

that Staunton chose to set his cast of great men in the far corner of the room against its plain, sandstone-colored wall for a backdrop. The painting's expansive neutral background hardly showcases the historic room's most iconic features, all located in the front of the room: the crimson silk draperies over the carved wooden dais; the dynamic *Eagle and Shield*, its gilded wings outstretched above the vice president's chair; or *George Washington (Patriæ Pater)*, the handsome porthole portrait by Rembrandt Peale, purchased by Congress and installed in the Old Senate Chamber in 1832. Had Staunton included any of these features, his painting would be far more recognizable as the Senate's famed forum

Instead, Staunton opted for historical accuracy. He seems to have been familiar with the nuances of the Senate's long-standing tradition of seating assignments. Clay, a senior member of the Senate who could have chosen nearly anywhere in the chamber he wished to sit, preferred the less popular south corner, which is precisely where Staunton depicts him. Seen to the left of Henry Clay in this section of the room is young Seward, whose auburn hair has not yet silvered. As a new member, Seward relinquished his designated seat in the back "to oblige Mr. Clay," who desired a seat removed from the noisy main door and near the private entrance to confer with visitors.¹² Staunton shows Seward seated, legs outstretched, listening to Clay at his desk near the Kentucky great, with the "private entrance" depicted behind the desk in the background. It is this level of understanding of the Senate that renders authenticity and a unique merit to *Henry Clay in the U.S. Senate*.

Not everything in the painting is true to life. Staunton's grand ode to artistic license appears to be the painting's dramatic red, white, and blue patriotic drapery. Framing the upper left corner of the painting, the billowing fabric of stars and stripes does not depict a known decorative element of the room. Many a great master has employed billowing drapery in a composition as a means to open a curtain upon a scene from another time or place. It is worth noting the puckering of the stitched seams of the fictitious red, white, and blue silk drapery, convincingly rendered by Staunton.

The scene portrayed in *Henry Clay in the U.S. Senate* is also the artist's construct. Clay's attenuated fingers point toward a draped table with a document titled "In Senate, 1851." Gold embossed on the spine of a Senate journal is "1st SESS/32d CONG," however, the painting does not depict activity or debate on the Senate floor



Fig. 12. Henry Clay in the U.S. Senate installed in the Staunton Memorial Art Conservatory (detail, stereograph, 1872)

from that particular time. Abiding by the Kentucky contest's parameters of a portrait of Clay, Staunton chose to memorialize Henry Clay symbolically, in an invented scene of Clay surrounded by a dozen of his political colleagues and supporters.

It is perhaps because of these additional figures that the portrait lost the Kentucky competition. Despite John Clay's support of the painting—as a member of the portrait selection committee, he voted in favor of Staunton's entry—*Henry Clay in the U.S. Senate* still met with defeat. The winning portrait, a rather straightforward copy of an 1852 William Pate lithograph, depicts Clay as a solitary figure—a portrait in the strictest sense of the word.

Within a year of losing Kentucky's contest, Staunton's life ended abruptly. During an assignment as illustrator for a scientific expedition to South America, sponsored by the Smithsonian Institution, he contracted yellow fever and died at age 49 in Quito, Ecuador, on 5 September 1867. Staunton had instructed art for many years at Ingham University, a women's college founded by his wife, Emily Ingham, in LeRoy, New York. After the premature death of her husband, Mrs. Staunton

established the Staunton Memorial Art Conservatory in LeRoy (fig. 12). She acquired many of her husband's paintings for the gallery, including *Henry Clay in the U.S. Senate*, which, after the competition, had been installed at Ashland, the home of Henry Clay in Lexington, Kentucky.¹³

Henry Clay in the U.S. Senate thus journeyed the 500-mile return trip to Staunton's hometown of LeRoy, New York. This lengthy trip would not be the last condition-compromising event in the large painting's life. When Ingham University eventually closed its doors, the Staunton Art Conservatory contents were sold at auction in 1901. *Henry Clay in the U.S. Senate* was purchased for \$60 and donated to the LeRoy Union Free School. Local student Alvin Stripp recalled the painting's location in the school study hall, surrounded by a thin iron railing to protect it from active school children. Stripp remembered the day "particularly robust play" sent a ball through the canvas, ripping a considerable hole through the painting.¹⁴

In 1955, the LeRoy Union Free School closed, and the painting was transferred to the LeRoy Historical Society. At 7' x 11' unframed (the old-growth Honduras mahogany original frame adds an additional foot per side), the painting was too large for the historical society to display. The oversize painting was removed from its heavy frame, and both remained in basement storage for the next half century, despite the LeRoy Historical Society's attempts to find the painting a suitable home.

The historical society offered *Henry Clay in the U.S. Senate* to First Lady Jacqueline Kennedy in 1962 in support of her White House refurbishing initiative.¹⁵ The White House declined the offer. Other institutions considered acquiring the painting from the LeRoy Historical Society, but ultimately could not accept a monumental-size painting in deteriorated condition. The painting needed extensive conservation and was a risk to transport due to its fragile state.

In 2005, a descendant of artist Phineas Staunton contacted the Office of Senate Curator seeking help identifying the figures in the painting, which was stored at the LeRoy Historical Society behind carriages and other oversize items. Unfamiliar with the painting, the Senate Curator's Office asked the historical society for a photograph to assist in identifying any senators for Staunton's descendant. When the photograph arrived, the Curator's Office marveled at seeing this work for the first time. Here was an unknown work commemorating prominent members of the mid-nineteenth-century



Fig. 13. Surface stains and torn canvas were just a few of the many condition issues addressed by conservators.



Fig. 14. Extensive conservation included infilling thousands of areas of missing paint across the seventy-seven-square-foot canvas.



Fig. 15. Following conservation, both the painting and frame were installed in the U.S. Capitol's east stairwell of the Brumidi Corridors.

Senate, set in the Capitol's historic Old Senate Chamber.

The LeRoy Historical Society offered the painting to the Senate, pleased to finally have found a suitable institution for this monumental-size work of art. After the U.S. Senate Commission on Art formally accepted the donation of the painting, conservators commenced analyzing the condition of the painting and its massive frame. Customized techniques were developed for repairing the extensive damage that time and circumstance had wrought. The conservation effort included cleaning the canvas, repairing tears and holes, consolidating flaking paint, infilling thousands of paint losses across the 77 square feet of canvas, and relining the brittle canvas (figs. 13 & 14). The size and condition of the painting challenged conservators. As one of the conservators admitted, the canvas "looked as if it had been buried....It kept me awake at night with anxiety."¹⁶ The frame also required extensive cleaning and conservation, but was in remarkably good condition for its age, a credit to the quality of its original construction and the durability of mahogany. After nearly a year of conservation, the painting and frame underwent a dramatic

transformation and were readied for installation.

