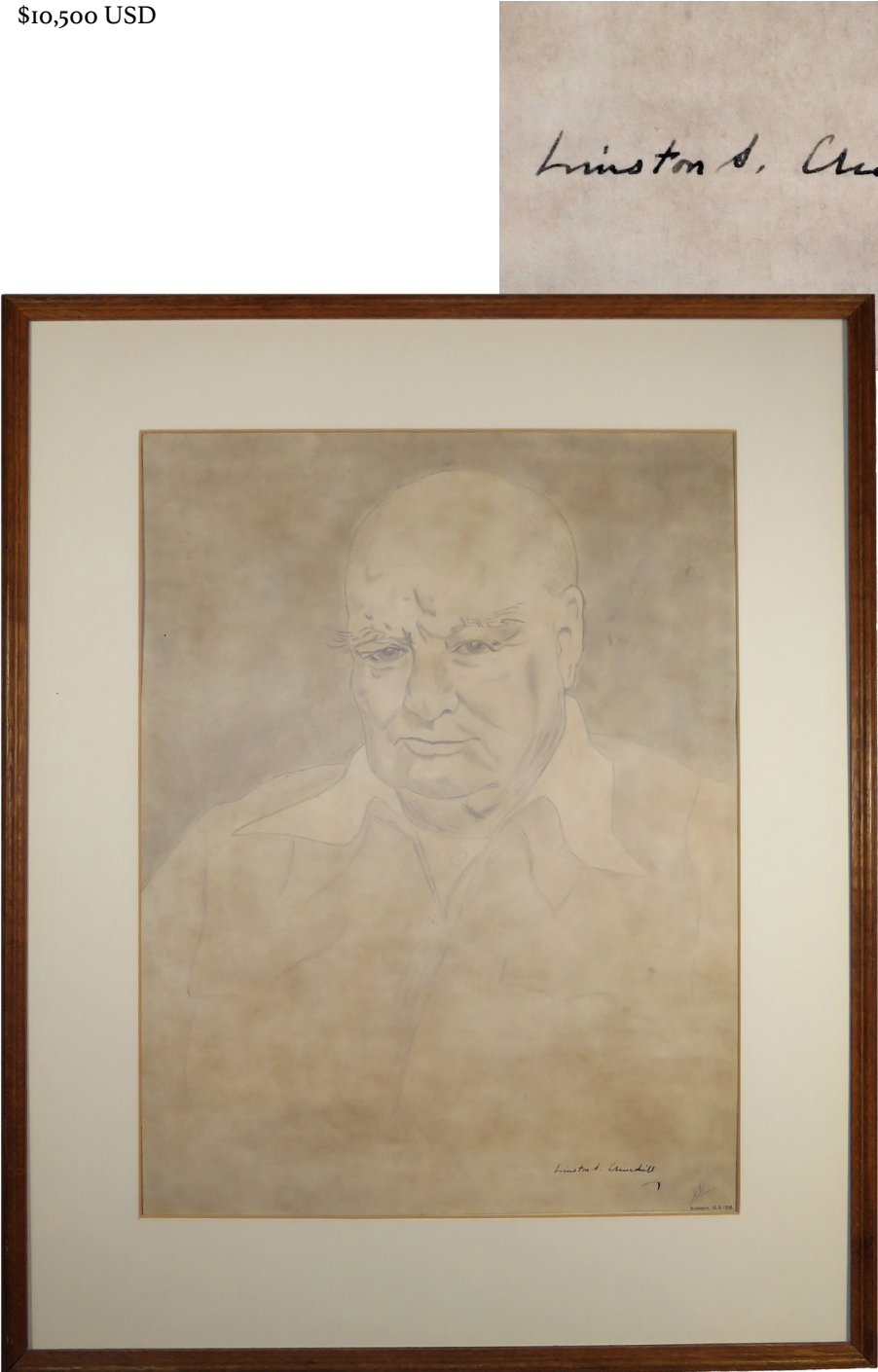
Winston had proposed to Clementine in the pavilion in the park at Blenheim in 1908. On the afternoon of 27 June 1958, the Churchills began a celebratory weekend at Blenheim for the 50th anniversary of their engagement. Among the guests was the historian A. L. Rowse, who noted in his journal: “Winston and Clemmie appeared, Clemmie all billowing gown and broadened out with age. I was shocked to see how much he had aged... Unsteady on his feet he took a low seat, beaming happily, contentedly around, saying nothing, kissing the children goodnight... We went to dinner, he on the Duchess’s right, I next to him... he is still capable of a good phrase, an echo of his former power. Some asked whether he would be attending church tomorrow. ‘At my age,’ he replied, ‘I think my devotions may be attended in private.’ ...He was still compos mentis; he had won £21 off the Duchess at bezique that evening, and during the weekend had cleaned her out of £50 altogether.” After the weekend, Clementine returned to London while Winston lingered at Blenheim into early July. (Gilbert, Vol. VIII, pp.1269-70) Likely it was during this time that Dunas secured Winston’s signature.



