

# THE CHURCHILLIAN

WINTER 2010 | VOLUME 1 | ISSUE 1

THE MAGAZINE OF THE NATIONAL CHURCHILL MUSEUM

## 20 Years of *Breakthrough!*

PLUS: PHOTO PRESERVATION TIPS & THE CHURCHILL FELLOWS WEEKEND IS ANNOUNCED!

## A very warm welcome from Fulton



Dr. Rob Havers addresses the crowd at the commemoration of *Breakthrough*.

**Dr. Rob Havers**  
Executive Director,  
National Churchill Museum

Welcome to the first edition of *The Churchillian* magazine. While this magazine will continue to evolve in terms of format and content, it is our intent that it will become a first-rate journal of all things related to the life of Sir Winston Churchill while continuing to detail, in ever better fashion, the activities and developments at America's National Churchill Museum.

A busy fall period saw the celebration of the 20<sup>th</sup> Anniversary of the dedication of the magnificent *Breakthrough* sculpture. In this edition, you can read, in her own words, exactly how it was that Edwina Sandys undertook the creation of this piece and see how the Museum and Westminster College celebrated this momentous event.

As we count down the days until March 5<sup>th</sup>/6<sup>th</sup> 2011, the 65<sup>th</sup> Anniversary of *Sinews of Peace* in Fulton, make sure you have your calendar marked. The weekend of events and festivities will feature an address by the British Ambassador, Sir Nigel Sheinwald, a Kemper Lecture courtesy of renowned British author Sir Max Hastings and, of course, the unveiling and dedication of the new *Iron Curtain* sculpture outside of the museum entrance.

Time is running out for you to sign up for our "Churchill's England" tour! We'd love to have as many of you as possible accompany us to the UK. More details can be found on the back cover.

Please enjoy this first edition of *The Churchillian*. I wish you all a very Happy Christmas and a prosperous New Year and look forward to seeing you all in the spring, if not before!

### Board of Governors Association of Churchill Fellows

William H. Tyler  
*Chairman & Senior Fellow*  
Carmel, California

Earle Harbison  
*St. Louis, Missouri*

William Ives  
*Chapel Hill, North Carolina*

Hjalma E. Johnson  
*Dade City, Florida*

R. Crosby Kemper, III  
*Kansas City, Missouri*

Barbara Lewington  
*St. Louis, Missouri*

Richard J. Mahoney  
*St. Louis, Missouri*

John R. McFarland  
*St. Louis, Missouri*

Jean-Paul Montupet  
*St. Louis, Missouri*

William R. Piper  
*St. Louis, Missouri*

Suzanne D. Richardson  
*St. Louis, Missouri*

The Honorable Edwina Sandys, M.B.E.  
*New York, New York*

James M. Schmuck  
*St. Louis, Missouri*

The Lady Soames L.G., D.B.E.  
*London, U.K.*

Linda Gill Taylor  
*Kansas City, Missouri*

John E. Marshall, *Emeritus*  
*Fulton, Missouri*

Harold L. Ogden, *Emeritus*  
*Seal Beach, California*

Marvin O. Young, *Emeritus*  
*St. Louis, Missouri*

### Churchill Institute & Memorial Committee of the Board of Trustees, Westminster College

Heather A. T. Biehl, Chair  
*Acton, Massachusetts*

Linda Gill Taylor, Co-Vice Chair  
*Kansas City, Missouri*

James M. Schmuck, Co-Vice Chair  
*St. Louis, Missouri*

Ron J. Kostich  
*Upland, California*

Jerry N. Middleton  
*St. Louis, Missouri*

C. Robert Monroe  
*Overland Park, Kansas*

John C. Panettiere  
*Eclectic, Alabama*

Suzanne Richardson  
*St. Louis, Missouri*

Patricia Kopf Sanner  
*Arlington, Virginia*

Anne E. Schneider  
*Jefferson City, MO*

William H. Tyler  
*Pebble Beach, California*

Ronald D. Winney  
*Edwardsville, Illinois*

George B. Forsythe, Ph.D.  
*President, Westminster College*

Robin Havers  
*Executive Director*

# THE CHURCHILLIAN

THE MAGAZINE OF THE NATIONAL CHURCHILL MUSEUM

WINTER 2010 | VOLUME 1 | ISSUE 1

## 4 Conservation at Home - Photos

Liz Murphy begins a three-part mini-series on how to preserve great memories.

## 6 Churchill's England

A message from Kit Freudenberg promoting an exclusive trip to England.

## 7 Book Review of *Churchill Defiant*

Churchill Fellow Richard Mahoney reviews the new Barbara Leaming book, *Churchill Defiant*.

## 8 *Breakthrough*

The Hon. Edwina Sandys, M.B.E., recalls her memories of the *Breakthrough* sculpture's dedication 20 years ago.

## 14 20<sup>th</sup> Anniversary of *Breakthrough!*

The National Churchill Museum & Westminster College celebrate this historic anniversary with former U.S. Attorney General John Ashcroft.

## 16 Museum News and Notes

A recap of the fall events through wonderful photos.

## 17 The Churchill Fellows Weekend

Save the date for this special weekend filled with exciting events for all "Churchillians."

## 18 Educational Programming

A quarterly education & public programming update from Mandy Plybon.

## 19 Calendar of Events

Find out what great events are happening soon!