On 23 May 2009, *Henry Clay in the U.S. Senate* by Phineas Staunton arrived at the U.S. Capitol on an idyllic, sunlit morning while a small crowd gathered to watch. Inside the building, art handlers married the restored painting with its nearly 400-pound frame as both were installed in the Brumidi Corridors' east stairwell (fig. 15). It was a momentous occasion for the curators and conservators involved in the rescue of the significant painting. As six agile art handlers lifted the painting into place, a collective gasp broke the unspoken tension in the room, followed by hearty cheers and applause that this project had come to such a fitting conclusion. The painting that captured the arena for a tremendous era in American history had been rescued from an uncertain future. Initially defeated and denied a spot in the



Fig. 16 Staunton's *Henry Clay*, in situ, today

Kentucky State Capitol, Phineas Staunton's *Henry Clay in the U.S. Senate* ultimately earned a place of honor in the United States Capitol (fig. 16). Defeat was a victory in the contest of art, after all.

To view a documentary on the painting and its conservation, please visit www.senate.gov/artandhistory/art/special/Clay/index.htm.



NOTES

1. Thomas E. Bramlette to Phineas Staunton, 25 May 1866 (LeRoy Historical Society).
2. "Portrait of Henry Clay," unidentified newspaper clipping, [1865] (Kentucky Historical Society).
3. "Stanton, the Artist," [New Orleans] *Daily Picayune*, 4 Apr. 1847; "Portrait of Henry Clay," *New Orleans Bee*, 16 Apr. 1847.
4. Robert V. Remini, *Henry Clay: Statesman for the Union* (New York, 1991), 578.
5. "Mr. Bassett, Oldest Government Employee," unidentified newspaper clipping, Papers of Isaac Bassett, Office of Senate Curator, 30 G 54.
6. John Wentworth, *Congressional Reminiscences: Adams, Benton, Calhoun, Clay, and Webster, An Address* (Chicago, 1882), 27–28.
7. John M. Clay quoted by Thomas E. Bramlette in undated letter to selection committee (Kentucky Historical Society).
8. Brooklyn Borough Hall purchased Staunton's full length portrait of Henry Clay in 1865. This portrait is believed to be the large Clay portrait mentioned "Stanton, the Artist," [New Orleans] *Daily Picayune*, 4 Apr. 1847.
9. *Proceedings of the National Convention of Artists Held March 20, 22, and 23, 1858, at the Smithsonian Institute, Washington, D.C.*, (Washington, DC: 1860).
10. Charles Dickens, *American Notes for General Circulation* (2 vols., London, 1842) 1:294.
11. Mary Jane Windle, *Life in Washington, and Life Here and There* (Philadelphia, 1859), 17.
12. Frederick W. Seward, *Seward at Washington, as Senator and Secretary of State* (New York, 1891), 105.
13. William Leonard Parsons, *Reminiscences of the Life and Character of Col. Phineas Staunton*,

AMY ELIZABETH BURTON's 20-year career in the United States Senate includes 18 years conducting research, writing, and acquiring fine and decorative arts for the Office of Senate Curator in the U.S. Capitol. Her first book, *To Make Beautiful the Capitol: Rediscovering the Art of Constantino Brumidi*, was published in 2014. In 2009, she directed a documentary based on the extensive restoration of the Civil War-era painting *Henry Clay in the U.S. Senate*. Burton earned her B.A. from Sweet Briar College and her M.A. in art history from Indiana University.

A.M. (Rochester, NY, 1867), 18.

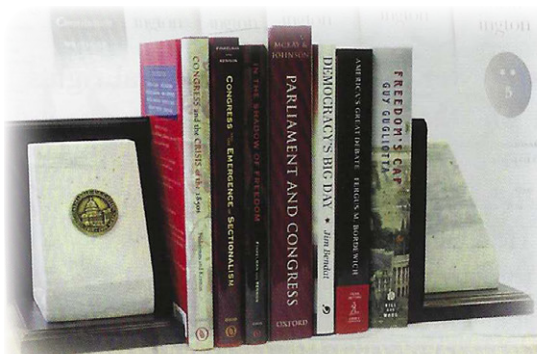
14. Lynne Belluscio, "Henry Clay and His Portrait," *LeRoy Pennysaver and News*, 30 Jan. 2006.

15. Albert F. McVean to Mrs. John F. Kennedy, 10 Jul. 1962 (LeRoy Historical Society).

16. Fergus Bordewich, "The Rescue of Henry Clay," *Smithsonian* (Nov. 2009), 79.

IMAGE CREDITS

- Fig. 1. U.S. Senate Collection
 Fig. 2. Kentucky Historical Society, 1909.5
 Fig. 3. LeRoy Historical Society
 Fig. 4. U.S. Senate Collection
 Fig. 5a. Library of Congress, Prints & Photographs Division, [39927u]
 Fig. 5b. Ashland, The Henry Clay Estate, Lexington, Kentucky
 Fig. 6. U.S. Senate Collection
 Fig. 7. U.S. Senate Collection
 Fig. 8. U.S. Senate Collection
 Fig. 9. U.S. Senate Collection
 Fig. 10. U.S. Senate Collection
 Fig. 11. Winterthur Museum, chair, detail of rear castor, John and Thomas Constantine, New York, New York, 1819, Brass, 1998.0009, museum purchase with funds provided by the Holpont Foundation, the Croll Foundation, Charles W. Newhall and an anonymous donor
 Fig. 12. LeRoy Historical Society
 Fig. 13. U.S. Senate Collection
 Fig. 14. U.S. Senate Collection



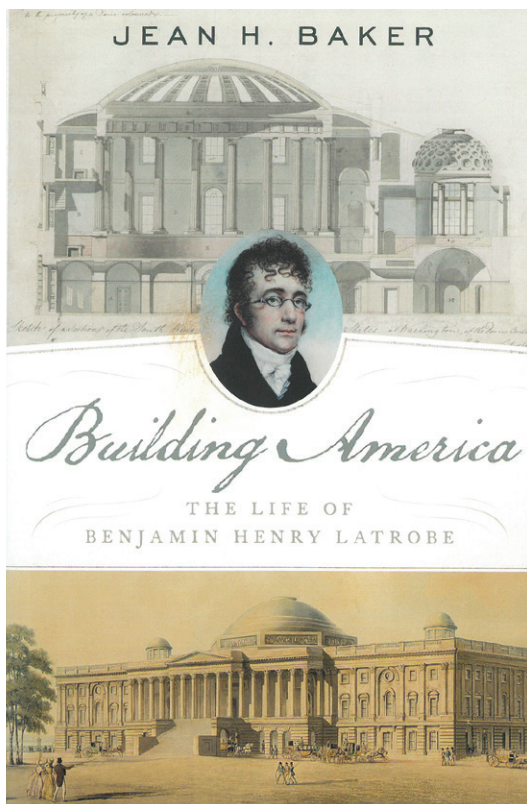
The Dome Bookshelf

New and Noteworthy Books on
Congressional and Capitol History

Please enjoy this edition of our occasional series on recently-published books on congressional or Capitol history that are worthy of the attention of our readers. If you have a recommendation for a book to add to the Capitol Dome bookshelf, please contact us at uschs@uschs.org. Books should be nonfiction, pertain to the history of Congress or the Capitol, and have been published within the last two years.