French-born Daniel Emile Dunas (1930 - 2020) decided early to be a professional cook and at 15 commenced an apprenticeship to learn fine cuisine and pastry. His talent for drawing was primarily expressed in drawings that he made to accompany his collection of recipes. Dunas moved to England as pastry chef for the Duke of Marlborough in 1951, a post he left after two years to become chef to the Governor General of Canada. In Ottawa Dunas married, returning to Blenheim when he was invited by the Duchess of Marlborough to become Head Chef. He remained at Blenheim with his wife and their two children, Michel and Suzanne, for eight years, during which time his talents acquired renown, setting him on the path “to become one of the finest Chefs in Europe and America.” (Obituary, Ottawa Citizen, 10 June 2020). We acquired this drawing from the artist’s daughter, Suzanne, who recalled her childhood at Blenheim.

It was during this period at Blenheim that Dunas presided over 1958 preparations for the celebratory weekend in honor of Winston and Clementine. Dunas went on to serve Canadian Governor General Jules Leger, oversee the kitchen at New York City’s famous Tavern on the Green, own the prestigious Chez Bardet in Montreal, serve as Maitre Chef at Toronto’s Hazelton Hotel, and as Executive Chef at New York’s Ritz Carlton and The Dorset. [CBC #005083]

\$10,500 USD



31

An original 1959 campaign poster from Winston S. Churchill’s Woodford constituency featuring Churchill’s iconic silhouette, used during the final political campaign of his life

Published by W. H. Barrow-Wheeler, printed by Maysigns, 69 Cleveland Road, South Woodford, 1959

This is an original campaign poster for Winston S. Churchill from his Woodford constituency during the October 1959 British General Election featuring a literal icon of the iconic candidate. This was last British election Churchill contested, which saw him reelected a final time as MP for Woodford for his final term in Parliament.

The poster, measuring 14.9 x 9.9 inches (37.8 x 25.1 cm) is printed in vivid royal blue on thin, coated white stock. Prominently centered is a 10.5 inch (26.7 cm) tall, blue, left-facing profile Churchill’s head and omnipresent cigar. The only words on the poster are the printer and publisher information at the bottom center. These posters were originally issued in stacked, tear sheet format, adhered at the top right and left corners. Hence this copy has 2 inch x .5 inch adhesive marks at the top right and left. Condition otherwise approaches near fine, the blue hue beautifully bright, the thin white stock surprisingly clean with only trivial wear to extremities.

The 84-year-old Churchill had first been elected to Parliament 59 years earlier in 1900 at the age of 26 while Queen Victoria was still on the throne. On 8 October 1959 the Conservatives won with an increased majority. Churchill himself won with a substantial 14,000 vote majority.

Churchill had represented the same constituency for three and a half decades. In the 1924 General Election, Churchill stood successfully for Epping. In 1945, Epping was subdivided and Churchill stood for the new (and politically more tenable) Woodford Division. Churchill’s re-election by Woodford in February 1950 was decisive; his vote tally was double that of his challenger. Woodford would subsequently re-elect Churchill in 1955 and 1959 and he would serve Woodford as M.P. until October 1964.

Four and a half years before this final election, on 5 April 1955, Churchill had resigned his second and final premiership at the age of 80. During the last decade of his long life, in which the 1959 General Election occurred, Churchill passed “into a living national memorial” of the time he had lived and the Nation, Empire, and free world he had served. Surely, few candidates for public office could ever claim such universal recognition that their mere profile on a campaign poster would suffice.

The publisher of this poster, as printed at the lower center of the poster, was “W. H. Barlow-Wheeler” of Woodford. Colonel William Hubert (“Hugh”) Barlow-Wheeler was an ex-Indian army officer and served as Churchill’s agent in his Woodford constituency. During the Second World War, Barlow-Wheeler was awarded the DSO (Distinguished Service Order) for service in Burma. In January 1964, a year before Churchill’s death, he was awarded an MBE (Member of the Most Excellent Order of the British Empire) “For political services in Woodford”.

Five years after this final election, Churchill died on 25 January 1965. That day, the Queen sent a message to Parliament announcing: “Confident in the support of Parliament for the due acknowledgement of our debt of gratitude and in thanksgiving for the life and example of a national hero” and concluded “I have directed that Sir Winston’s body shall lie in State in Westminster Hall and that thereafter the funeral service shall be held in the Cathedral Church of St. Paul.”

Churchill’s state funeral was attended by the Queen, other members of the royal family, the prime minister, Harold Wilson, and representatives of 112 countries. It was the first time in a century that a British monarch attended a commoner’s funeral. Before the service in St. Paul’s Cathedral, Churchill’s coffin had passed through the countryside on a train. The Oxford don, Dr. A. L. Rowse, recorded “The Western sky filled with the lurid glow of winter sunset; the sun setting on the British Empire.” [CBC #006131]

\$300 USD



Printed by Maysigns, 142, High Street North, East Ham, E.6. and published by
W. H. Barlow-Wheeler, 69, Cleveland Road, South Woodford, E.18.

