
THE CHURCHILLIAN

Churchill Society of Tennessee

June 2019

D-DAY 75th Anniversary

June 22, 1944 Winston Churchill visits the beaches of Normandy



Inside this issue:

Churchill's Tour of the Normandy Beaches
and D-Day announcement to Parliament

From the President - Jim Drury

Behind the Photo – Churchill's Iconic
Photograph

The Graham Sutherland "Churchill Portrait"
by Celia Lee

Book Review - Robin Sinclair

Upcoming Events:

Summer Tea on July 20, 2019

September 28, 2019 - Fall Session and Banquet,
At the Brentwood Country Club

Churchill's visit to the Normandy beaches on June 22, 1944 pictures from "World War II Today"



Churchill and Monty on the beach at Normandy



Lighting up and rolling out!



FM Sir Allen Brook, Mr. Churchill, FM Montgomery



LTG Simonds, LTG Dempsey, Churchill and Monty



Churchill boarding HMS Kelvin off the Normandy Coast



Churchill and FM Sir Allen Brook

This is Prime Minister Churchill's announcement to members of Parliament that the D-Day invasion had begun.

I have to announce to the House that during the night and the early hours of this morning the first of the series of landings in force upon the European Continent has taken place.

In this case the liberating assault fell upon the coast of France. An immense armada of upwards of 4,000 ships, together with several thousand smaller craft, crossed the Channel.

Massed airborne landings have been successfully effected behind the enemy lines and landings on the beaches are proceeding at various points at the present time.

The fire of the shore batteries has been largely quelled. The obstacles that were constructed in the sea have not proved so difficult as was apprehended.

The Anglo-American Allies are sustained by about 11,000 first line aircraft, which can be drawn upon as may be needed for the purposes of the battle.

I cannot, of course, commit myself to any particular details. Reports are coming in in rapid succession.

So far the Commanders who are engaged report that everything is proceeding according to plan. And what a plan!

This vast operation is undoubtedly the most complicated and difficult that has ever occurred.

It involves tides, wind, waves, visibility, both from the air and the sea standpoint, and the combined employment of land, air and sea forces in the highest degree of intimacy and in contact with conditions which could not and cannot be fully foreseen.

There are already hopes that actual tactical surprise has been attained, and we hope to furnish the enemy with a succession of surprises during the course of the fighting.

The battle that has now begun will grow constantly in scale and in intensity for many weeks to come and I shall not attempt to speculate upon its course.

This I may say, however. Complete unity prevails throughout the Allied Armies. There is a brotherhood in arms between us and our friends of the United States.

There is complete confidence in the supreme commander, General Eisenhower, and his lieutenants, and also in the commander of the Expeditionary Force, General Montgomery.

The ardour and spirit of the troops, as I saw myself, embarking in these last few days was splendid to witness.

Nothing that equipment, science or forethought could do has been neglected, and the whole process of opening this great new front will be pursued with the utmost resolution both by the commanders and by the United States and British Governments whom they serve.

From the President



Dear Fellow Churchillians,

I am pleased to announce that we are now sister chapters with the Chartwell Branch of the ICS located in Westerham, Kent, England. The board of directors, led by their new chair Beryl Nicholson, has unanimously voted to give our CSOT members personal tours when we visit Chartwell. Many members of the Chartwell Branch also work as tour guides and volunteers at Chartwell House. If you are planning to visit Chartwell and want a guided tour, please drop me a line and we will arrange things.

We continue to plan fun and quality events throughout the year. Our next gathering will be our summer tea on July 20 at the home of Lynne Siesser. Invitations will be going out shortly. Then on September 28, 2019 we will hold our annual banquet lead off by a lovely brunch and panel discussion in the morning. Both brunch and banquet will be at the Brentwood Country Club.



Our recent Spring picnic was great success with very nice turnout.

Looking forward, I would like to organize a group tour of CSOT folks to attend the ICS annual meeting to be held at Cambridge, England in 2020. It is to be mid-October in the most specular of settings. We would also plan a trip to Chartwell House and possibly the War Rooms in Whitehall. There will be more details on this wonderful trip in the coming months.