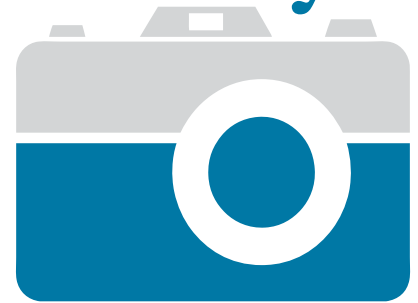
### SPECIAL THANKS

The Honorable Edwina Sandys, M.B.E.  
Richard Mahoney, *Churchill Fellow*  
Bruce Hackmann, *Cover Photographer*  
Dak Dillon, *Breakthrough Photographer*  
Dr. Carolyn Perry, *Westminster College*  
Kay Jarboe, *Westminster College*  
Dale Ley III, *Westminster College*

*Conservation at Home* is a three-part mini series showing how to create a miniature conservation tool kit to preserve your fondest memories.

# Caring for your family's photo collection

by Liz Murphy, National Churchill Museum Archivist (pictured right of the penny)



Do you remember family road trips? I do. Every summer, my family and I would pile into our 1990 Grand Marquis and cruise around the states, and our favorite pastime while on those trips were roadside “World’s Largest” Attractions. Though this sounds somewhat silly, it has been a tradition that has produced a countless number of fond memories for our whole family.

When the vacation was over, we were left with a multitude of photos that were shoved into albums and forgotten about until they were pulled out at family gatherings. Like many families, the memories lived on and the photos became an afterthought, that is, until our basement flooded and we lost many of our precious photos!

How do you go about preserving those great memories? Starting with this issue of the Churchillian, I will pull from different sources in each edition so that by the end of the summer of 2011, you will have a miniature “conservation tool kit.” This tool kit will aid you in keeping your family’s memories alive forever.

This article is very much in sync with what I am doing in the collections area. I have two student workers who are helping me to go through our photograph collection and digitize it. This work involves scanning, data entry, and detective work. When the project is complete, we hope to have as many of these photos as possible on our website in a ‘virtual exhibit’! Phase one, the photos of Winston Churchill’s 1946 visit to Fulton, Missouri, should be viewable by January 2011!

## SHOULD I DIGITIZE MY PHOTO COLLECTION? IS IT SAFE TO THROW AWAY MY ORIGINAL FILM AND PRINTS AFTER I DIGITIZE THEM?

You may want to digitize your photographs because it offers safe and easy access to the images in your collection. Once your photographs have been scanned, you can view them in electronic form and even make hard copies without risking damage to the originals. Do not throw away your original film and prints after you digitize them. Digitized images are not considered a replacement for originals. Data (i.e., your images) can be lost when the storage media deteriorates; and software and hardware technology become rapidly obsolete, in some cases making retrieval of the images difficult, if not impossible.

## HOW SHOULD I STORE MY PHOTOGRAPHIC PRINTS?

Though that basement is tempting, please learn from my family’s mistake and don’t risk it! Store your photographs in the coolest and driest spot in your home that stays that way year round. Finished basements frequently are cool, but they are usually too damp for photo storage unless they are dehumidified. Dampness should be avoided as it causes photos to stick together, and promotes mold growth. Above ground interior closets maintain fairly constant temperatures throughout the year, and should be considered for storage.

Albums are an ideal storage method for photographic prints, especially snapshots and heirloom photographs--the photographs can be safely stored and organized, and safely viewed, without inflicting damage from frequent handling. Beware the word "archival quality" on brands you might find at Wal-Mart. It is best to spend a little more money at stores such as Hobby-Lobby or scrapbook suppliers.

The ultimate goal in photo conservation is to avoid light and mold. This is why the album is a great solution. It not only blocks all light out when stored, it also gives the photos that extra bit of support they need. If albums are stored in an average bookcase, the airflow will be sufficient for your photos.

### PAPER OR PLASTIC?

Look for plastic enclosures made from uncoated pure polyethylene, polypropylene or polyester (also called Mylar D or Mellinex 516). These are considered stable and non-damaging to photographs. Avoid the use of PVC plastics--they generate acids, which can fade the photograph in time. Again, scrapbook suppliers are your best bet here.

Look for paper enclosures that are made from a high quality, non-acidic, lignin-free paper (buffered or unbuffered are OK) made from cotton or highly purified wood pulps. Paper envelopes with center seams should be avoided--if the seam adhesive causes fading or staining, it will happen in the middle of your photograph. If you do use an envelope with a center seam, place the back side of the photo against the seam--any deterioration would have to work its way through the back before attacking the image on the front.

### BOX STORAGE

Photographs can also be stored in plastic pocket pages and standard size plastic sleeves, grouped in folders for organization, and then stacked in a box. Photographs 8 x10 inches or smaller can be stored vertically on their long edges in standard size boxes that are available for many photographic formats, including modern and nineteenth-century photographs. Photos larger than 8 x 10 inches, or those with damaged edges (brittle, torn) should be stored flat in small stacks inside standard size boxes. Groups of similar sized photos that are all the same type, such as modern 4 x 6 inch color snapshots, or older 2-1/4 inch black-and-white snapshots, can be stored vertically or horizontally together without extra housings--photos that are the same type are usually safe to store in contact with each other. Boxes should be neither over-stuffed nor under-filled.

### SHOULD I REMOVE MY PHOTOGRAPHS FROM OLD ALBUMS, SUCH AS BLACK PAPER ALBUMS OR SELF-STICK ALBUMS?

Don't rush to remove photographs from albums just because you think the album is not "archival." Many older albums with black, gray or colored paper actually may not be harming your photographs, while removal may cause immediate damage that is not easily repaired! In addition, older family heirloom albums frequently have valuable inscriptions and a character all their own that would be lost by replacement with a modern album.

People sometimes assume that the damage they see is caused by the paper when, in fact, the damage occurred years ago, and very little can be done to reverse the damage in these situations.