Building America: The Life of Benjamin Henry Latrobe

by Jean H. Baker
(New York, 2019),
304 pp., \$34.95



Benjamin Henry Latrobe was one of the most fascinating characters in the early republic. He was a great architect (with many jealous detractors), an accomplished engineer (with many faithless clients), a devoted family man, an unwise investor, a gifted artist, and an industrious and prolific writer of letters, reports, and essays. While his professional life was a series of struggles with meager rewards, his reputation today is sky-high, having taken off after Talbot Hamlin's Pulitzer-Prize-winning biography was released in 1955. Then, beginning in the 1970s, Yale University Press began publishing edited editions of his correspondence, architectural and engineering drawings, journals, and sketchbooks that together comprise one of the most extensive archives of any American architect. The extent of these publications might indicate the subject had reached academic saturation, but a new biography, *Building America: The Life of*

Benjamin Henry Latrobe, shows there's still room for more. This work puts Latrobe within reach of the layman by giving a complete but approachable look at his life that does not delve too deeply into architectural esoterica—sheer quicksand for many readers. From the beginning the author states the goal is not to rehash architectural or engineering topics, which are extensively covered by others, but to show the intersection of Latrobe's life in the early republic.

This biography is organized chronologically, beginning in 1764 with Latrobe's birth into the Moravian community at Fulneck, England, and ending with his death in New Orleans in 1820. Six chapters present his personal life and his professional career somewhat separately, with excusable overlaps. The stories of his personal life are best—his Moravian background and education, his family in England, his first wife, their children, and her death, his move to America in

1796, his second wife and a new, blended family, and his constant financial woes. These topics interest and inform even seasoned Latrobe fans. The stories are clearly written and well-researched, often making clear some hitherto murky subjects, such as a child's station in a Moravian commune, or the unique qualities of a Moravian education. Financial troubles that dogged Latrobe, and his talent for accumulating debt, are laid out in layman's terms. Descriptions of medical treatments, medicine, and public health are especially instructive. His large family was of greatest concern—and greatest joy—and the author does a very good job showing the full, rich extent of that relationship.

This exploration of Latrobe's private life is the most valuable part of the book. It is when the author ventures into architectural matters (and some others) that trouble begins. This otherwise useful book is marred by careless factual errors and contradictions that should have been caught prior to publication. For instance, the author indicated that the Federal Congress met in Independence Hall while in Philadelphia (53) but later stated (correctly) that it met in the Philadelphia County Courthouse (74). Latrobe likened Mount Vernon to the home of an English gentleman, not an English clerk (2). Latrobe's cabin on Iron Hill in Delaware was not on the banks of the Delaware River (71). William Thornton was not "English born" (75). Francis Scott Key was not a "Baltimore lawyer" (166). John Howard was not a member of Washington's cabinet (196). Charles Bulfinch's Library of Congress was not in the north wing (185). The

columns in Latrobe's pre-fire House Chamber were not marble (96) and they certainly were not 147 feet high (88). Latrobe's contribution to the City of Washington was not the reason it became the target of British invaders in 1814 (102). In one instance an interior dome is confused with an exterior roof (180), and columns, capitals, and entablatures are routinely confused (172, for example). Neither the House nor Senate chambers were ever ovals (169).

Illustrations can also be problematic. One (184) shows the unfinished Capitol as it appeared about 1812, but the caption incorrectly dates the drawing to the 1840s. The reader is invited to note the dome that would "soon give way to the huge dome of Thomas U. Walter," yet the drawing shows no such thing—the center building is not even there, just the north and south wings connected with a wooden gangway. Here again roofs seem to be confused with domes and basic Capitol terminology is not well understood. Another illustration, a birds-eye view of Baltimore in 1814 (195), invites the reader to note the Baltimore Basilica under construction, but it is too tiny to make out. Such eye-popping blunders do not instill confidence and could have been avoided by a more careful review.

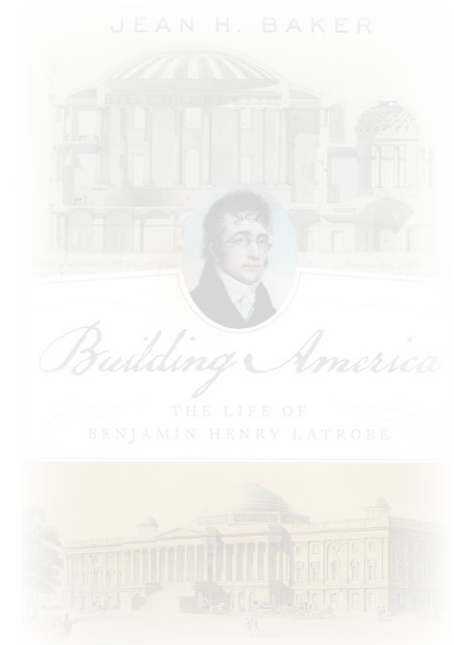
Some matters of opinion are also debatable. For instance, the author speculated (185) that Latrobe would have been "horrified" by Walter's use of painted iron for his great dome because he was such a proponent of natural stone. Yet it was Latrobe himself who suggested using iron with stone capitals in his House chamber.

Acanthus leaves made of iron would be inexpensive, quickly made and when painted, look just as good as carved stone. While Jefferson overruled the suggestion, it nonetheless shows Latrobe's willingness to use new materials to achieve his design goals—just as Walter did two generations later.

Quibbles and head shaking aside, this review comes with a simple recommendation: if you'd like to be introduced to the rich and varied life of Benjamin Henry Latrobe, this biography is a good place to begin. If however, you wish to learn something about the Capitol or other Latrobe projects, it would be best to look elsewhere.



WILLIAM ALLEN served as architectural historian in the office of the Architect of the Capitol for nearly 30 years. His definitive *History of the United States Capitol: A Chronicle of Design, Construction and Politics* was published in 2001. Now retired, he lives in Richmond, Virginia.



SOCIETY NEWS

USCHS CELEBRATES CONSTITUTION DAY BY “FOSTERING INFORMED CITIZENSHIP”

KATIE GARLOCK/PORTRAITIONS



Front row, left to right: Kristen Welker, Alysha Butler, Tim Haglund, Denver Brunsman, and Carroll Doherty. Back row, left to right: Steve Livengood, Dee Hoffman, Laura McCulty Stepp, Jane Campbell, Ellen Rose, Caleb Medders, Soraya Gage, and Grace Kane.

On 17 September 2019, the U.S. Capitol Historical Society hosted “Fostering Informed Citizenship” in the U.S. Capitol Visitor Center, a program examining the state of civic knowledge and its impact on the public’s understanding of the Constitution and legislative process. Convention delegates signed the Constitution on 17 September 1787, and annually this date is observed as Constitution Day.

Beth Plemmons, CEO of the U.S. Capitol Visitor Center, gave a warm welcome to the audience gathered in the South Orientation Theater and noted the productive program partnerships the U.S. Capitol Visitor Center and USCHS have developed in recent years. Following her remarks, President/CEO of USCHS **Jane L. Campbell** thanked guests for marking Constitution Day with such a meaningful program and recognized the myriad partners and individuals involved in producing the “Fostering Informed Citizenship” event. Campbell also dedicated the evening’s proceedings to the memory of legendary journalist and author Cokie Roberts. Roberts, a longtime active member of the USCHS Board of Trustees, was a dedicated champion of historical schol-

arship and civic engagement.