32

An original 1959 campaign poster from Winston S. Churchill’s Woodford constituency featuring Churchill during the final political campaign of his life
Published by Col. W. H. Barlow-Wheeler, printed by Tulip Press Ltd., 69 Cleveland Road, South Woodford, 1959

This is an original campaign poster for Winston S. Churchill from his Woodford constituency during the October 1959 British General Election. This was last British election Churchill contested, which saw him reelected a final time as MP for Woodford for his final term in Parliament.

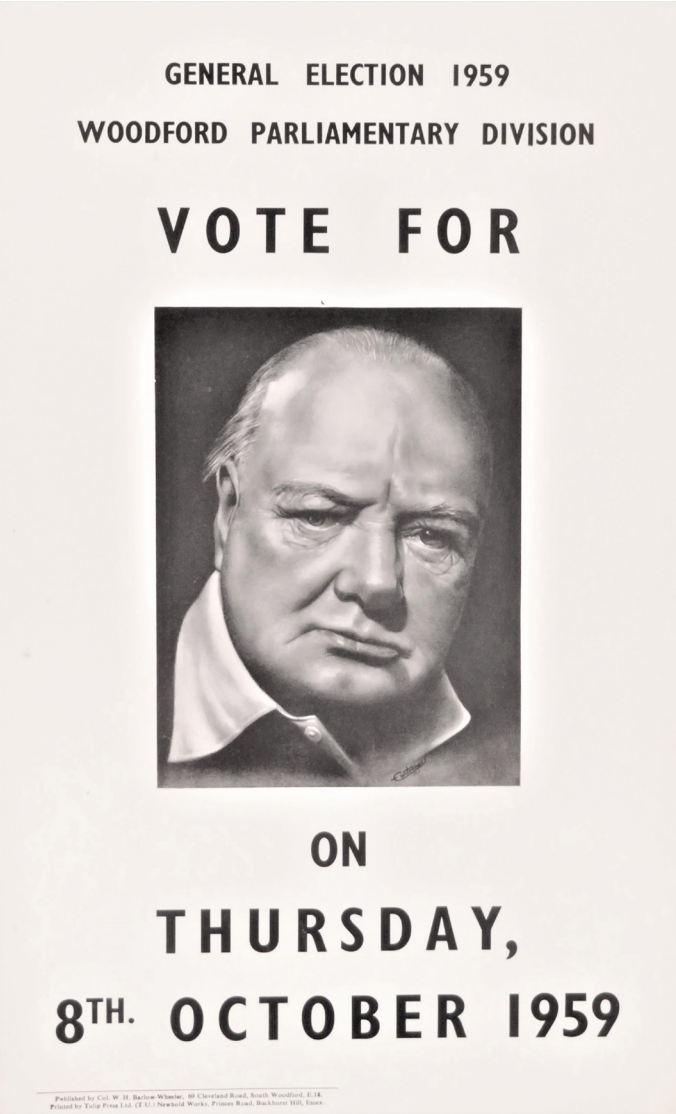
The poster, measuring 15 x 9 inches (38.1 x 22.9 cm) is printed in black on heavy white stock. Prominently centered is a 6.25 x 4.75 inches (15.9 x 12.1 cm) portrait headed by the words “VOTE FOR”. Churchill’s iconic image was, of course, more than sufficient identification of the candidate. At the head of the poster is printed in two lines “GENERAL ELECTION 1959 | WOODFORD PARLIAMENTARY DIVISION”. Below Churchill’s portrait, in three lines, is printed “ON | THURSDAY, | 8th. OCTOBER 1959”. Publisher and printer information is printed at the lower left of the poster.

Condition of this original poster is very good plus, with no loss or tears and no significant wear or toning. Light soiling is almost entirely confined to the lower left edge.

The 84-year-old Churchill had first been elected to Parliament 59 years earlier in 1900 at the age of 26 while Queen Victoria was still on the throne. On 8 October 1959 the Conservatives won with an increased majority. Churchill himself won with a substantial 14,000 vote majority.

Churchill had represented the same constituency for three and a half decades. In the 1924 General Election, Churchill stood successfully for Epping. In 1945, Epping was subdivided and Churchill stood for the new (and politically more tenable) Woodford Division. Churchill’s re-election by Woodford in February 1950 was decisive; his vote tally was double that of his challenger. Woodford would subsequently re-elect Churchill in 1955 and 1959 and he would serve Woodford as M.P. until October 1964.

Four and a half years before this final election, on 5 April 1955, Churchill had resigned his second and final premiership at the age of 80. During the last decade of his long life, in which the 1959 General Election occurred, Churchill passed “into a living national memorial” of the time he had lived and the Nation, Empire, and free world he had served. Indeed, few candidates for public office could claim such universal recognition that their name did not even need to appear on their campaign poster.