One simple solution is to interleave those pages with these problems using high quality paper or plastic sheets to isolate each page from its neighbor. Care should be taken so that the album doesn't become overstuffed with the interleaving, possibly breaking the binding. If the photos really are deteriorating and you choose to have the album disassembled to ensure their preservation, photocopies in color or black-and-white can be made of each page to capture the look and feel of the original, preserve all inscriptions, and keep a record of the order in the album.

### IS THERE A SAFE WAY TO WRITE ON THE BACK OF PHOTOGRAPHS?

A safe way to caption a photograph is to write on the back with a soft lead pencil. Pencil is harmless to photographs, unlike some inks, and won't stain or run if the photo gets damp. Inks are not easily removed from the front of photographs and many times leave a permanent stain. When writing captions on the backs of photos, place the photograph on a hard surface and write with light pressure to avoid embossing through to the front of the photograph. Label the back of photos along an edge; that way, if the inks cause damage to the photo or if the photo is accidentally embossed, the damage will be restricted to the edge and not the middle of the image.

Finally, have fun with your family photos! The memories were fun while you were making them, and a little "insider" advice will help you to keep those memories alive far beyond the moment!

*The information in this article was taken from The National Archives Website. For full article, please visit:*

*<http://www.archives.gov/preservation/family-archives>*

## Relive the epic story of Sir Winston Churchill



*Kit Freudenberg*  
**Kit Freudenberg**  
 Director of Development

Limited space is available as we make final arrangements for Churchill's England Tour scheduled for May 26 – June 3, 2011, led by the Museum's own Dr. Rob Havers. This is an unprecedented "pull out all the stops" trip that includes exclusive events and tours by Churchill scholars and experts, an exclusive reception with Lady Mary Soames and a Thames River cruise on The Havengore.

After settling in at a wonderful deluxe hotel, we are treated to a Tea and Welcome Reception to set the stage for this Churchill Adventure! It is fitting to start the next day as did almost every ruler since 1308—at Westminster Abbey where most of Britain's rulers were crowned and many lie buried. The private tour includes St. Margaret's Church where Winston and Clementine were married in 1908.

Other highlights include behind-the-scenes access at the Cabinet War Rooms, the Churchill Archives at Cambridge University, and the Royal Military Academy, Sandhurst. Step into history at the Imperial War Museum with its exceptional exhibits, that place us into the trench warfare of WWI and the smoke, lights and bomb blasts of the London *Blitz*.

Our tour would not be complete without trips to Chartwell and Blenheim Palace, home of the 11<sup>th</sup> Duke of Marlborough and Churchill's birthplace. A gift from Queen Anne to the first Duke, John Churchill, the palace displays its rich history with antiques, oil paintings, tapestries and exquisite baroque architecture and gardens.

For a full description and brochure, please contact me at 573-592-5022 or [museum@churchillmemorial.org](mailto:museum@churchillmemorial.org).

# Do you love freebies?



# We all love freebies!

And you now have reciprocal membership privileges with **450 museums** at the *Member of Parliament* (and above) membership. See the complete list at [www.churchillmemorial.org/go/museums](http://www.churchillmemorial.org/go/museums). For more information, visit our website at [www.churchillmemorial.org/aboutus/Pages/Membership.aspx](http://www.churchillmemorial.org/aboutus/Pages/Membership.aspx) or call me at 573-592-5022.

*Churchill Defiant* by Barbara Leaming (Harper Collins, 2010)

by Richard Mahoney, Board of Governors Association of Churchill Fellow

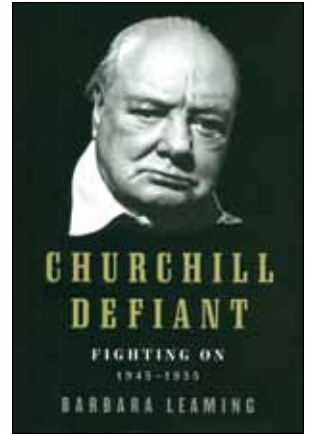
Reviews of books about Churchill quite often begin with an observation that “so many hundreds have already been written it is hard to say anything new”—and yet the books continue in a steady stream and, indeed, usually find something new to say or, at the very least, provide an insight into a precise period or unifying theme of his life. Such is the case with Barbara Leaming’s very worthy effort.

Leaming writes in a highly lively and readable style—a contrast to some biographies that seem almost stenographic collections of dates, speeches, and factoids. Here is Churchill in full scope—seen as a world statesman believing only he can bring the Soviets and the West together—while simultaneously a consummate schemer trying to outwit a reluctant President Truman in achieving a Summit meeting with Stalin—with himself as an equal partner: “Before he invited himself to Washington, he was careful to do something else first. Churchill dashed off a telegram to Stalin. By reaching out to Stalin before he contacted Truman, Churchill ensured that, should the Americans object, it would already be too late.”

The book emphasizes the persistence of Churchill—staying on plan regardless of obstacles to his return to world influence and despite repeated rebuffs by Truman, then Eisenhower “asked who exactly was standing in his way right now, the seventy-nine year old Churchill shot back, ‘Ike.’” But there is a similar “persistence sub-plot” running throughout—the dogged persistence of Anthony Eden in seeking to succeed Churchill as Prime Minister as Churchill had repeatedly promised and just as repeatedly postponed. Here is Eden as Charles Schulz’s comic strip character Charlie Brown time and again advancing to

kick the football only to once again have Lucy pull it away at the last minute. Typical was the 1955 exchange when Churchill believed he had been given encouragement from Eisenhower to lay plans for a meeting with the Soviets. Prior to that, he had disclosed his upcoming retirement travel plans at a dinner with Eden. Leaming writes: “In the morning, Churchill wrote to inform Eden that everything had changed...Eden was already in high hysteria when he received Churchill’s message on Saturday...after all these years, Eden knew his man.” Finally on April 5, 1955, “the showdowns, the maneuvers, the machinations ended abruptly when he announced: ‘I have decided to resign.’” Churchill did it on *his* own timetable and *his* own terms.

