

SIR WINSTON CHURCHILL



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SIR WINSTON CHURCHILL (1874-1965)

Loch Choire, Scotland, 1919

Signed lower left, "WSC"

oil on canvas board, 17 $\frac{7}{8}$ x 14 in. (63.8 x 76.5 cm)

C51

PROVENANCE

Duke of Sutherland.

Clare Duchess of Sutherland, by descent from above.

Private Collection, April 2006.

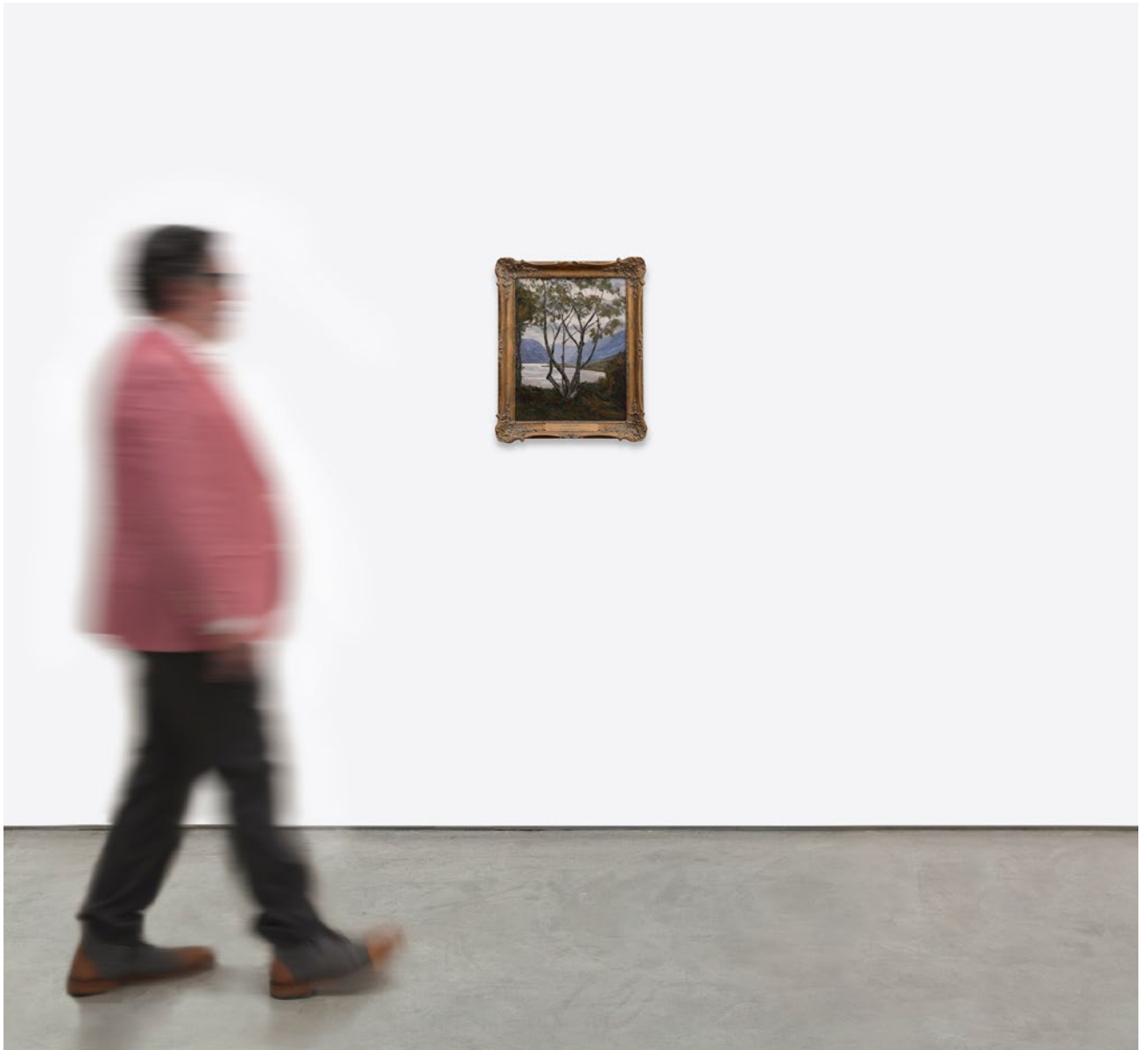
EXHIBITION

London, Royal Academy, *Paintings by the Rt. Hon. Sir Winston Churchill, K.G. O.M., C.H., M.P. Hon. R.A.*, 1959.