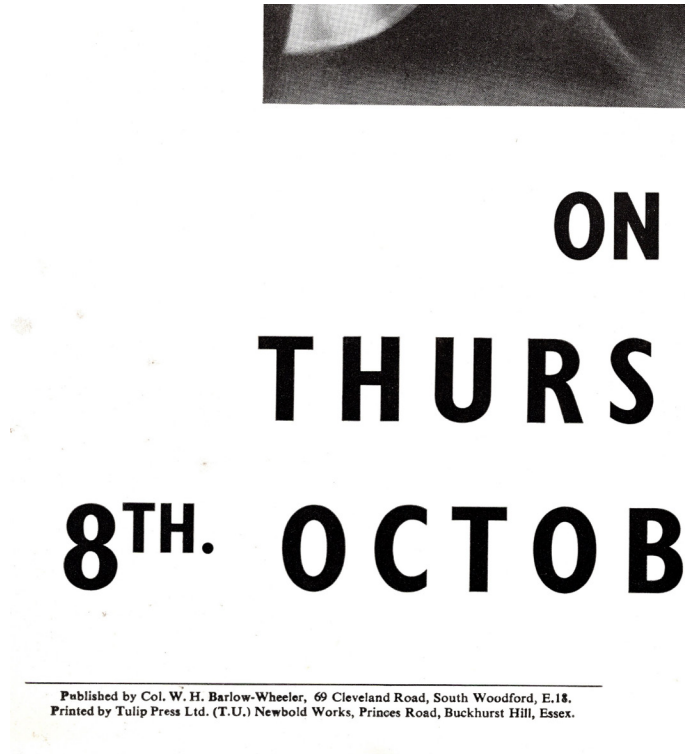


The publisher of this poster, as printed at its lower left, was “Col. W. H. Barlow-Wheeler” of Woodford. William Hubert (“Hugh”) Barlow-Wheeler was an ex-Indian army officer and served as Churchill’s agent in his Woodford constituency. During the Second World War, Barlow-Wheeler was awarded the DSO (Distinguished Service Order) for service in Burma. In January 1964, a year before Churchill’s death, he was awarded an MBE (Member of the Most Excellent Order of the British Empire) “For political services in Woodford”.

Five years after this final election, Churchill died on 25 January 1965. That day, the Queen sent a message to Parliament announcing: “Confident in the support of Parliament for the due acknowledgement of our debt of gratitude and in thanksgiving for the life and example of a national hero” and concluded “I have directed that Sir Winston’s body shall lie in State in Westminster Hall and that thereafter the funeral service shall be held in the Cathedral Church of St. Paul.”

Churchill’s state funeral was attended by the Queen, other members of the royal family, the Prime Minister, Harold Wilson, and representatives of 112 countries. It was the first time in a century that a British monarch attended a commoner’s funeral. Before the service in St. Paul’s Cathedral, Churchill’s coffin had passed through the countryside on a train. The Oxford don, Dr. A. L. Rowse, recorded “The Western sky filled with the lurid glow of winter sunset; the sun setting on the British Empire.” [CBC #006229]

\$1,050 USD



We were fortunate to acquire a small archive of promotional material from Churchill’s final political campaign. As a consequence, we have three additional copies of this campaign poster, priced according to slight variations in condition.

Condition of this original poster is very good plus, with no loss or tears and no significant wear or toning. We note a touch of soiling at the lower left and a tiny bit of wrinkling to the lower left corner. [CBC #006130]

\$1,000 USD

Condition of this original poster is very good plus, with no loss or tears and no significant wear or toning. Light soiling is almost entirely confined to the lower left edge and there is insignificant wear to the corners. [CBC #006230]

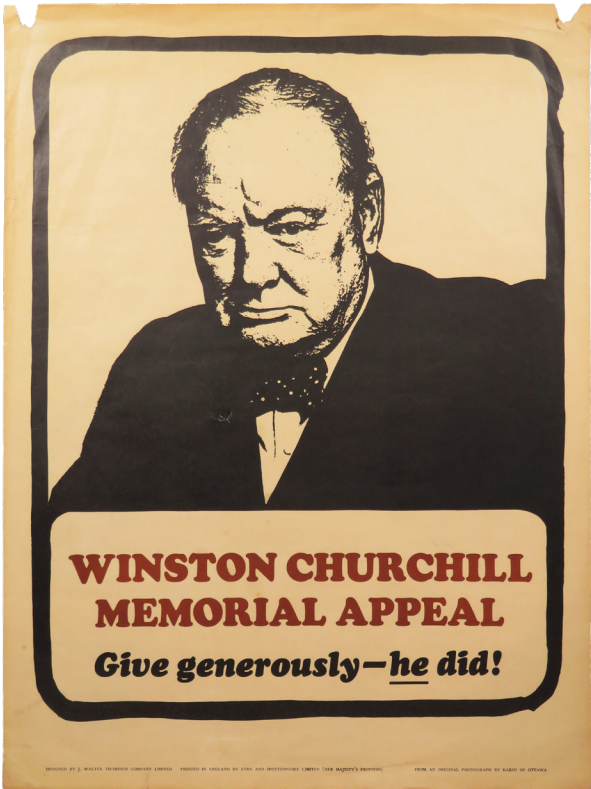
\$1,000 USD

Condition of this original poster is very good plus, with no loss or tears and no significant wear or toning. We note light soiling along the bottom edge and lower left side and a trivial hint of wear to the upper and lower right corners. [CBC #006228]