Soraya Gage, VP of Education and General Manager of NBC News Learn, then spoke on working with the Society to produce a series of videos concerning informed citizenship. These short films feature the *We the People Constitution Tour™*, which educates D.C. students about the Constitution through visits to sites represented by its first three articles. In these videos, produced by NBC News Learn, viewers join a group of students and their teacher as they learn from an array of experts that include scholars, educators, and Members of Congress. Teachers and students can access this learning tool through the USCHS website.

NBC News White House Correspondent **Kristen Welker** introduced an expert panel that spoke about the current state of civic knowledge and its impact on civic engagement; they suggested resources and strategies to increase understanding of the legislative process. **Alysha Butler** of McKinley Technology High School—2019 Gilder Lehrman National History Teacher of the Year—highlighted the importance of expanding “the narrative of our Constitution” to include minorities and other missing voices. Panelist **Carroll Doherty** of the Pew Research Center commented on the tension and excitement surrounding the 2020 election as an event that “has, for better or worse, engaged the American people.” Other panelists included Dr. **Denver Brunsman** of George Washington University and Dr. **Tim Haglund** of the Ashbrook Center; their comments helped define what it means to be “We the People.”

In addition to USCHS members, guests of the evening included Members of Congress and congressional staff, representatives from the Architect of the Capitol, the U.S. Capitol Visitor Center, Children’s Concierge, the National Archives and Records Administration, the National Park Service, Restaurant Associates, USA Guided Tours, the White House Historical Association, and the White House Visitor Center.



IN MEMORIAM: COKIE ROBERTS (1943–2019)

The U.S. Capitol Historical Society lost a stalwart friend and supporter with the death of Cokie Roberts on 17 September 2019. Long-time Society board member Jan Schoonmaker remembers her fondly in the following memorial.

BOGGS FAMILY PHOTOGRAPH, USED WITH PERMISSION



The Boggs family outside the Capitol, c 1950: from left, Cokie, Hale, Tommy, Lindy, Barbara

Cokie Roberts was a true child of the United States Capitol. Her parents were the former House Majority Leader Hale Boggs and his wife Lindy, who was elected to represent Louisiana's Second Congressional District after her husband was lost in an airplane crash over Alaska. Hale served 13 terms in the House of Representatives from the New Orleans area. Lindy served nine terms in the House and was a respected member of the Appropriations Committee. One of Cokie's ancestors, William C.C. Claiborne, served in the House from Tennessee (1797–1801) and later in the Senate from Louisiana (1817–18). He was the territorial governor of Louisiana (1804–1812) and the state's first governor (1812–17).

Mary Martha Corinne Morrison Claiborne (Boggs) Roberts was born in New Orleans on 27 December 1943. As a daughter of a Member of Congress, she split her early school years between the Academy of the Sacred Heart in New Orleans and the Stone Ridge School of the Sacred Heart in Bethesda, Maryland. Run by the same order of Catholic nuns, the two schools had similar academic schedules. Her New Orleans upbringing remained ever present in her mannerisms, passion for Creole cuisine, and allegiance to

the New Orleans Saints.

As a young girl, Cokie spent many hours at the U.S. Capitol with her father. She recalled playing with other "Congressional brats" in the old House Chamber (Statuary Hall), riding the old wicker subway between the Capitol and the Old Senate Office Building (now the Russell Senate Office Building), and birthday parties and special family dinners in the House Restaurant on the night of the State of the Union. She could often be found hanging out in the old Members' Family Room when her father participated in late night congressional sessions.

The Boggs family home in Bethesda where Cokie grew up later became the home where she and her husband, journalist Steve Roberts, raised their own children, Lee and Rebecca. In that home her parents Hale and Lindy hosted many other congressional families including Sen. Lyndon and Lady Bird Johnson (TX), Sen. Albert Gore, Sr. (TN) and his wife Pauline, House Speaker Sam Rayburn (TX), and Rep. Jamie Whitten (MS). Rayburn even presided over the burial of Cokie's pet, Charlie Chicken.

Because of the time she spent at the Capitol, Cokie reflected that she "became deeply committed to the American system. And as close up and personally as I saw it and saw all of its flaws, I understood all of the glories of it...[I]t is just remarkable that this country exists...what brings us together is the Constitution and the institutions it created. And the first among those is the Congress."

While attending Wellesley College near Boston, she met her future husband Steven Roberts, a student at nearby Harvard College. After graduating with a degree in political science, she landed her first television job on the production staff of the Washington, D.C.-based TV quiz show *It's Academic*. She also reported on public affairs at the same television station (WRC). When Steve's job with the New York Times took them to Los Angeles, she worked for the local NBC affiliate in children's programming. Later, they lived in Athens, Greece where

Steve was foreign correspondent for the Times, and she began her first broadcast reporting for CBS Radio during the Turkish invasion of Cyprus.

By 1977, the Roberts family was back in the nation's capital, Steve was covering the White House for the Times, and Cokie went to work for National Public Radio where she began reporting for Morning Edition and All Things Considered. Together with Susan Stamberg, Nina Totenberg, and Linda Wertheimer, she was part of the core team covering national news and political commentary for NPR, where they are fondly referred to as "the founding mothers."

The Senate agreed to permit the first live audio coverage of floor debate in 1978 during the ratification of the Panama Canal Treaties. It was Cokie and Linda Wertheimer who anchored the first gavel-to-gavel coverage and analysis of the Senate's debate broadcast from the Senate Chamber. The outpouring of public interest in this coverage convinced the Senate to televise its regular floor proceedings.

Cokie went on to an illustrious career in broadcast journalism, appearing as a commentator for National Public Radio's morning and evening news programs, the PBS Evening News, and ABC's news programs, sometimes all on the same day. She cohosted ABC's flagship Sunday morning Washington news show *This Week* and co-anchored the network's political conventions and election night programs.

With her deep roots in the Capitol and as a member of a prominent political family, she made it one of her missions to increase civic education and promote better understanding of all facets of American history through her journalism and her writings. As an historian, she rescued and enshrined the often-forgotten important role women played in American history.

Cokie Roberts was a longtime supporter and active participant in the programs of the U.S. Capitol Historical Society. She was practically a "permanent" member of the Society's board and was a frequent moderator of its panels and master of ceremonies at many of its special events. In 2008 she delivered the Society's National Heritage Lecture on the topic of "Ladies of Liberty: Then and Now: Political Women in Washington." The Society honored her with the 2010 Freedom Award in recognition of "her distinguished political commentary, historical writing, and educational values, which have fostered an 'informed patriotism' throughout this nation and promoted greater public understanding and appreciation of representative government." In memory

of groundbreaking work as a journalist and author and service on its board, the U.S. Capitol Historical Society has established an internship focusing on history-oriented writing.*

To further educate the public about Congress, she was one of the narrators for Ken Burns's landmark PBS film, *The Congress* (1989), and the documentary, *Democracy's Messengers: The Untold Story of Young Americans on Capitol Hill* (2011).