*Churchill Defiant* offers a special appeal for the Museum because of the extensive background description of the circumstances behind the “Iron Curtain” speech. The invitation for President McLure of Westminster College had contained President Truman’s handwritten note: “This is a wonderful school in my home state. Hope you can do it. I’ll introduce you. Best regards, Harry Truman.” As Leaming writes: “Churchill instinctively grabbed on those words as if they were a lifeline, and he refused to go until he had used them to hoist himself back up onto the world stage. Truman’s presence on the same platform would call world attention to his message about the looming Soviet threat in a way he could never hope to achieve himself.”

*I Received High Fixed Payments With A Gift Annuity!*

“I heard that a person my age, 73, could receive a very good return with a gift annuity. After contacting The National Churchill Museum, I sent \$10,000 for a 6.1% annuity. In addition to these fixed payments for life and benefiting charity, I benefit from a large tax saving this year. Best of all, part of each payment is tax-free.”

If you are interested in high fixed payments with added tax savings, please contact Kit Freudenberg in our office for a personalized example.

(573) 592-5022

Kit.Freudenberg@westminster-mo.edu



# Breakthrough



by The Honorable Edwina Sandys, M.B.E.



igh



The idea began  
on the 9<sup>th</sup> of  
November 1989.

As Berliners sipped champagne and sat atop the Wall, with the rest of the world, I saw on television the extraordinary excitement and joy of the people of Berlin when the barrier that had divided their city for almost three decades came down.



The real and symbolic tearing down of the Berlin Wall is now immortalized in the monumental *Breakthrough*. This 32-foot long sculpture is installed at Westminster College, Fulton, Missouri, where in 1946, my grandfather, Winston Churchill, made his famous “Iron Curtain” speech, and where much later in 1962, the Winston Churchill Memorial & Library in the United States was created.

The Berlin Wall, when it was erected in 1961, encircling West Berlin with four-foot wide, 12-foot high concrete panels cemented together on their edges, became the physical embodiment of Churchill’s “Iron Curtain.”

I had long wanted to make a work of art for the Churchill Memorial in Fulton and now realized I had the perfect opportunity.

**When something exciting happens in the world, I want to jump in and get involved. It’s in my blood. *I want to join in.* I want to do something. If I were a politician, I’d politic. If I were a dancer, I’d dance. As a sculptor, I sculpt.**

After November 9<sup>th</sup>, “Mauerpeckers,” as the Germans called them, started chiseling away at the Wall and souvenir hunters were coming out of Berlin with tiny, broken off chips of concrete. This was my inspiration.

No sooner thought than done, and while there was still something left of the Wall, my husband, Richard Kaplan, and I were on the next plane to Berlin. At the airport, we asked the taxi driver to take us to the Grand Hotel in East Berlin, near the Wall. It was in February 1990, only three months since the tear-down. The driver had never been into the Eastern zone and was decidedly nervous when we got to Checkpoint Charlie.

Later that evening, with Berlin friends who had agreed to be our guides and translators, Richard and I had dinner in the hotel’s rooftop restaurant. I already knew what I wanted to do with sections of the Wall, and drew the image on the paper tablecloth, explaining my idea for the sculpture was to enable people to “*break through*” the Wall to freedom – physically as well as metaphorically.

“Ahh, Durchbruch,” our friends spurted out in unison. Durchbruch means “breakthrough” in German. And *Breakthrough* became the perfect name!

Actually acquiring pieces of the Berlin Wall was no easy task. The first problem was who to contact, and how. Re-unification of East and West Germany was a few months away. None of the usual channels such as the embassies, which were still based in Bonn, were any use as the transition government was based in East Berlin.

Then I thought of my Austrian friend, Hans Janitschek, whose background as former head of the Socialist International Society was well known to every left-wing leader in the world. Hans contacted his friend, Dr. Gregor Gysi, the then chairman of the East German Democratic Socialists (the former Communist Party). Through him, Richard and I were able to meet members of the East German Government. Their agent was selling sections of the Wall for \$60,000 each. We couldn’t consider paying that, but took up Dr. Gysi’s offer to meet the Minister of Kultur anyway.

Explaining our mission was easier than expected. Most East Germans had heard of Fulton, Missouri, and knew the “Iron Curtain” speech word for word. Richard explained how the French Government had given the Statue of Liberty to the United States and he suggested that East Germany might do the same.

The Minister of Kultur sighed and said, “If only you had come a few weeks earlier, I could have told you just to take whatever you wanted—and no questions asked. But now, we have an interim government on the way to re-unification, and we have to be more democratic. Now, you’ll have to write a rationale as to why we should give it to you. Please go next door with your translator and dictate it to my secretary.”

It was a strange feeling, after so many years of the Cold War, sitting down together and working on a joint project with people I had grown up to regard as “the enemy.” They were human, they were friendly, they were enthusiastic, and they were generous.

With the paperwork completed, the East German Government agreed to give me, free of charge, eight sections of the Berlin Wall and to let me make my choice from about four hundred of the better pieces that were being stored in a fenced yard. Richard photographed every one of them and rushed the film over to West Berlin where there was a “one-hour” photo lab. Then we laid the prints out on the bed in their hotel and started to make our selections.

I chose these specific sections because I thought the colors of the graffiti were dynamic and lovely. There were some fine paintings on the wall sections, but I chose those with more abstract design that would not compete with my cut-out design. I was also struck by the repeated use of the word “*unwahr*” which in German means “*lie*” or “*untruth*.”