\$950 USD

33

Winston Churchill Memorial Appeal Poster
Eyre & Spottiswoode, London, 1965



This original 1965 poster advertises the Winston Churchill Memorial Appeal. Measuring 20 x 15 inches (50.8 x 38.1 cm), the poster prominently features a graphic illustration based on Yousef Karsh’s iconic 1941 “Roaring Lion” portrait. Printed in black and red, the text reads, “WINSTON CHURCHILL MEMORIAL APPEAL Give generously – he did!”. Along the bottom edge is the printer’s information, “DESIGNED BY J WALTER THOMPSON COMPANY LIMITED PRINTED IN ENGLAND BY EYRE AND SPOTTISWOODE LIMITED (HER MAJESTY’S PRINTERS) FROM AN ORIGINAL PHOTOGRAPH BY KARSH OF OTTAWA”. This poster is free of folds and creases with some light wear to the edges, two losses to the upper margin, and a puncture through Churchill’s chest. The paper is evenly browned with a hint of spotting and two pieces of tape applied to the verso.

The man who led the Allies to victory and again led his nation in the midst of the Cold War finally and irrevocably relinquished the reins of power on 5 April 1955 at the age of 80. During the final decade of his long life, Churchill passed “into a living national memorial” of the time he had lived and the Nation, Empire, and free world he had served, culminating in his death on 24 January 1965.

DESIGNED BY J. WALTER THOMPSON COMPANY LIMITED PRINTED IN ENGLAND BY EYRE AND SPOTTISWOODE LIMITED (HER MAJESTY’S PRINTERS) FROM AN ORIGINAL PHOTOGRAPH BY KARSH OF OTTAWA

The day after Churchill died, on 25 January, the Queen sent a message to Parliament announcing: “Confident in the support of Parliament for the due acknowledgement of our debt of gratitude and in thanksgiving for the life and example of a national hero” and concluded “I have directed that Sir Winston’s body shall lie in State in Westminster Hall and that thereafter the funeral service shall be held in the Cathedral Church of St. Paul.” The outpouring of national and international sorrow and regard - from friends and foes, sympathizers and opponents alike - was both remarkable and effusive. In attendance at his remarkably elaborate state funeral were “six sovereigns, six presidents and sixteen prime ministers” as well as representatives of 112 nations. Queen Elizabeth II also attended – the first time in a century that a British monarch attended a commoner’s funeral. Before the service in St. Paul’s cathedral, Churchill’s coffin had passed through the countryside on a train. The Oxford don, Dr. A. L. Rowse, recorded “The Western sky filled with the lurid glow of winter sunset; the sun setting on the British Empire.”

The nation channeled loss to charitable purpose with the commencement of the Winston Churchill Memorial Appeal. Naturally, the image used for the effort was the famous photograph taken by a then-obscure Armenian refugee on 30 December 1941, just after Churchill had addressed the Canadian Parliament. “The Roaring Lion”, as the image came to be known, appeared on the cover of Life magazine and established the international reputation of the photographer, Yousuf Karsh. One of the most recognizable images of the twentieth century, this portrait remains the archetypal photographic portrayal of Churchill’s character. Beginning 28 February 1965, thousands of fliers were distributed, these posters were displayed, and full page newspaper advertisements were printed across the isles. By April over 81 million pounds had been raised for the Churchill Travelling Fellowships, a program that awards travel research grants to citizens of the UK and is still in operation today. [CBC #005814]

\$140 USD

34

Churchill Champion of Freedom, an original movie poster from
the 1965 documentary film
The Rank Organisation, London, 1965



This is an original movie poster from the documentary film about Churchill, *Churchill Champion of Freedom*, produced in 1965, the year Churchill died. The poster, quite large, measures 40” x 27” (101.6 cm x 68.6 cm), printed in reddish-pink, black, and white, and features a striking, stylized image of Churchill’s countenance clearly based upon Yousef Karsh’s famous 1941 “Roaring Lion” photographic portrait of Churchill. Condition is very good. The poster is creased once vertically and three times horizontally, ostensibly from original issuance, and there is a small loss to the margin of the lower right corner. The poster is otherwise bright and clean. The verso features a large, ink-stamped “65-508”.

The film was directed by George Grafton Green with commentary by Wynford Vaughan-Thomas and apparently took its title from a line in Dwight Eisenhower’s broadcast eulogy of Churchill: “Among the things so written or spoken, there will ring out through all the centuries one incontestable refrain: here was a champion of freedom.” There is some irony in this given the anti-American cinematic aspirations of the man who owned the film’s production company.

The British film conglomerate, the Rank Organisation, which produced *Churchill Champion of Freedom*, was founded by J. Arthur Rank (1888-1972), a flour miller turned film tycoon. Rank was an ardent Methodist, and viewed cinema as a potential force for good, and a means through which to disseminate proper values. He actively worked against what he believed to be Hollywood’s lurid influence, declaring “I am in films because of the Holy Spirit.” Other times, when asked why a flour miller was getting into film,

Rank would respond by saying that it was calling to him (the particular diction of ‘calling’ alludes to his Methodism). But his ‘calling’ to the extravagant world of film making was at odds with his predilections: he was regarded as “present[ing] an extreme philistinism: he had never heard of Thomas Hardy, was alarmed at meeting George Bernard Shaw, disliked music, had the plain man’s love of plain food, hung his houses with pictures of gun dogs and dead pheasants, and added a bedroom wing to Sutton Manor which was notably hideous.” (ODNB). Despite how incongruous his character was to the industry, perhaps his modesty and philistinism advantaged him over the other tycoons who were known to excessively interfere with film production.