Among her many professional recognitions were the Edward R. Murrow Award (1990), the Everett McKinley Dirksen Award for coverage of Congress (1987), the Walter Cronkite Award for Excellence in Journalism (2000), and three Emmys in recognition of her broadcast work. Over the years she received more than 30 honorary degrees from colleges and universities throughout the country. She served on the boards of the Save the Children Federation and the National Institutes of Health's Children's Inn.

Her books included *We Are Our Mothers' Daughters* (1998), *Founding Mothers: The Women Who Raised Our Nation* (2004), *Ladies of Liberty* (2009), and *Capital Dames: The Civil War and the Women of Washington, 1848–1868* (2015). With her husband Steve Roberts, Cokie cowrote *From This Day Forward* (2009) and *Our Haggadah: Uniting Traditions for Interfaith Families* (2011).

One of Cokie's last public appearances was with her husband Steve at an event on this past 22 July 2019 at the Robert C. Byrd Center for Congressional History and Education at Sheppard University that benefitted



KATIE GARLOCK/PORTRAITIONS

Cokie Roberts with her family at the 2010 Freedom Award: from left, Steven Roberts, Hon. Lindy Boggs, Cokie Roberts, Rebecca Roberts

the Center's Student Internship Program. The audience was captivated, as usual.

Cokie took seriously the admonition of Abigail Adams to her husband John in 1776, when the new nation was being created: "I desire you would Remember the Ladies, and be more generous and favourable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands. Remember all Men would be tyrants if they could." Cokie was the kind of woman Abigail Adams had in mind to move this nation forward.

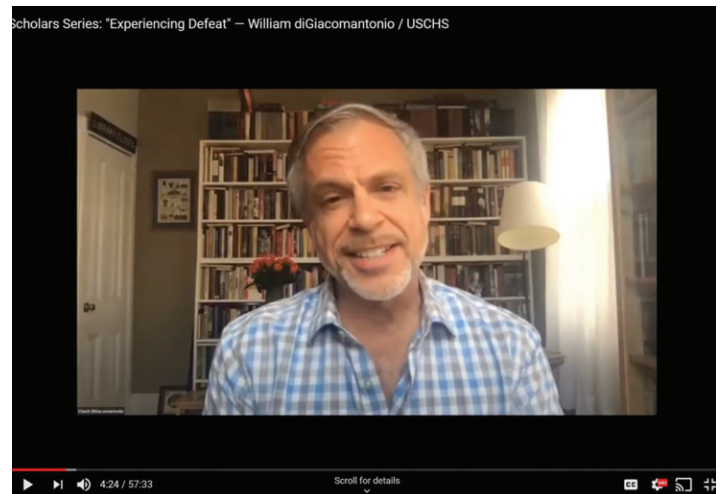
This is one of my favorite quotations from Cokie's best-selling book, *We Are Our Mother's Daughters*. It illustrates the vital and enduring role of women throughout human history.

When we lived in Greece in the 1970s we used to go to the beach at Marathon...At first I marveled at the fact that we regularly went swimming at this place that I had read about in the history books as a girl...After we had been going to Marathon for a while, we found nestled in the hills another site, one that never made the history books but made me marvel more.

It dated back thousands of years earlier than the famous battle, and a tiny museum had been erected to display the findings. Here was nothing of heroic dimensions, nothing on a grand scale: in one case, needles, buttons; in another jewelry, posts for makeup; in another, frying pans and toys. Here the objects from the everyday lives of women from thousands of years ago overwhelmed me with their familiarity. I could have opened the cases, put on their jewels, taken up their tools, and picked up where they left off without a moment's hesitation or confusion. What was left from the lives of the men? Objects of war and objects of worship, recognizable for soldiers and priests, but what of the others? That little museum has always symbolized for me the great strength of women. We are connected throughout time and regardless of place. We are our mothers' daughters.

*More information about USCHS internships is available on our website, uschs.org.

USCHS INAUGURATES NEW ONLINE EVENTS



USCHS Chief Historian Chuck diGiacomantonio offered the first presentation in our new Scholars Series webinars.

As the world shifted to far fewer public gatherings and more stay-at-home options for learning and engagement, the U.S. Capitol Historical Society developed several new online offerings to replace or supplement our established brown bag lectures. These webinars are freely available to anyone who registers, with recordings available to registrants shortly after the event. The recordings become available to all via our website and YouTube channels approximately one month after the events.

On April 16, USCHS premiered a weekly series, *Lunch Bites with Steve and Jane*, featuring USCHS Chief Guide Steve Livengood in conversation with USCHS President/CEO **Jane L. Campbell**. Early topics included Philip Reid and the *Statue of Freedom*, Frederick Law Olmsted, and the first in an extended series investigating the history of different parts of the Capitol Hill neighborhood.

On April 29, USCHS Chief Historian **William "Chuck" diGiacomantonio** offered the first presentation in our bi-weekly Scholars Series. "Experiencing Defeat" used private letters from congressmen to explore how they experienced regime change during and after the transition from John Adams's presidency to that of Thomas Jefferson. It also included discussion of Jefferson's interest in—even obsession with—mammoths.

Both series have continued through the spring and into summer, with plans to present a Scholars Series talk each week in August. Check our website, uschs.org, often to stay up-to-date on our schedule and to register for upcoming webinars!

LUNCHTIME EVENTS, MAY 2019-FEBRUARY 2020

The U.S. Capitol Historical Society has maintained a robust schedule of public noontime events, including book signings and lectures on the art and history of the Capitol and Congress. See these pages for information about our new and ongoing webinar presentations, and check our website, uschs.org, for updates about our next events.

Thanks to the support of our members, these events are free and open to the public.

C-SPAN covered some of our events, so you can watch them online at c-span.org.

May 29, 2019

Brenda Wineapple, historian
and author

Book talk: *The Impeachers: The Trial of Andrew Johnson and the Dream of a Just Nation*

June 19, 2019

Debra Hanson, Virginia
Commonwealth University
“Daniel Boone, Andrew Jackson,
and the ‘Culture Wars’ of the 1820s”



C-SPAN recorded Libby Smigel's August 2019 presentation drawn from some of the dance collections at the Library of Congress.

July 17, 2019

Nancy Sheppard, author and editor
“Airship ROMA:
A Forgotten Tragedy”

River Legend
Available on c-span.org

emeritus, East Carolina University
The Presidency of Ulysses S. Grant

AUGUST BROWN BAG SERIES: CONGRESS AND THE ARTS

Speakers explored varied relationships between Congress and the arts, including questions about when and how to preserve art, what the art in congressional collections can teach us, and the congressional role in funding the arts.

August 7

Michele Cohen, curator for the
Architect of the Capitol
“The Preservation Dilemma”

August 14

Libby Smigel, dance curator and
archivist, Music Division,
Library of Congress
“True Crime on the Ballet Stage?:
Dancing Lizzie Borden in *Fall*

August 21

Donna Binkiewicz, lecturer,
History Department, California
State University, Long Beach
“Cultural Policy in Historical
Context”

August 28

Mike Evans, Democratic chief
counsel and deputy staff director,
U.S. Senate Finance Committee
“Congress and Shakespeare”
Available on c-span.org

FALL BOOK TALK SERIES

Authors spoke about their
recent volumes.