The selected eight sections of the Wall, together weighing 16 tons, were shipped from Hamburg to the United States and transferred to the warehouse in Long Island City, Queens, NY, which was to serve as the Berlin Wall studio for the next few months. The transportation was arranged for and funded by Richard J. Mahoney, CEO of Monsanto Company.

In the studio, with great trepidation and a lot of planning, I directed the shaping of this precious material. It was cut with a high-powered water jet, a non-destructive technology to preserve intact the cut-away pieces.

The design and fabrication were only part of the project. Apart from the art and the logistics, there was fundraising



to be done. A group of sponsors from Missouri organized the fundraising. Headed by Bill Grant, a friend of my son, Mark Dixon, the sponsors included John Latshaw, Richard Mahoney, Harvey Saunders, and Jack Marshall.

After the teardown in Berlin, pieces of the Wall were just a curiosity: in *Breakthrough* they became a sculpture. First and foremost *Breakthrough* is a work of art, but as often in my art, it is also a political statement.

My challenge in *Breakthrough* was how to portray an abstract idea: how can you show “freedom” without its counterpart “unfreedom?” In my design, openings shaped like a man and a woman are cut out. The human element is very important, as human beings made the “breakthrough.” In the sculpture, both the Wall and the cut-out spaces need each other and have equal value. The one doesn’t exist without the other.

*Breakthrough* was put on public display in New York City in the lobby of the IBM Gallery of Science and Art. At the preview, the guests couldn’t wait to pose in the cut-out spaces, proving the point that this was indeed an “interactive” work of art. After this preview, *Breakthrough* was shipped to Fulton to be permanently installed at the Winston Churchill Memorial.

\*\*\*\*\*

On November 9, 1990, one year after the fall of the Berlin Wall, Ronald Reagan, who had stood in front of the Brandenburg Gate and thrown out the famous challenge: “*Mr. Gorbachev, tear down this wall!*” walked through the

*Breakthrough* sculpture with me, and spoke to the large crowd gathered on the campus of Westminster College.

With all his charm and glamour, President Reagan said: “What an honor it is for me to come to Fulton – indelibly stamped with the name and eloquence of Churchill. What a privilege it is to be on hand to dedicate Edwina Sandys’ sculpture celebrating the triumph of her grandfather’s principles. Here, we rejoice in the demise of the Berlin Wall that was permanently breached just one year ago.

“Today we come full circle from those anxious times. Ours is a more peaceful planet because of men like Churchill and Truman and countless others who shared their dream of a world where no one wields a sword and no one drags a chain.

“This is their monument. Here, on a grassy slope between the Church of St. Mary the Virgin and the statue of Winston Churchill, a man and a woman break through the wall and symbolically demolish whatever remaining barriers stand in the way of international peace and the brotherhood of man.

“In dedicating this magnificent sculpture, may we dedicate ourselves to hastening the day when all God’s children live in a world without walls. That would be the greatest empire of all.”

\*\*\*\*\*

Speaking at the Dedication of *Breakthrough*, I pointed to the colorful graffiti on what was once the Wall’s West German side, a sharp contrast to East Germany’s gray, blank side, and said:

“For most of the major sculptures I have made in the past, I have used the traditional “noble” materials – marble and bronze. Thirty-two feet of concrete wall presented quite a challenge! But what more truly noble material could there be than these ungainly slabs steeped, as they are, in horror, heroism and history?”

“Inside the Wall, on the West Berlin side people could freely express themselves in colorful graffiti. But on the gray, East Berlin side of the Wall, where no one could get anywhere near to write or paint, what dreams went unrecorded?”

**“Here, on a grassy slope between the Church of St. Mary the Virgin and the statue of Winston Churchill, a man and a woman break through the wall and symbolically demolish whatever remaining barriers stand in the way of international peace and the brotherhood of man.”**

“In *Breakthrough*, from the blank former-Communist side, you see light through the male and female shapes, and when you walk through to freedom, from dictatorship to democracy, it’s as if you were living in a black-and-white world, and now you’re in Glorious Technicolor.

“Through these openings, visitors can pass freely, from East of West – from West to East. They can imagine what it’s like to be on the “other” side. They can make their own “breakthrough.”

\*\*\*\*\*

And then, on May 6, 1992, 18 months after the dedication of *Breakthrough*, a wonderful thing happened. Mikhail Gorbachev to come to Fulton. This was his first visit to the U.S. since leaving office.

Great men are always fascinated by other great men, even if they come from the other side of the fence. Gorbachev came to Fulton for two reasons. Firstly, he identified with, and shared something with Winston Churchill. Both men had made history and both lost the leadership of their nations for doing so. Both sought a world platform to expound their ideas.

And secondly, he came to celebrate the *Breakthrough* sculpture, made from the very barrier that he had helped to demolish.

There were thousands of people watching as Gorbachev walked right through the Wall and stood inside the shape of Man in its cut-out form. Standing at the same podium where Winston Churchill first warned of an “iron curtain”, Mikhail Gorbachev gave a speech titled “The River of Time”.

He said: “Here we stand, before a sculpture in which the artist’s imagination and fantasy convey the drama of the “Cold War’, the irrepressible human striving to penetrate the barriers of alienation and confrontation. It is symbolic that this artist, Edwina Sandys, is the granddaughter of Winston Churchill, and that this sculpture should be in Fulton.

“Since 1946, the world has undergone tremendous changes. One epoch has ended, and a second is commencing. No one knows how concrete it will be. Having long been orthodox Marxists, we were sure we knew. But life once again refuted those who claimed to be know-it-alls and messiahs.

“In a new and different world situation the overwhelming majority of the United Nations will, I hope, be capable of acting in concert on the principles of democracy, common sense, freedom of choice, and willingness to cooperate.”