In the next edition, I will be sharing some memories of my recent trip to England as your representative. I visited the Churchill Archives at Churchill College in Cambridge with Allen Packwood. I also was granted the privilege of making a presentation to the Chartwell Branch ICS at their annual general meeting in Westerham, Kent along with my friend Celia Lee. Finally, there was the ICS (UK) Pol Roger reception at the Hyatt Regency London – The Churchill. It was a great trip!

See you in July at our summer tea!

Respectfully Yours,

Jim Drury

Behind the Photograph



Churchill in the Speaker's Chamber, Ottawa Canada 1941, photo by Yousuf Karsh ©Karsh

Many of you already know the story behind one of the most famous pictures of Winston Churchill ever taken. This is for those who may not know the backstory.

It may be among the most reproduced images in history. It was on the cover of LIFE magazine when WWII ended. The photo was taken by one of the most famous portrait photographers, Yusef Karsh on 30 December 1941. On this occasion Churchill had just given a speech to Canadian House of Commons in Ottawa.

Here is Yousuf Karsh's account of the proceedings in his own words.

1941

“My portrait of Winston Churchill changed my life. I knew after I had taken it that it was an important picture, but I could hardly have dreamed that it would become one of the most widely reproduced images in the history of photography. In 1941, Churchill visited first Washington and then Ottawa. The Prime Minister, Mackenzie King, invited me to be present. After the electrifying speech, I waited in the Speaker’s Chamber where, the evening before, I had set up my lights and camera. The Prime Minister, arm-in-arm with Churchill and followed by his entourage, started to lead him into the room. I switched on my floodlights; a surprised Churchill growled, ‘What’s this, what’s this?’ No one had the courage to explain. I timorously stepped forward and said, ‘Sir, I hope I will be fortunate enough to make a portrait worthy of this historic occasion.’ He glanced at me and demanded, ‘Why was I not told?’ When his entourage began to laugh, this hardly helped matters for me. Churchill lit a fresh cigar, puffed at it with a mischievous air, and then magnanimously relented. ‘You may take one.’ Churchill’s cigar was ever present. I held out an ashtray, but he would not dispose of it. I went back to my camera and made sure that everything was all right technically. I waited; he continued to chomp vigorously at his cigar. I waited. Then I stepped toward him and, without premeditation, but ever so respectfully, I said, ‘Forgive me, sir,’ and plucked the cigar out of his mouth. By the time I got back to my camera, he looked so belligerent he could have devoured me. It was at that instant that I took the photograph.”



The Second photograph... ©Karsh



Yousuf Karsh ©Karsh

**THE MYSTERY OF THE DISAPPEARANCE OF
GRAHAM SUTHERLAND'S PORTRAIT OF
SIR WINSTON CHURCHILL (1954)**

by Celia Lee

The following article is a discussion of the known facts, that include an exclusive interview with Lady Williams the former Miss Jane Portal, who was at that time (1954) Secretary to Sir Winston Churchill. We open with some reactions to the portrait's unveiling:

Oscar Nemon: "Sir Winston told me that a portrait by a painter of a person should be 75 per cent the story of the sitter and 25 per cent the story of the artist."

Peregrine Spencer-Churchill: "Getting that as a farewell gift was like a man's employers kicking him up the backside when he retires."

Lord Hailsham: "I'd throw Mr. Graham Sutherland into the Thames."

Lady Williams, the former Miss Jane Portal: "I was there!"



Sir Winston Churchill making his address before Graham Sutherland's portrait of him at the unveiling, Westminster Hall, November 30, 1954.