September 18

Charles Calhoun, Thomas Harriot
distinguished professor of history,

September 25

William C. diGiacomantonio, chief
historian, U.S. Capitol
Historical Society
*The Insurgent Delegate: Selected
Letters and Other Writings of
George Thatcher*

October 2, 2019

Bob Levey, former Washington
Post columnist
*The Golden Era at the
Washington Post*

AUTUMN ART AND HISTORY LECTURE SERIES

Historians and a cartographer discussed their work on international relations, art in the Capitol, and historical documents.

October 23, 2019

Lee Pollock, trustee and advisor
to the board, The International
Churchill Society
“Winston in Washington”
Available on c-span.org



*Jacquelyn Delin McDonald's talk
about Elisabet Ney and Sam
Houston took place in the Capitol
Visitor Center*

November 6, 2019

Jacquelyn Delin McDonald, PhD
Candidate, Aesthetic Studies,
University of Texas at Dallas
“Elisabet Ney's *Sam Houston*,
‘The Greatest of Wild Men’
”

November 22, 2019

Don Alexander Hawkins,
independent historical
cartographer
“A Really Close Look at the L'Enfant
Manuscript Plan of Washington”

December 11, 2019

Ken Bowling, independent historian
“Hunting for the Bill of Rights:
The Historian Detective”

Don Hawkins (right)



*Ken Bowling's December 2019 pre-
sentation took place at The National
Churchill Library and Center. Bowl-
ing also serves on the USCHS Board
of Trustees.*

January 15, 2020

Matthew P. Fink,
economist and historian
Congressman Carter Glass
Available on c-span.org

Highland's descendant community
“New History at
James Monroe's Highland”

February 12, 2020

John Colletta, historian and
genealogist
“Clark Mills and Philip Reed”



*Sara Bon-Harper (left) and Jennifer
Stacy spoke about James Monroe's
Highland and their work learning
about and incorporating the stories
of the enslaved people who labored
there.*

BLACK HISTORY MONTH

February 5, 2020

Sara Bon-Harper, executive director
of James Monroe's Highland,
and Jennifer Stacy, member of



CORPORATE UPDATES AND EVENT



USCHS President/CEO Jane Campbell, Board Member **Jeanne de Cervens**, Board Member **Anna Schneider**, Senate Historian Dr. **Betty Koed**, Ranking Member Sen. **Debbie Stabenow**, Chair **Pat Roberts**, and Board Member **Connie Tipton**

HONORING THE HISTORY OF THE SENATE AGRICULTURE COMMITTEE

On Tuesday, 5 November 2019, the United States Capitol Historical Society hosted a tribute to the U.S. Senate Committee on Agriculture, Nutrition, and Forestry. More than 100 people attended the special program in the Kennedy Caucus Room of the Russell Senate Office Building.

Following the Presentation of the Colors by the U.S. Capitol Police Ceremonial Unit, the Hon. **Jane L. Campbell**, President/CEO of USCHS, led a recitation of the Pledge of Allegiance and offered a toast to the committee, which recognized the wide variety of members and subjects the committee has encompassed. “The scope includes agriculture research and education, price stabilization, farm credit, crop insurance, commodity futures, food assistance, meat inspection, the forest service, soil and freshwater conservation, rural development, electrification, and supplemental nutritional programs including school lunch, biotechnology, climate change, and emerging technologies.”

Committee Chair **Pat Roberts** (KS) offered remarks on his history as an agricultural legislator. “Depending on who you talk to, there are members

of the ag committee who volunteer to serve or are sentenced to serve, but it’s a pleasant sentence and everyone takes the job very seriously,” said Roberts. “This committee is family. We gather around a single table for hearings and meetings, we travel to sit on the wagon and listen to our constituents on their home turf, and focus on what we can accomplish together... In times when we hear a great deal about gridlock and partisanship, I am proud that we have maintained a committee that has proved to be the exception.” Roberts thanked USCHS for arranging the tribute and noted that the Society is “a valuable partner as we look to past events and people and decisions that shaped the policy decisions that face us going forward.”

Sen. **Debbie Stabenow** (MI), ranking member of the committee, spoke about the bipartisan friendships forged in service on the committee. “It’s a place where we really do leave politics at the door—it’s not just a saying—and we focus on things that affect people’s lives,” said Stabenow. “We’re talking about kitchen-table issues that affect people every day. We want to sit in that room around the table and be able to talk to each other. I think that’s part of the power of our committee—being able to sit around the table and talk to each other in a real, human way.”



Sen. **John Boozman** (AR), USCHS President/CEO **Jane Campbell**, and Sen. **Debbie Stabenow** laugh at Roberts's jovial remarks.

As the keynote speaker, Dr. **Betty Koed**, historian of the U.S. Senate, shared stories from the impressive history of the Agriculture Committee. "As the nation grew more complex and its global footprint expanded, so did the reach and the responsibilities of this important committee. Domestically, it pioneered food assistance programs that led to food stamps in the 1930s, a national school lunch program in the 1940s, and other child nutrition endeavors. Internationally, the committee gained oversight over foreign food aid and originally what became known as the 'Food for Peace' program, which became the main source of food aid for the developing world by the late twentieth century." Koed noted that "in 1922 its entire staff was female... this early important role of women in Senate history has been long ignored but we are finally incorporating it into the broader institutional history of the Senate, and in that developing story the Agriculture Committee has played a very prominent role."

Campbell presented each of the speakers with a replica of the Statue of Freedom made with Capitol marble, sold on the USCHS merchandise website.

USCHS is grateful to the National Corn Growers Association, the American Sugar Alliance, and the National Association of State Departments of Agriculture for their generous support of this program.

2020 SYMPOSIUM MOVES TO ONLINE FORMAT

Due to restrictions related to the ongoing pandemic, the 2020 symposium—co-sponsored by the U.S. Capitol Historical Society (USCHS) and the Kluge Center at the Library of Congress, and made possible by the Women's Suffrage Centennial Commission—is moving to an online platform. The symposium was originally scheduled for May; the sponsors re-scheduled *100 Years of Women Voting Symposium Series* for early fall. The series of webinars will feature two keynote presentations as well as scholars and political practitioners in curated conversations.

All events begin at noon and are free and open to the public. Current plans include the following schedule:

- August 27: Christina Wolbrecht (keynote presentation)
- September 3: Race and Gender in Politics: The Last 100 Years Panel
 - Moderated by Liette Gidlow
 - Featuring Cathleen Cahill, Rep. Marcia Fudge, and Andra Gillespie
- September 10: Diverse Voices from the Suffrage Movement Panel
 - Moderated by Elizabeth Novara
 - Featuring Nancy Bird-Soto, Lori Harrison-Kahan, and Jacqueline Jones Royster
- September 17: Women in Leadership Panel
 - Moderated by Jane Campbell
 - Featuring Sen. Mary Landrieu and Michele Swers
- September 24: Gender and Political Participation Panel
 - Moderated by Colleen Shogan
 - Featuring Bettye Collier-Thomas, Kay Schlozman, and Catherine Wineinger
- October 1: Martha Jones (keynote presentation)

More information and registration options will be available soon on uschs.org.