Gorbachev has a powerful physical presence. I think this is more intense because we can’t communicate in words, just through eye contact and body language.

My grandfather would have been thrilled about the Berlin Wall collapsing. I wish he could have been here at Fulton to walk through the sculpture and see the closing of this chapter of history.



Hudson Valley. The sculpture shows the figures of a man and a woman emerging from symbolic, giant barbed wire, expressing Man’s irresistible quest for freedom. Appropriately, this sculpture stands on a podium inscribed around the base with Roosevelt’s “Four Freedoms.”

*Breakthrough* was perfectly placed at Fulton in 1990. And in 1994, *Breakfree*, its counterpart, found its own perfect place at Hyde Park, New York.

In 2007, a new dimension was added by the construction of the Freedom Court. In honor of the friendship between the two legendary leaders, a bronze bust of Winston Churchill, by sculptor Oscar Nemon, was placed opposite one of FDR. The two sculptures flank the entrance to the court so that, now and forever, the two old wartime allies will be able to look at each other in a dynamic “outdoor room” made of trees and shrubs.

‘BreakFree’ now stands center stage in the Freedom Court, bearing witness to the ideals these great statesmen stood for, and bringing all three sculptures together in a magical web of connectedness.

\*\*\*\*\*

# **BREAKFREE**

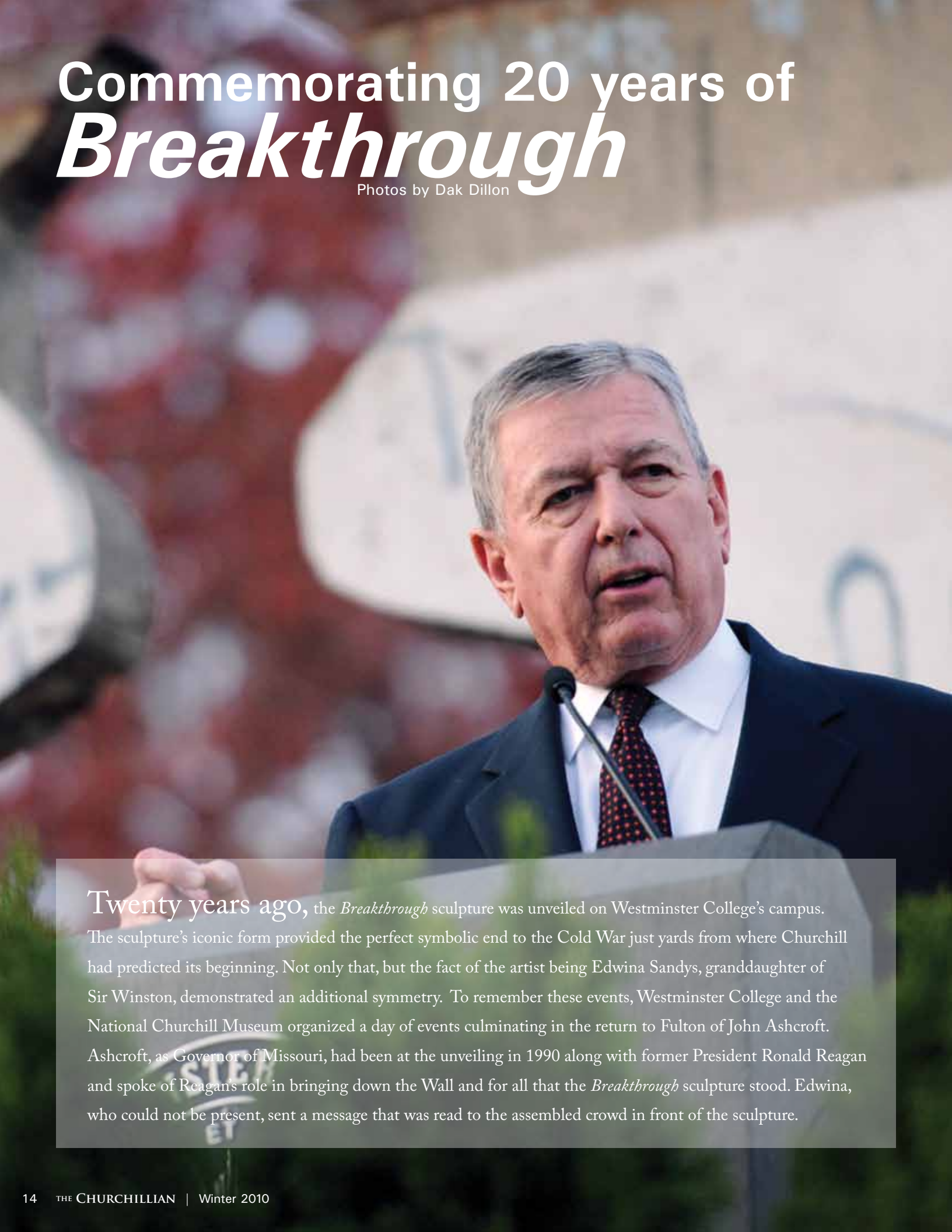
Using the cutout pieces of the Berlin Wall that had been carefully saved from the *Breakthrough* sculpture, I created a new sculpture, *Breakfree*, for the Franklin D. Roosevelt Library in Hyde Park, New York. The two, 12-foot figures of Man and Woman are installed at FDR’s home in the

\*\*\*\*\*

More than twenty years have passed since the Berlin Wall fell. The Cold War is but a foggy memory to some and unknown to a new generation. However, the challenges for freedom are still as vital as ever. In different forms, they have migrated to other parts of the world. One great barrier has been removed, but others spring up.