New York, New York World's Fair, April-October 1965.

LITERATURE

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 27, no. C 51, fig. 29.



MARKET ANALYSIS

Sir Winston CHURCHILL

AMR | Art Market Research

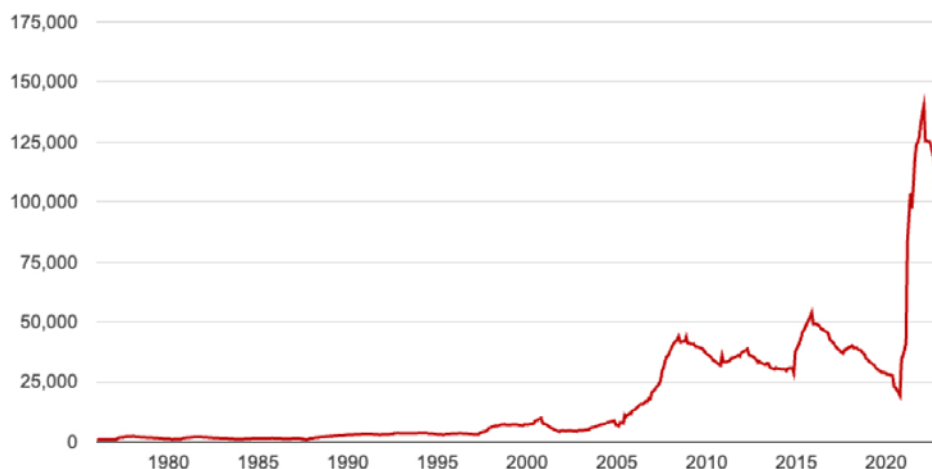
Statistical Analysis

Number of lots	168
Change from 1/1976 - 11/2022	+10445.7%
Compound Annual Growth Rate	10.3

Revaluation

Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD

100% (median)-USD (Nominal terms)



Since 1976, works by Churchill have increased at a 10.3% annual rate of return.

Angelina Jolie's Churchill sold for \$11.5 million on March 1, 2021, setting a new record. That painting was Churchill's only wartime painting and was previously owned by FDR.

Other major sales occurred recently setting a new direction in the market

Over 48 years, Churchill painted more than 500 pictures, and the majority are held in the UK's National Trust. There are likely fewer than 125 Churchill paintings in private hands.

TOP PAINTINGS SOLD AT AUCTION

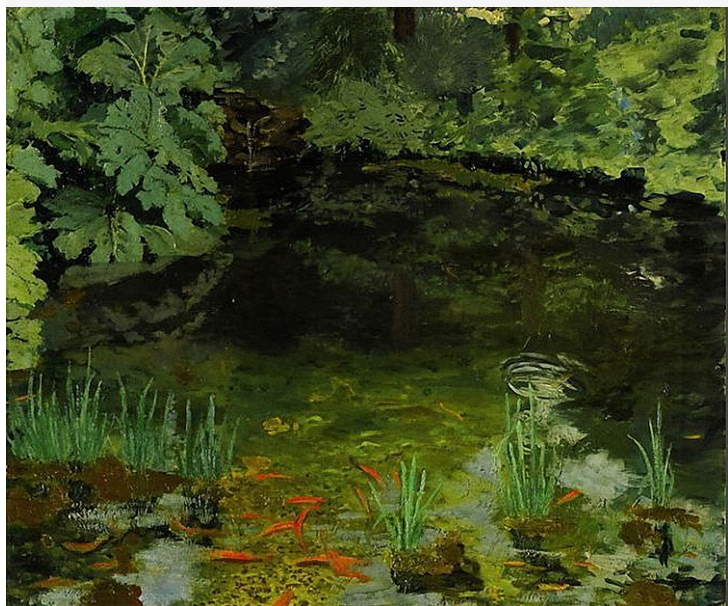


Tower of the Koutoubia Mosque
1943
oil on canvas
18 x 24 in. (45.7 x 61 cm.)