CAPITOL COMMITTEE RENEWALS, UPGRADES, AND NEW MEMBERS

June 1, 2019–April 30, 2020

The U.S. Capitol Historical Society deeply appreciates all the Capitol Committee members for their continued involvement and support of its educational mission.

Leadership Council

(\$25,000 & Up)

Bank of America
Grant Thornton LLP
Johnson & Johnson
Mallinckrodt Pharmaceuticals
PricewaterhouseCoopers
UPS

Constitution Signers

(\$15,000–\$24,999)

Association for Advanced Life Underwriting
Baker, Donelson, Bearman, Caldwell & Berkowitz P.C.
Chevron
Comcast NBCUniversal
CSX Corporation
Dominion Energy
Grifols
Home Depot
Nestlé USA
Norfolk Southern Corporation
Shell Oil Company
Transamerica
United Technologies Corporation
Volkswagen Group of America, Inc.

Constantino Brumidi Society

(\$10,000–\$14,999)

3M
AARP
Airlines for America
Alliance for Automotive Innovation
Amway
Astellas Pharma US

Corn Refiners Association Inc.
Food Marketing Institute
General Motors
Greenwich Biosciences
International Paper
Microsoft Corporation
National Association of Realtors
National Restaurant Association
Principal
PTC Therapeutics, Inc.
Salt River Project
Sanofi
Securities Industry and Financial Markets Association
Siemens Corporation
Visa, Inc.

Founder Level

(\$5,000–\$9,999)

American Institute of Architects
American Society of Civil Engineers
American Society of Mechanical Engineers
American Sugar Alliance
BASF Corporation
Mazda North America Operations
National Corn Growers Association
National Potato Council
New York Life Insurance Company
Northwestern Mutual
Pfizer, Inc.
Phillips 66
Premium Peanut
Procter & Gamble
Texas Instruments Incorporated
Toyota Motors North America, Inc.
US Bank

For more information about the many benefits available to Capitol Committee Members, please contact Director, Corporate Giving Jennifer Romberg at (202) 543-8919 x23 or jromberg@uschs.org, or Development and Outreach Specialist Danielle Walker at (202) 543-8919 x21 or dwalker@uschs.org.

USCHS REMEMBERS CONGRESSMAN JOHN LEWIS

Each time I come into this place, I feel more than lucky. I feel blessed. And each day that I am here, I learn more and more about the significance of this building. The paintings. The statues. The different rooms. Sometimes I feel like these statues are speaking to me and saying “John Lewis, you stand up. You speak up. You speak out. You find a way to get in the way.”

--Congressman John Lewis, accepting the 2014 USCHS Freedom Award in National Statuary Hall

PORTRATIONS



USCHS Chairman Donald Carlson and Congressman Lewis present the 2017 Freedom Award to Lin-Manuel Miranda.

The United States Capitol Historical Society marks the loss of Congressman John Lewis, who passed away on July 17, 2020 following a battle with pancreatic cancer. From his brave leadership in the civil rights movement in his youth, to his long and dedicated service in House of Representatives, his life in public service embodied the highest ideals of our country.

Committed to nonviolent protest from his days in the Nashville Student Movement, John Lewis quickly became an effective organizer and a tenacious activist. One of the original thirteen Freedom Riders, Lewis was assaulted when he entered a whites-only waiting room

in South Carolina—only to join another Freedom Ride weeks later.

Elected Chairman of the Student Nonviolent Coordinating Committee (SNCC) in 1963, Lewis was one of the “Big Six” who organized the March on Washington—and was the youngest speaker that day, at only 23. The next year, he coordinated SNCC’s Mississippi Freedom Summer voting rights campaign. And in 1965, Lewis led the march across the Edmund Pettus Bridge in Selma; after the peaceful protest was met with violence from Alabama State Troopers, Lewis bore the scars of “Bloody Sunday” for the rest of his life.



Congressman Lewis receives the 2014 Freedom Award from then-USCHS President Ronald Sarasin.

PORTRATIONS

Lewis worked in nonprofits and governmental organizations pursuing community engagement and voter empowerment through the 1960s and 1970s, and was elected to Atlanta City Council in 1981. Voted into the House of Representatives in 1986, Congressman Lewis served Georgia's Fifth District from 1987 until his death.

In 2014, the fiftieth anniversary year of the Civil Rights Act of 1964, USCHS presented the Freedom Award to Congressman Lewis in recognition of his lifetime of outstanding work on behalf of American democracy. During the ceremony, then-USCHS President Ronald Sarasin remarked that "John Lewis has devoted his entire life to extending the rights and privileges of democracy to all Americans. As a civil rights leader and a Member of Congress, he has shaped our concept of freedom and expanded the definition of democracy."

"John Lewis was a truly a heroic figure in the history of our nation, and the U.S. Capitol Historical Society has been humbled and proud to count him as a friend" said USCHS President/CEO Jane L. Campbell.

"His call to cause 'Good Trouble' in the interest of freedom and democracy is all the more important today, and we are committed to preserving his important place in Congressional history. He will be deeply missed."

Congressman Lewis was the first Black lawmaker to lie in state in the Capitol Rotunda, a fitting tribute to a man and a leader who was unrelentingly conscious of the march of history. As he observed in his Freedom Award acceptance speech:

If it hadn't been for the spirit of history moving across our land, and involvement of hundreds, thousands, and millions of citizens of goodwill—Presidents, Members of Congress—I wouldn't be standing here tonight.

The people of this great nation have brought me a mighty long way from the red hills of Alabama, from the muddy road where I was born, the son of a sharecropper... I just want to say thank you.

Thank you, Congressman Lewis.



USCHS President Jane L. Campbell joins mourners in a final tribute to Congressman Lewis in the Capitol Rotunda..

Leaving a Legacy

By including USCHS in your bequests, you can instill and foster informed citizenship for generations to come.

If you are considering a bequest to USCHS, here is some suggested wording for your attorney:

After fulfilling all other specific provisions, I give, devise, bequeath _____% of the remainder
[or \$_____] to the United States Capitol Historical Society, a District of Columbia charitable corporation
[Tax ID #52-0796820] currently having offices at 200 Maryland Ave., NE, Washington, DC 20002.

For more information please contact Jane Campbell, President & CEO at 202-543-8919, ext. 16.