The First World War was not kind to British film. The world had become accustomed to Hollywood’s film style, and Britain was losing its actors to enticing American movie organizations. But during the Second World War, cinema attendance peaked, and the salvation of British film-making could be entirely attributed to Rank’s efforts. Although he avoided sensational subjects that would have been safe investments, Rank managed to wrestle British film out of the grip of Hollywood by making documentaries and films that featured realistic and historic subject matter. Because of this, his work became important morale boosting propaganda. But following the death of his brother, he settled his controlling interest in his film company on the condition that the Rank Organisation never fall under the control of an American company. After his brother’s death, Rank was obliged to return to the family business of flour milling. For Rank bread was ‘the stuff of life.’ (ODNB). [CBC #006156]

\$350 USD

35

View from Chartwell, a limited and numbered lithograph reproduction of Churchill’s c.1938 painting of his beloved country home, Chartwell

Artist: Winston S. Churchill

Hand-numbered copy 318 of 750

Sir Winston Churchill Trust, London, 2005. Limited and numbered edition

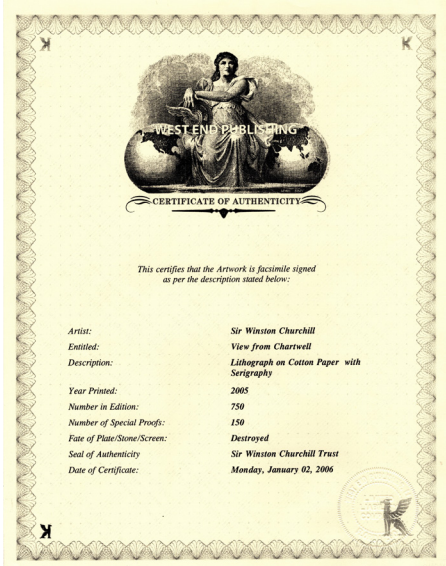
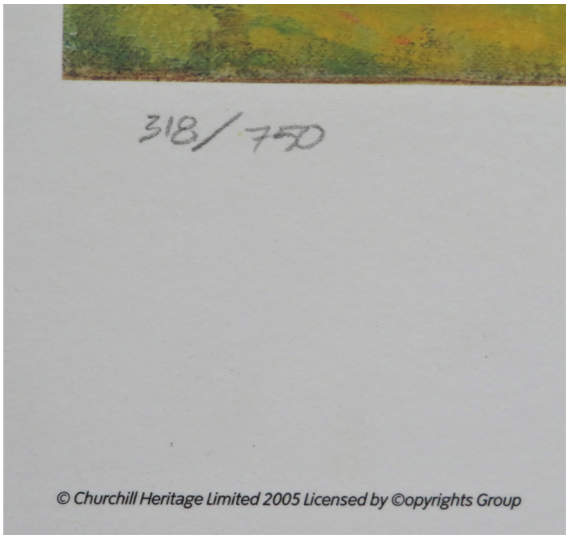
This limited and numbered lithograph of an original painting by Winston S. Churchill beautifully combines two of the inspirational refuges of his relentlessly eventful life – painting and his country home, Chartwell.

The painting is a view “of Chartwell and its lakes showing the view in the background of the Kentish Weald that so attracted Churchill to purchase the house.” The original, painted circa 1938 on the eve of the Second World War, measures 36 x 24 inches and is held in The Studio at Chartwell by The National Trust. (see Coombs, Fig 103, C 286)

This lovely reproduction, one of 750 copies, is a “lithograph on cotton paper with serigraphy”. This copy is hand-numbered on the lower left blank margin “318/750” and hand-titled on the lower center blank margin “View from Chartwell”. At the lower right is a facsimile signature “Winston S. Churchill” and an embossed circular device reading “SIR WINSTON CHURCHILL TRUST AUTHENTIC LITHOGRAPH” and dated “2005”. The image measures 24 x 16 inches (60.96 x 40.64 cm), preserving the aspect ratio of the original. The thick cotton paper stock on which the lithograph is rendered measures 26.75 x 19.75 inches (67.95 x 50.17 cm).

Condition is fine, both the image and borders clean with no wear, soiling or fading noted. Only the blank verso shows mild soiling. An accompanying “Certificate of Authenticity” attests that the plate, stone, and screen used to produce the limited edition were destroyed thereafter.

On 9 September 1922, Winston’s wife, Clementine, “gave birth to their fifth child, a daughter whom they christened Mary. Also that day he bought a country house in Kent, Chartwell manor...” (Gilbert, A Life, p.450) Perhaps no physical place - not Blenheim Palace where Churchill was born, the Houses of Parliament where he served for six decades, 10 Downing Street where he twice resided as Prime Minister, or St. Paul’s Cathedral where his Queen and leaders from around the world mourned his death - would more deeply affect Churchill’s life and legacy.