**Sold at Christie's London:
March 2021 for \$11,547,038**

The Goldfish Pool at Chartwell
1932
oil on canvas
25 x 30.1 in. (63.5 x 76.5 cm)

**Sold at Sotheby's London:
December 2014 for \$2,758,216**



TOP PAINTINGS SOLD AT AUCTION



Scene at Marrakech

c. 1935

oil on canvas

23 $\frac{3}{4}$ x 36 $\frac{3}{8}$ in. (60.3 x 92.4 cm.)

**Sold at Christie's London:
March 2021 for \$2,623,693**

The Bridge at Aix-en-Provence
1948

oil on canvas

22 x 28 in. (55.9 x 71.2 cm.)

**Sold at Christie's London:
October 2021 for \$2,353,144**



COMPARABLE PAINTINGS SOLD AT AUCTION



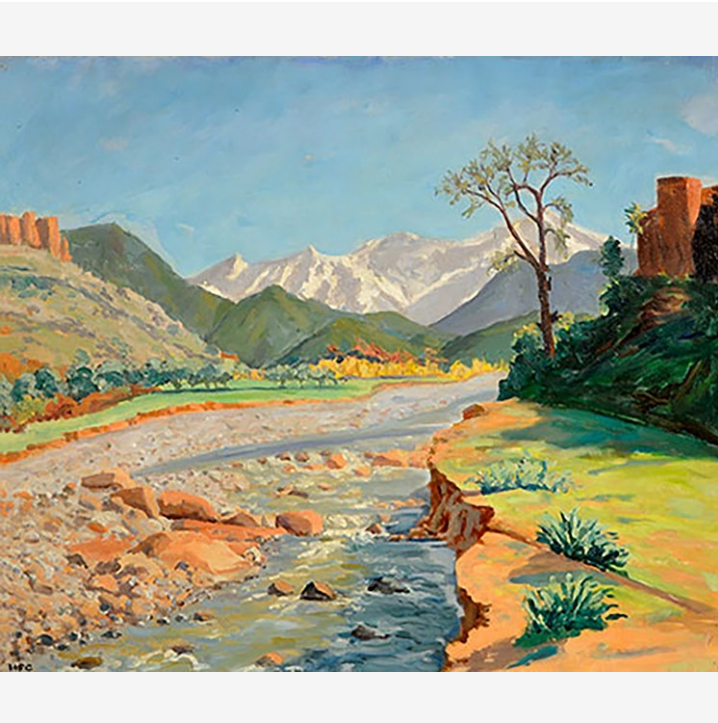
Battlements at Carcassonne
1930s

oil on canvas

10 ½ x 9 in. (27 x 22.5 cm.)

**Sold at Sotheby's London:
December 2014 for \$946,000**

CHURCHILL PAINTINGS IN MUSEUM COLLECTIONS



**Dwight D. Eisenhower Presidential
Library and Museum
Abilene, Kansas**

Valley of the Ourika and Atlas Mountains
1948
oil on canvas
31 x 31 in. (78.74 x 78.74 cm)

**America's National
Churchill Museum
Fulton, Missouri**

Lake Scene at Norfolk
c. 1930
oil on canvas



"When I get to heaven I mean to spend a considerable portion of my first million years in painting, and so get to the bottom of the subject."