On December 12, 1977, Clementine, Baroness Spencer-Churchill, died suddenly of a heart attack, aged ninety-two years. Clemmie as she was affectionately known in the family was so well loved and respected that her passing, (like that of her husband in January 1965), sent shockwaves of sorrow and dismay around the UK, the US, Europe, and the western world. Following her funeral, December 15, at the Anglican Church of the Holy Trinity Brompton, South Kensington, a service of thanksgiving was held at Westminster Abbey, 12 noon January 24, 1978. Representatives of the senior members of the royal family that included Her Majesty Queen Elizabeth II and the Duke of Edinburgh, and ambassadors from all major countries, were in attendance. The funeral cortege then proceeded to Oxford, and Clementine was buried in the family plot, next Winston at St. Martin's Church, Bladon.

For days, the press filled their front and inside pages with tributes to Clemmie. Every aspect of her life was covered, from her birth April 1, 1885, the daughter of Scottish aristocrats, Lady Blanche Ogilvy and Sir Henry Montague Hozier, to her engagement to Winston at Blenheim Palace, and subsequent marriage in September 1908; their tumultuous years of marriage that spanned two world wars; her greatness; her dedication to her husband; the births and lives of their five children; her public appearances and immense work during two world wars; her fund raising for good causes; unveiling of plaques and opening of new buildings; keeping a stiff upper lip and carrying on, following her husband's death; and her goodness and kindness to others.

The sensational story however, that emerged at the end of these tributes and that would take her place in the front and immediate inside pages of the newspapers was that of the whereabouts of Graham Sutherland's oil painting of Sir Winston Churchill, which had mysteriously vanished, amidst a plethora of stories and suspicions as to its fate. Interest in it that had dulled during the intervening years was rekindled and the search was on to locate it. The controversy surrounding the painting has rumbled on ever since, and still features in TV and radio documentaries today, in 2019. Here then, is the story as far as it is possible to unravel what happened to the painting.

GRAHAM SUTHERLAND PAINTS SIR WINTON'S PORTRAIT

In 1954, English artist Graham Sutherland, who was considered the most eminent portrait painter of that time, was commissioned by Parliament to paint a full-length portrait of Sir Winston Churchill, that was to be a birthday present. The Committee's Chairman was Labour Member of Parliament (MP), Frank (later Lord) McLeavy, and according to Jennie Lee, Labour MP for Cannock (Staffordshire), he suggested a painting - a 'good likeness' - as an appropriate gift. It was also Jennie Lee who proposed Graham Sutherland as the artist, being as she was a friend of his, and she was also 'deputed to sound him out.' Kenneth, Lord Clark, was also partly responsible for recommending him, and Sutherland *was* the unanimous choice of the Parliamentary Committee. The 1,000 guineas fee for the painting was funded by individual donations from members of all political parties sitting in the House of Commons and the House of Lords, and was a good deal of money in those days.

The painting was presented to Churchill by both Houses of Parliament at a public ceremony in Westminster Hall, on his 80th birthday, November 30, 1954. The presentation was carried out by leader of the Labour Party and former Labour Prime Minister, Clement Attlee. Gasps of horror echoed throughout the immense hall as the portrait, measuring five feet by four feet was unveiled, that fortunately were not picked up by the sound recordists during the live filming of the event. Recovering themselves somewhat, members sent a thunder of applause that echoed around that immense hall. Sir Winston kept his composure in his response which was clearly rehearsed in advance, describing it thus: "The portrait is a great example of modern art. It certainly combines force and candour. These are qualities which no active member of either House can do without or

should fear to meet.” Fortunately, the television cameras were trained on him rather than the portrait several yards behind him, high up above the steps. The painting glared out of a stage-like setting, appearing all the more hideous by being surrounded by a huge, floral display that resembled a miniature flower garden of autumnal, brightly-coloured Chrysanthemums. It was before the days of colour television, so viewers saw the portrait on TV in black and white, but regardless of its colour, Winston looked frail, seated hunched and slightly lopsided in a chair, with an expression on his face that made him look ‘out of it’, his nostrils protruding upwards, and showing the signs of having recently suffered a stroke, his mouth slightly to the side, and wads of wrinkles under his chin.

-Continued-



Photo of Graham Sutherland's portrait of Churchill, 1954, tinted dark brown.