# Commemorating 20 years of *Breakthrough*

Photos by Dak Dillon



Twenty years ago, the *Breakthrough* sculpture was unveiled on Westminster College's campus. The sculpture's iconic form provided the perfect symbolic end to the Cold War just yards from where Churchill had predicted its beginning. Not only that, but the fact of the artist being Edwina Sandys, granddaughter of Sir Winston, demonstrated an additional symmetry. To remember these events, Westminster College and the National Churchill Museum organized a day of events culminating in the return to Fulton of John Ashcroft. Ashcroft, as Governor of Missouri, had been at the unveiling in 1990 along with former President Ronald Reagan and spoke of Reagan's role in bringing down the Wall and for all that the *Breakthrough* sculpture stood. Edwina, who could not be present, sent a message that was read to the assembled crowd in front of the sculpture.



*Top:* Unusually warm weather in Missouri for November helped make the 20<sup>th</sup> anniversary commemoration of the *Breakthrough* sculpture on November 9<sup>th</sup> a memorable event.

*Right:* Former U.S. Attorney General leaves the Church of St. Mary the Virgin, Aldermanbury, for the commemorative event at *Breakthrough*.

*Bottom left:* Edward “Chip” Robertson, Jr., former Missouri State Supreme Court Justice and member of the Westminster class of 1974, introduces former Attorney General Ashcroft for his commemorative remarks.

*Bottom right:* Following the commemoration ceremony, the platform party poses for a group picture. From left to right on the front row: Westminster President Dr. Barney Forsythe, former U.S. Attorney General John Ashcroft, and National Churchill Museum Executive Director Dr. Rob Havers. On the back row from left to right are Missouri Senator-Elect Mike Kehoe, State Representative Jeanie Riddle, former Missouri State Supreme Court Justice Edward “Chip” Robertson, Jr., and Missouri State Senator Carl Vogel.

*Main:* Attorney General Ashcroft delivers a commemorative address on the same spot where he shared the stage with former President Ronald Reagan twenty years ago to dedicate *Breakthrough* as Missouri Governor.





1



2



3

EVENT PHOTOS

1. The "Light up the Night" light board showing the Church of St. Mary and the lights for which money has been raised so far!
2. A wide variety of costumes on display at the "Friends of the Museum Fashion Show."
3. Baskets await bidders at the Chamber of Commerce "After Hours" event.
4. The spirit of Victorian Christmas!
5. *Left to right:* Cate Dodson, Phyllis Karr, Debbie LaRue and Mary Harrison join together to celebrate Victorian Christmas.



4



5

Victorian Christmas shone this year with the donation of an exquisite silver tea service by Nancy Tucker Cleveland and Family in honor of her mother, Virginia Tucker. Mrs. Tucker was instrumental in the early organization of the Friends of the Museum and led fundraising efforts for the new Winston Churchill Memorial and Library.



# SAVE THE DATE FOR THE CHURCHILL FELLOWS WEEKEND MARCH 5-6, 2011

## *Featuring:*

- Sir Nigel Sheinwald, *British Ambassador to the United States*
- *Iron Curtain* sculpture dedication
- 65<sup>th</sup> Anniversary of the *Sinews of Peace*
- 27<sup>th</sup> Kemper Lecture by Sir Max Hastings

## **Schedule of Events**

*(subject to change)*

### **Saturday March 5th**

- 3pm Board of Governors meeting  
6pm Cocktail hour  
7-9pm Dinner featuring guest speaker Sir Nigel Sheinwald,  
British Ambassador to the United States *(ticketed event)*

### **Sunday March 6th**

- 11:30am Brunch *(ticketed event)*  
1:30pm *Iron Curtain* sculpture dedication  
2pm 27<sup>th</sup> Kemper Lecture, Sir Max Hastings, *(free and open to the public)*  
4pm Reception in undercroft of Museum *(free and open to the public)*



## The National Churchill Museum Scout Patch

by Mandy Plybon, Education and Public Programs Coordinator

Beginning October 1, Boy Scouts and Girl Scouts can earn the National Churchill Museum patch. Our patch program provides Scouts with challenging activities to match their progression within the scouting system while encouraging community involvement.

Our objective for the Scout Patch Program is to provide children the tools to learn about Winston Churchill and his role throughout 20<sup>th</sup> century history. Scouts discover that Churchill worked hard, struggled sometimes, and overcame many disappointments to become the hero who led the free world's fight for freedom.

Scouts must visit the Museum and accumulate a required number of activity points. They may complete the activities in any variety of combinations until they have reached their required point goal, which is listed below.

	Boy Scouts	Girl Scouts
2 pts	Tiger Cubs	Daisies
3 pts	Wolves	Brownies
4 pts	Bears	Juniors
5 pts	Webelos	Cadettes
6 pts	Boy Scouts	Seniors
7 pts	Varsity Scouts	Ambassadors

### Four-Point Activities

- Participate in one of the Museum's *School Programs*, such as a class field trip or the student essay contest. The class field trip is offered only on weekdays in conjunction with a guided tour. Some field trip options require the completion of pre-visit lessons. This activity is ideal for Scouts who attend the Museum on a school field trip or for troops planning activities for the summer or on school holidays.
- Attend a *Wit & Wisdom Speaker Series* program and write a one-page summary of the event. This series features scholars and experts on Winston Churchill and his lifetime. Topics for 2010-2011 include "WWII Home Front Posters," "Holocaust Diaries and Identity," "Service Learning," "Dying to be Pretty: the Poisonous Victorian Quest for Beauty," and "Knight for Hire."