Sir Winston Churchill

HISTORY



Winston Churchill in his Chartwell painting studio

Churchill painted *Loch Choire, Scotland* while staying at Dunrobin Castle in Scotland, the estate of the Duke of Sutherland. The artist chose to set his easel behind a tree that serves as a framing device, adding a layer of depth and creating a stronger sense of foreground, middle ground, and background while enhancing the three-dimensionality of the picture. Churchill painted at Dunrobin as well as the Duke's Sutton Place estate, later the home of John Paul Getty. As Mary Soames describes it in her book, *Winston Churchill, His Life as a Painter*, "1921 had been a year of heavy personal tidings" for Churchill and his family, as he lost both his mother, Jennie Cornwallis-West, and his beloved child, Marigold, aged nearly four. In a letter Churchill sent from Dunrobin to his wife, Clementine, he wrote "... Many tender thoughts, my darling one of you and your sweet kittens. Alas I keep on feeling the hurt of the Duckadilly [Marigold's pet name]." That Churchill chose to stay with the Duke and Duchess at Dunrobin just after Marigold's death speaks to their close friendship and his fondness for the area, including Loch Choire. It is no surprise that Churchill gifted the painting to the Duke of Sutherland. Years later, in 1959, the work was included in the Royal Academy's major survey exhibition of Winston Churchill's artistic career. Churchill's wry note to the Duke, which accompanies the painting, thanks him for lending the work at Churchill's request, as it helped to ensure the Royal Academy exhibition included an early example of Sir Winston's art.

In 1915, when Winston Churchill was forty, he discovered the pleasures of painting via his neighbors, Hazel Lavery and Glasgow School painter Sir John Lavery, who gave Winston his first lesson. Lady Lavery seized his tentative brush and scolded him as few dared. "Splash into the turpentine wallop into the blue and white, frantic flourish on the palette — clean no longer — and then several large fierce strokes and slashes of blue on the absolute cowering canvas!"

Remember that it was in 1915 that Churchill reached one of his lowest professional points — in the aftermath of the failed Dardanelles campaign, he resigned from government. For the year before he received an appointment as a Lieutenant-Colonel, commanding the 6th Royal Scots Fusiliers, painting became a form of solace and therapy, shifting his focus away from the pressures and stresses of political life.

It is the multifaceted nature of Churchill's life, how he balanced the weight of public leadership and the constant press of his writing output with the personal solace of painting, that intrigues us most. Churchill's outward life and accomplishments are a spellbinding story, besides which we find the other Winston Churchill, the serious, determined artist, forever seeking a place of solitude that allowed him to paint like a demon. Throwing himself into the act, painting absorbed him and demanded complete concentration. It also offered challenges unbeknownst to him as a writer or public orator. As much as his stirring rhetoric could wield the power to beguile, sway, and turn public opinion, a representational painting stands on its own, stripped of artifice. These paintings connect us to the mind and soul of a singular man engaged pleasurably in his most unguarded moments.

Churchill took his cues from the Impressionists and Post-Impressionists he admired, and never again did he feel the slightest inhibition in the act of painting. The verve and energy of his early years of painting transitioned to greater mastery as he gained experience. Beginning with an unprimed canvas, Winston learned to work quickly to map out the composition in thinly brushed outlines. He then laid in passages with a broader brush that reflected his



Churchill painting outdoors

Winston Churchill's studio at Chartwell, National Trust Images



learning. "I had hitherto painted the sea flat, with long, smooth strokes of mixed pigment in which the tints varied only by gradations. Now I must try to represent it by innumerable small separate lozenge-shaped points and patches of colour – often pure colour – so that it looked more like a tessellated pavement than a marine picture..." The Impressionist influence and his own pleasure most likely made landscapes the genre of choice for Churchill. Painting *en plein air* (in the open air) was a hallmark for the Impressionists and so too did Churchill haul his paints and canvas outdoors and into nature. Looking at a landscape painting by Churchill is like reading a page of his diary. Each location marked a special place for him.

Take for example Morocco. Churchill's love affair with Morocco began in the winter of 1935-1936. On the advice of his friend, Sir John Lavery, he chose Marrakech to enjoy the light and scenery. He would return to Morocco several times, each visit colored by his personal enjoyment and thus coloring our understanding of each painting.

Churchill also loved the French Riviera. He enjoyed long holidays along the coast of the South of France. He spent mornings here dictating to his secretary and his afternoons painting. The glorious sunlit seas inspired his sense of color, allowing him to utilize the spectrum of hues from cobalt to cerulean and every Prussian and ultramarine tint between. But it was not just exotic locations that could inspire Churchill. He would also visit the estates of his friends, such as Lympne, the country home of Philip Sassoon, a political colleague of Churchill's who also encouraged his artistic efforts. These visits allowed him to bring out his brushes and capture these idyllic visits, moments of calm within his high-pressured political life. Mimizan, where his friend the Duke of Westminster had a house near the Atlantic Coast, was a particular favorite, allowing him the dual attraction of painting and boar hunting.