This excellent and well researched article by Celia Lee can be found, in its entirety, on the CSOT website.
www.churchillsocietytn.org

Book Review

***Portrait Painting: My Point of View* by Michael Shane Neal**

By Robin Sinclair

Having just received my copy of the book, I was anxious to examine the voluminous illustrations of Michael Shane Neal's portraits. Imagine my surprise to find the text equally engaging! Here is a book that fills a niche not found in most artists' remembrances; it is, at the same time, a history of more than twenty years of fruitful work, a delightful record of fascinating people who have been subjects of portraits, and an honest instruction manual on how to be a successful artist in the modern world.

Besides revealing himself as a most accomplished artist, Neal demonstrates himself to be a humble and honest one. Though most of his readers will never be portrait painters, they will look forward to sessions of reading it as one would look forward to a dinner party in the company of an accomplished raconteur. His stories of attempts to portray those who come before his easel, each with different problems of portrayal, different needs and different wishes, become endlessly fascinating.

One of the interesting stories, (of which there are many), involves the portrait of Governor Phil Bredesen. Having seen the many portrait of governors in the State Capitol, each accompanied by a large flag in the painting, Neal writes that he awoke in the night with sudden knowledge that the flag in his painting must be removed so that his subject could be seen clearly. The story of the John Barrymore portrait, equally fascinating, I will save for your enjoyment on reading the book.



Tennessee Governor Phil Bredesen



John Barrymore

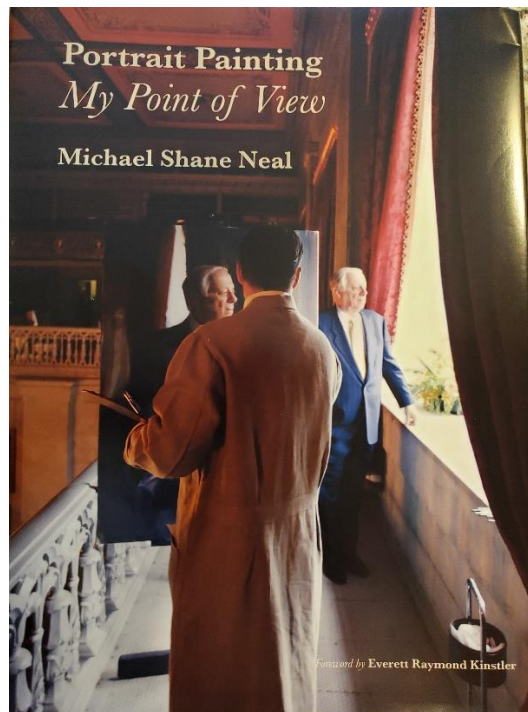
In the great tradition of John Singer Sargent, through his mentor Everett Raymond Kinstler, Neal demonstrates in portrait after portrait how a face is built from brushstrokes, how volume is indicated, how backgrounds can contribute or distract from a subject. He also gives multiple preparatory sketches to show how a portrait develops. Such technical aspects of painting, while interesting, do not distract, but, rather, contribute to our appreciation for the portraits. Like Sargent, Neal often uses brushwork that appears loose, but actually, is tightly controlled and always purposeful. A favorite of mine is the Duke of Argyll's portrait, which shows this brushwork to masterful effect.

Remarkably, Neal allows his readers into his home, into his studio, and thus, into the details that make up an artist's life. A young artist could use this book as a blueprint for writing contracts, for buying colors and brushes. One chapter is aptly titled "The Business of Art," a necessity in an art world that seems not to reward craftsmanship and skill sufficiently.

Neal's book is, indeed, his point of view, and what a view it is! One can spend numerous evenings in the company of this excellent and unique book absorbing its point of view.

Michael Shane Neal is a member of the Churchill Society of Tennessee and serves on the Board of Directors.

You may order a copy of Michael Shane Neal's book at www.michaelshaneneal.com



It is a beautiful hardbound volume.

THE CHURCHILL SOCIETY OF TENNESSEE



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