### Two-Point Activities

- Participate in one of the Museum's *Children Programs*. These programs are once per month on Saturday. The 2010-2011 workshop series includes learning about food rationing, creating a radio program, the history of Valentine's Day, stained glass, and more. All workshops feature hands-on activities. All workshops require reservations, as space is limited. *Children Programs* are normally \$5.00 per workshop. Scouts may tour the Museum on the same day free of charge.
- Attend a *Community Learning Program* (for ages 13 and above). A variety of topics is covered during this workshop series. The 2010-2011 series includes writing a National Register for Historic Places nomination, beginning stained glass, and Operation Baby Shower. All workshops require reservations, as space is limited. All workshops are \$5.00 per workshop. Scouts may tour the museum on the same day free of charge.

### One-Point Activities

- Attend an *At the Movies* program. During these programs, the Museum shows a variety of films related to Winston Churchill and his lifetime. The 2010-2011 series includes "The Gathering Storm," "A Farewell to Arms," and "Free a Man to Fight: Women Soldiers of World War II." *At the Movies* events are free. Scouts may tour the museum on the same day free of charge.
- During a Museum visit, complete the *Scavenger Hunt* worksheet from our website featuring questions about Winston Churchill and his lifetime.
- During a Museum visit, view a *Traveling Exhibit* and write a paragraph about your experience.



Information about earning the National Churchill Museum Patch and the program requirements are available online at [www.churchillmemorial.org/scoutsprogram/pages/default.aspx](http://www.churchillmemorial.org/scoutsprogram/pages/default.aspx). Scouts may work on the National Churchill Museum Patch during a single visit to the Museum.



## January

### 6 **Traveling Exhibit: *Outstanding Women of Missouri* begins** (until February 3)

Provided by the Missouri Women's Council, this exhibition honors Missouri women who have received the Outstanding Women of Missouri Award.

### 8 **Children's Program: *The Volunteer: Clementine Churchill*** 11am-12pm Free

Learn about Clementine's work during WWII and about the importance of volunteering.

### **Speaker Series: *Differences between Service Learning and Community Service*** 12-12:30pm Free

Learn the difference between service learning and community service, why service learning is important, and how you can encourage service learning within your school or workplace.

### **Community Learning Program: *Operation Baby Shower*** 12-2pm Free

We will gather items that were collected in Nov/Dec and make "showers in a box" for Operation Baby Shower, a non-profit organization that honors pregnant military families.

## February

### 5 **Children's Program: *History of Valentine's Day*** 11am-12pm \$5.00

Hear folk tales about Valentine's Day and make traditional cards.

### 14 **Traveling Exhibit: *Women in the Military: A Jewish Perspective* begins** (until March 14)

Provided by The National Museum of American Jewish Military History, this exhibition profiles Jewish female veterans of U.S. conflicts from the Civil War to the Gulf War.

## March

### 5 **Children's Program: *Women in the Military*** 11am-12pm Free

Using the traveling exhibit, we'll discuss the roles women play in the military. Participants will take on the role of a military woman, looking at primary sources to tell others of their experience.

### **Dedication of *Sinews of Peace* Sculpture** In honor of the 65<sup>th</sup> anniversary of Churchill's *Sinews of Peace*, the Museum will dedicate a sculpture entitled *Iron Curtain*.

### **At the Movies: *Free a Man to Fight: Women Soldiers of World War II*** 1pm-2pm Free

### 6 **27<sup>th</sup> Annual Crosby Kemper Lecture** 2pm Free

Guest lecturer: Sir Max Hastings

### 15 **Speaker Series: *Dying to be Pretty: The Poisonous Victorian Quest for Beauty*** 5:30-6:30pm Free

Join us for this entertaining discussion on the rise and fall of arsenic as a beauty aid among British and American women and the assistance this pretty poison gave men wishing to dispense with troublesome wives.

### 25 **Traveling Exhibit: *11<sup>th</sup> Annual Watercolor Missouri National Exhibition* begins** (until May 22)



NATIONAL CHURCHILL MUSEUM  
501 Westminster Avenue  
Fulton, Missouri 65251

NONPROFIT  
U.S. POSTAGE  
**PAID**  
JEFFERSON CITY, MO  
PERMIT NO. 210

THE NATIONAL CHURCHILL MUSEUM PRESENTS

# CHURCHILL'S ENGLAND

RELIVE THE EPIC STORY OF SIR WINSTON CHURCHILL

**May 26 – June 3, 2011**, cross the Atlantic and venture back in time for the once-in-a-lifetime opportunity to experience the story of Sir Winston Churchill as only The National Churchill Museum can tell it!

*\$3,755/person double occupancy - excludes airfare*      *\$4,987/person single occupancy - excludes airfare*

## Tour details include:

- Escorted 9-day tour in England with Dr. Rob Havers, *Executive Director, National Churchill Museum*
- Private event with Lady Mary Soames, Churchill's daughter
- Private reception at the former London residence of Charles Spencer-Churchill, 9<sup>th</sup> Duke of Marlborough
- Reception and River Cruise on the Havengore, the ship which took Churchill on his final journey
- Special tour of the royal military academy, Sandhurst, Churchill's alma mater
- Behind-the-scenes tour of the Churchill Archives Centre at Cambridge University, the repository of Churchill's private papers
- All breakfasts, two lunches, a Welcome Tea and two receptions
- Optional theatre tickets and a special West End Theatre Evening
- Transport from London Heathrow Airport to the Deluxe London Hotel
- Tour transport via luxury motor coach and all admission fees included
- Venues include Imperial War Museum, Churchill Museum and Cabinet War Rooms; Westminster Abbey; Churchill College Archives Center; Chartwell and Blenheim Palace
- Deluxe Hotel Accommodations, all applicable taxes, meal gratuities and baggage handling fees

For additional tour information, contact **Kit Freudenberg** at [kit.freudenberg@churchillmemorial.org](mailto:kit.freudenberg@churchillmemorial.org) or by calling **573-592-5022**.