Still lifes like *Oranges and Lemons* (C. 455) also give us an insight to the rich and colorful life of Churchill. Churchill painted *Oranges and Lemons* at La Pausa. Churchill would often frequent La Pausa to visit his literary agent, Emery Reves, who had purchased the home from Coco Chanel. To avoid painting outside on a chilly January morning, Wendy Reves arranged the fruit for Churchill to paint. Surrounded by the Reves's superb collection of Impressionist and Post-Impressionist works, including a number of paintings by Paul Cézanne, *Oranges and Lemons* illuminates Churchill's relationships and the influence of Cézanne, who he admired. The painting, like Churchill, has lived a colorful life, exhibited at both the 1959 Royal Academy of Art exhibition of his paintings and the 1965 New York World's Fair.

Winston Churchill painted about 550 works – about half of which were painted between 1930 and 1939 – with new pieces being occasionally discovered. He affectionately called them daubs – only six of which he sold and even then, under a pseudonym. He kept most at his home, Chartwell. Churchill did, however, offer many as gifts, to luminaries as well as staff members and others who helped him. Churchill gave *View of Tinherir* (C538) as a gift to General George C. Marshall, who Churchill admired for his service as U.S. Army Chief of Staff during World War II. He gave his fellow Nobel Laureate Marshall the gift when Marshall attended Queen Elizabeth II's coronation as the official U.S. representative.

Studying Churchill and his paintings contextualizes the man, known for his mastery of the word, as a student of paint, who treated his practice seriously. The Royal Academy of Art, founded by luminaries including Thomas Gainsborough, Johann Zoffany, and Angelica Kauffman, bestowed upon Churchill the title “Honorary Academician Extraordinary” in recognition of Churchill’s unique position as an eminent statesman and an accomplished artist. These paintings expand our appreciation for a man who thrived on challenges. Moreover, every artwork by Winston Churchill is an opportunity to step into his mind, to imagine him picking up his brush, to see the same view that he saw, and to interact with a piece of history and culture.

Winston Churchill and his paintings are an area of expertise for Heather James. In 2018, Heather James Fine Art was proud to present an exhibition of ten of Winston Churchill’s works.



Winston Churchill painting at Miami Beach, FL.

— **ADDITIONAL** PAINTINGS
AVAILABLE





SIR WINSTON CHURCHILL (1874-1965)

Riviera Coast Scene, c. 1935

oil on canvas, 25 ¼ x 30 ⅞ in. (63.8 x 76.5 cm)

C295

PROVENANCE

The Studio, Chartwell.

Lady Sarah Audley.

Benjamin and Mary Rummerfield.

Estate of Mary Rummerfield.

Private Collection, by descent.

EXHIBITION

London, Wylma Wayne Fine Art, *Sir Winston Churchill*, June - July 1982, no. 43.

LITERATURE

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 137, no. C 295, fig. 274.



SIR WINSTON CHURCHILL (1874-1965)

Oranges and Lemons, 1958

oil on canvas, 20 x 24 in. (50.8 x 60.9 cm)

C455

PROVENANCE

Mrs. Diana Sandys.

Celia Sandys.

Private Collection, December 2007.

EXHIBITION

London, Royal Academy, *Paintings by the Rt. Hon. Sir Winston Churchill, K.G. O.M., C.H., M.P., Hon. R.A.*, 1959.

New York, New York World's Fair, April - October 1965.

LITERATURE

M. Soames, *Winston Churchill: His Life as a Painter*, London, 1990, p. 205, no. 60 (illustrated).

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 233, no. C 455, fig. 493.

P. Rafferty, *Winston Churchill: Painting on the French Riviera*, London, 2020, p. 102 (illustrated).



SIR WINSTON CHURCHILL (1874-1965)

The Bay of Eze, 1958

oil on canvas, 24 x 18 in. (60.9 x 45.7 cm)

C490

PROVENANCE

The Studio, Chartwell.