At Chartwell, Churchill was by turns father, husband, painter, landscaper, and bricklayer and work on improving the house and gardens continued for much of Churchill’s life. Chartwell proved Churchill’s vital sanctuary during the “wilderness years” of the 1930s. And, of course, Chartwell served Churchill as “my factory” as he turned out an incredible volume of writing. Even during the darkest days of the Second World War, Chartwell was a place of refuge and renewal.

After the Second World War, Churchill’s friend, Lord Camrose, assembled a consortium of benefactors to buy Chartwell, allowing Churchill to reside there for the rest of his life for a nominal rent. On Churchill’s death the property was given to the National Trust as a permanent memorial. Churchill did not leave Chartwell for the final time until mid-October 1964. Chartwell, with its more than 80 acres of woodland and farmland, remains a National Trust property, full of Churchill’s paintings and belongings, inhabited by his memory and spirit.

Churchill first took up painting during the First World War. May 1915 saw Churchill scapegoated for failure in the Dardanelles and slaughter at Gallipoli and forced from his Cabinet position at the Admiralty. By November 1915 Churchill was serving at the Front, leading a battalion in the trenches. But during the summer of 1915, as he battled depression, he rented Hoe Farm in Surrey, where he discovered an affinity and talent for painting. During the remaining half of his long life, he created more than 500 paintings. In so doing, he created for himself something restorative in the great and turbulent sweep of his otherwise tremendously public life. He wrote, “Painting is a friend who makes no undue demands, excites to no exhausting pursuits, keeps faithful pace even with feeble steps, and holds her canvas as a screen between us and the envious eyes of Time or the surly advance of Decrepitude” (Painting as a Pastime, p.13) [CBC #006245]

\$600 USD

We were fortunate to acquire a small trove of ten of these numbered lithographs, each of which we offer with pricing varying according to variations in condition.

Hand-numbered copy 319 of 750. Condition is near very good plus, the image clean with no wear, soiling or fading. Only the white upper margin shows a few instances of soiling. There is an accompanying “Certificate of Authenticity” from the original publisher. [CBC #006246]

\$475 USD

Hand-numbered copy 320 of 750. Condition is near fine, the image clean with no wear, soiling or fading, the only blemish a faint .75 inch (1.9 cm) indentation in the upper blank margin. There is an accompanying “Certificate of Authenticity” from the original publisher. [CBC #006247]

\$525 USD

Hand-numbered copy 321 of 750. Condition is near fine, the image clean with no wear, soiling or fading. Light bruising at the right and left corners would disappear beneath a frame. There is an accompanying “Certificate of Authenticity” from the original publisher. [CBC #006248]

\$550 USD



Hand-numbered copy 322 of 750. Condition is near fine, the image clean with no wear, soiling or fading. We note only a tiny stray mark just below the limitation number. There is an accompanying “Certificate of Authenticity” from the original publisher. [CBC #006249]

\$575 USD

Hand-numbered copy 328 of 750. Condition is fine, both the image and borders clean with no wear, soiling or fading noted. There is an accompanying “Certificate of Authenticity” from the original publisher. [CBC #006250]

\$600 USD

Hand-numbered copy 329 of 750. Condition is fine, both the image and borders clean with no wear, soiling or fading noted. There is an accompanying “Certificate of Authenticity” from the original publisher. [CBC #006251]

\$600 USD

Hand-numbered copy 330 of 750. Condition is near fine plus, both the image and borders clean with no wear, soiling or fading noted. We note only a tiny indentation at the bottom right edge. There is an accompanying “Certificate of Authenticity” from the original publisher. [CBC #006252]

\$575 USD

Hand-numbered copy 331 of 750. Condition is near fine, both the image and borders clean with no wear, soiling or fading noted. We note only trivial bruising to the upper and lower right corners and a tiny, barely discernible dark spot to the lower left white margin. [CBC #006253]

\$525 USD

Hand-numbered copy 332 of 750. Condition is very good, the image clean with no wear, soiling or fading noted. We note trivial bruising to the upper right corner, a faint, .25 inch (.64 cm) stain in the upper left margin, and a tiny, barely discernible blemish in the lower margin just below and to the left of the title. [CBC #006254]

\$475 USD

36

A Study of Boats, a limited and numbered lithograph reproduction of Churchill's c. 1933 painting

Artist: Winston S. Churchill

Hand-numbered copy 340 of 750

Sir Winston Churchill Trust, London, 2005. Limited and numbered edition

This is a limited and numbered lithograph of an original painting by Winston S. Churchill. The painting is titled “A Study of Boats”. The original was apparently painted circa 1933 (not 1939 as printed in the lower margin of this reproduction). It previously belonged to Churchill’s wife, Clementine, and has been exhibited multiple times, including a World Tour in 1958, at the Royal Academy in 1959, and at the New York World’s Fair in 1965. It is now held by The National Trust at Chartwell. (See Coombs, Fig 278, C 298)