Celia Sandys.

Private Collection, December 2007.

EXHIBITION

London, M. Knoedler & Co. Ltd., *Painting as a Pastime*, May - June 1977, no. 46.

London, Sotheby's, *Painting as a Pastime, Winston Churchill - His Life as a Painter*, January 1998, no. 99.

LITERATURE

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 217, no. C 490, fig. 455.

P. Rafferty, *Winston Churchill: Painting on the French Riviera*, London, 2020, p. 80 (illustrated).



SIR WINSTON CHURCHILL (1874-1965)

Marrakech with a Camel, 1954

oil on canvas, 22 x 27 in. (55.8 x 68.5 cm)

C453

PROVENANCE

The Studio, Chartwell.

Lady Sarah Audley.

Benjamin and Mary Rummerfield.

Estate of Mary Rummerfield.

Private Collection, by descent.

EXHIBITION

London, Wylma Wayne Fine Art, *Sir Winston Churchill*, June-July 1982, no. 55.

LITERATURE

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 205, no. C 453, fig. 425.



Painting on verso

SIR WINSTON CHURCHILL (1874-1965)

Coastal Town on the Riviera, c. 1925

oil on canvas on paperboard, 14 x 20 in. (35.5 x 50.8 cm)

(double-sided painting) C111 & C535

PROVENANCE

The Studio, Chartwell.
Benjamin and Mary Rummerfield.
Estate of Mary Rummerfield.
Private Collection, by descent.

LITERATURE

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 28, no. C 111, fig. 32.
P. Rafferty, *Winston Churchill: Painting on the French Riviera*, London, 2020, p. 200, illustrated.



SIR WINSTON CHURCHILL (1874-1965)

View Over Cassis Port, c. 1930

Signed lower left, "WSC"

oil on canvas, 25 x 30 in. (63.5 x 76.2 cm)

C333

PROVENANCE

The Studio, Chartwell.

Celia Sandys.

Benjamin and Mary Rummerfield.

Estate of Mary Rummerfield.

Private Collection, by descent.

LITERATURE

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 79, no. C 333, fig. 138.

P. Rafferty, *Winston Churchill: Painting on the French Riviera*, London, 2020, p. 183, illustrated.



SIR WINSTON CHURCHILL (1874-1965)

By Lake Lugano, c. 1945

Signed lower right, "WSC"

oil on canvas, 22 x 28 in. (55.8 x 71.1 cm)

C413

PROVENANCE

The Studio, Chartwell.

Sarah Churchill, Lady Audley.

With Wylma Wayne Fine Art.

Benjamin and Mary Rummerfield.

Estate of Mary Rummerfield.

Private Collection, by descent.

EXHIBITION

London, Wylma Wayne Fine Art, *Sir Winston Churchill*, June-July 1982, no. 50.

LITERATURE

W. Churchill, *Painting as a Pastime*, Strand Magazine, January 1922, Part 2, illustrated.

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 188, no. C 413, fig. 380.



SIR WINSTON CHURCHILL (1874-1965)

On the Rance, Near St. Malo, 1921

Signed lower right, "WSC"

oil on canvas, 20 x 24 in. (50.8 x 60.9 cm)

C520

PROVENANCE

Private Collection, by descent from the Artist.

Sale: Christie's London: 20th Century British Art, June 10, 2005, lot 95.

Private Collection, acquired from the above.

LITERATURE

W. Churchill, *Painting as a Pastime*, Strand Magazine, January 1922, Part 2, illustrated.

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 245, no. C 520, fig 525.



SIR WINSTON CHURCHILL (1874-1965)

The Library of Sir Philip Sassoon's House at Lympne, c. 1928

oil on canvas, 24 x 20 in. (60.9 x 50.8 cm)

C19

PROVENANCE

The Studio, Chartwell.

Miss Arabella Churchill.

Sale: Sotheby's London, May 19, 1982, lot 142.

Private Collection.

Sale: Sotheby's London, July 11, 2013, lot 28.

Private Collection, acquired from the above.

LITERATURE

D. Coombs and M. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, p. 87, no. C 19, fig. 155.