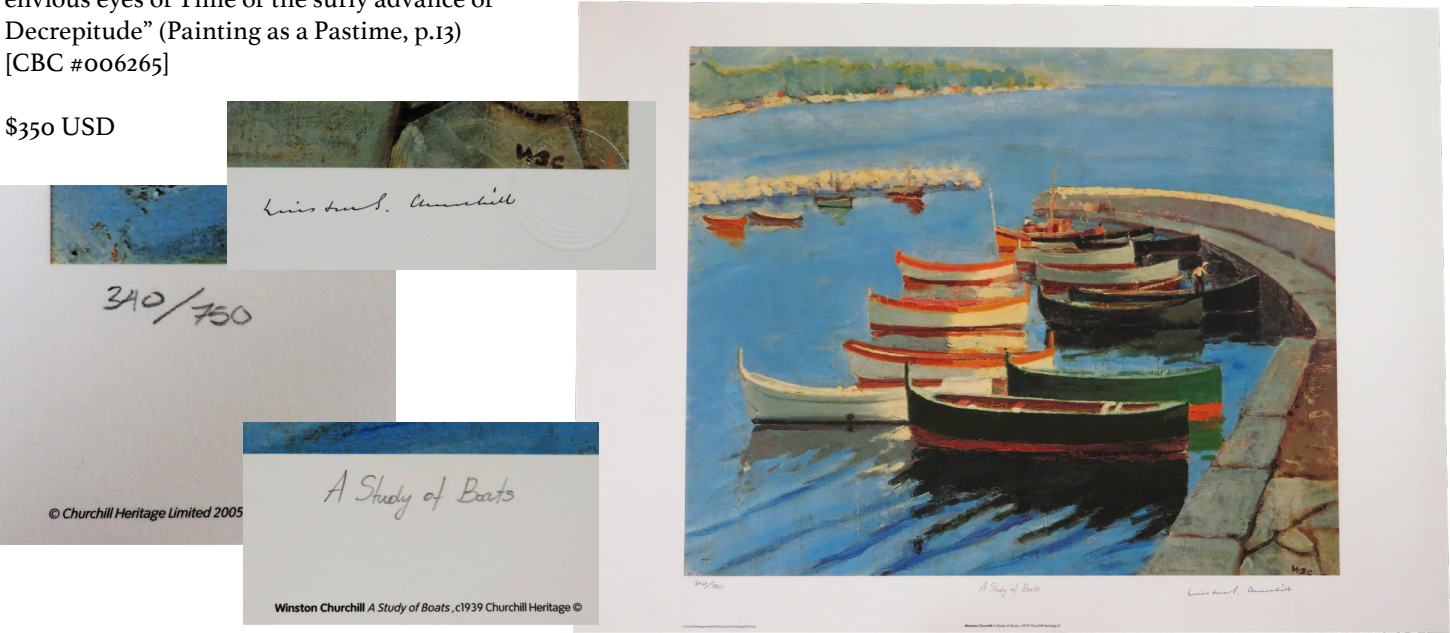
This lovely reproduction, one of 750 copies, is a “lithograph on cotton paper with serigraphy”. This copy is hand-numbered on the lower left blank margin “340/750” and hand-titled on the lower center blank margin “A Study of Boats”. At the lower right is a facsimile signature “Winston S. Churchill” and an embossed circular device reading “SIR WINSTON CHURCHILL TRUST AUTHENTIC LITHOGRAPH” and dated “2005”. The image measures 20 x 16.5 inches (50.8 x 41.9 cm). The thick cotton paper stock on which the lithograph is rendered measures 27 x 19.75 inches (68.6 x 50.2 cm).

Condition is near fine, the image and borders clean with only trivial hints of wear to extremities and irrelevant light soiling to the blank verso. An accompanying “Certificate of Authenticity” attests that the plate, stone, and screen used to produce the limited edition were destroyed thereafter.

Soldier, writer, and politician, Churchill was perhaps an unlikely painter. Nonetheless he proved both a prolific and passionate one. Churchill first took up painting during the First World War. May 1915 saw Churchill scapegoated for failure in the Dardanelles and slaughter at Gallipoli and forced from his Cabinet position as First Lord of the Admiralty. By November 1915 Churchill was serving at the Front, leading a battalion in the trenches. But during the summer of 1915, as he battled depression, he rented Hoe Farm in Surrey, which he frequented with his wife and three children. One day in June, Churchill noticed his brother’s wife, Gwendoline, sketching in watercolors. Churchill borrowed her brush and swiftly found solace in painting, which became quiet, enduring passion.

During the remaining half of his long life, Churchill created more than 500 paintings. In so doing, he created for himself something restorative in the great and turbulent sweep of his otherwise tremendously public life. He wrote, “Painting is a friend who makes no undue demands, excites to no exhausting pursuits, keeps faithful pace even with feeble steps, and holds her canvas as a screen between us and the envious eyes of Time or the surly advance of Decrepitude” (Painting as a Pastime, p.13) [CBC #006265]

\$350 USD





*Churchill's iconic silhouette, used on a 1959 campaign poster
during his final political campaign*

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