MARKETPLACE ORDER FORM

YOUR INFORMATION

NAME: _____

STREET ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

EMAIL: _____ PHONE: _____

DOME MARKETPLACE

ITEM NUMBER	QUANTITY	UNIT PRICE	EXTENDED PRICE

METHOD OF PAYMENT

☐ Enclosed is a Check or Money Order payable to U.S. Capitol Historical Society

☐ I am paying by Credit Card (please circle one):

VISA MC AMEX DISCOVER

CARD # _____ Exp. date: ____ / ____ / ____

Code: _____

Cardholder Signature (required): _____

SUB-TOTAL: _____

TAX: _____
*MD Tax (6.0%) & DOC Tax (5.75%)

TOTAL: _____

SHIPPING AND HANDLING

\$20 ⁰⁰ or less	\$7.95	\$50 ⁰¹ to \$75 ⁰⁰	\$18.95
\$20 ⁰¹ to \$30 ⁰⁰	\$9.95	\$75 ⁰¹ to \$100 ⁰⁰	\$24.95
\$30 ⁰¹ to \$40 ⁰⁰	\$12.95	MORE THAN \$100 ⁰⁰	\$34.95
\$40 ⁰¹ to \$50 ⁰⁰	\$14.95		

PLEASE ADD \$25.00 SHIPPING FOR EACH FRAMED PRINT.
FOR PACKAGES OVER 25 LBS., ADD \$10.00 PER 10 LBS.

You may fax this form to
(202) 525-2790 or mail to: USCHS,
200 Maryland Ave., NE, Washington, DC 20002-5796

Questions?

Call toll-free: (800) 887-9318 ext. 10
For local calls: (202) 543-8919 ext. 10

★MARKETPLACE★



APOTHEOSIS SCARF

A digitally printed reproduction of Constantino Brumidi's most prominent work in the Rotunda of the Capitol makes this 100% silk scarf a masterpiece. Each scarf comes with a fact sheet that describes the allegorical figures and symbols in the design. Trimmed in a soft beige border, you will be tempted to frame it rather than wear it. (36" x 36")

#002418 \$65.00

Members \$58.50



BRUMIDI PANEL SCARF

Silk rectangular scarf reflects the true colors that have been uncovered by the meticulous efforts of conservators restoring the original wall paintings/panels in the Brumidi Corridors. (13" x 53 1/2")

#000416 \$59.95

Members \$53.95



MACE EAGLE BROOCH

The Mace Eagle Brooch with pearl is designed with an antique gold tone finish and inspired by the House of Representatives' Mace. (2")

#001405 \$48.00 Members \$43.20

CAPITOL EAGLE BROOCH

Polished gold-tone accessory inspired by the federal eagle motifs of the U. S. Capitol. (approximately 2 1/2")

#001407 \$38.00 Members \$34.20

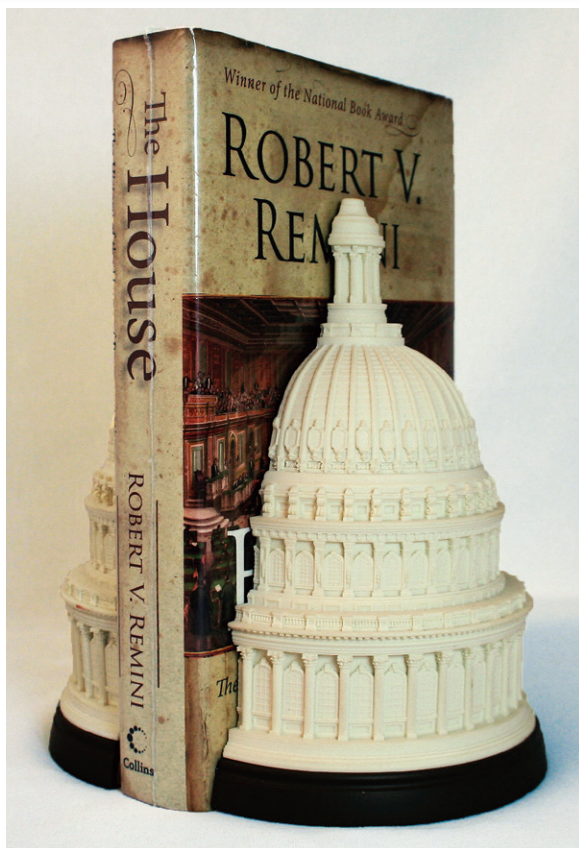
CAPITOL KEEPSAKE BOX

Beautifully crafted round resin box features a turn-of-the-century engraving on the top and magnificent column details reminiscent of the Capitol's classic architectural elements. (4 1/2" diameter and 2" deep)

#001642 \$36.00 Members \$32.40



★MARKETPLACE★



MARBLE DOME BOOKENDS

The inspiration for these handsome bookends is the iconic Capitol Dome. Crafted from the marble of the east front steps removed during the 1995-96 renovations, ground into a fine powder, and added to resin to achieve the detail in the molding of this classic desk or shelf accessory. Gift boxed with provenance.

(approximately 7 1/2" H x 5 1/2" W x 2 1/2" D)

#001903

\$84.00

Members

\$75.60



2020 CAPITOL MARBLE ORNAMENT

This beautiful marble Dome is surrounded by classic architectural elements and crafted from historic marble removed from the east front of the Capitol during renovations. Gift boxed. (3 1/2" x 3")

#003093

\$26.00

Members

\$23.40



2020 LIGHTED DOME ORNAMENT

24 kt. etched Dome ornament surrounded by enameled wreath with replaceable light creating a beautiful 3-D effect. Gift boxed. (3 1/2" x 3 1/2")

#003094

\$26.00

Members

\$23.40



WOOD & MARBLE PAPERWEIGHT

This elegant new addition to the Society's historic marble collection of unique gifts features a relief of the United States Capitol crafted from the marble removed during the east front renovations set on cherry wood. Customization available.

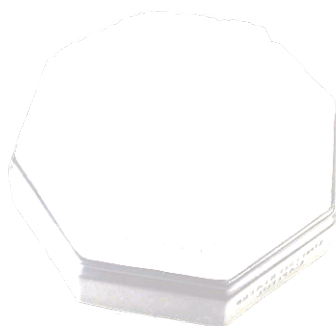
(5" L x 3" T x 1 1/2" D)

#003066

\$48.00

Members

\$43.20



HEXAGONAL MARBLE PAPERWEIGHT

Crafted from marble ground into a fine powder and mixed with resin to create this beautiful desk accessory: (3" x 3 1/2")

#002977

\$42.00

Members

\$37.80

★MARKETPLACE★



MARBLE DOME PAPERWEIGHT

Centered on a circular wood base, this replica of the Dome of the U.S. Capitol is made from the marble of the east front steps originally installed between 1863 and 1865. The marble has been ground to a fine powder and resin is added for molding these handsome desk or shelf accessories. The crown is topped with the *Statue of Freedom* in gold-tone; an elegant label graces the base of the Dome. Boxed with provenance information on base. Made in America. Customization available. (3 1/2" x 5")

#002769 \$48.00
Members \$43.20



5" STATUE OF FREEDOM

The *Statue of Freedom* is a classical female figure with long, flowing hair wearing a helmet with a crest composed of an eagle's head and feathers. This replica of the Capitol's crowning symbol of freedom and democracy is crafted from the marble of the steps removed from the east front of the Capitol during the 1995-96 renovations.

Made in the USA

#002716 \$36.00 Members \$32.40

STATUE OF FREEDOM

This beautiful reproduction of the magnificent figure that stands sentry on top of the Dome of the Capitol is made of marble from the steps of the Capitol removed in the 1995 renovation of the east front. (9"H x 3 1/3" Base x 3 1/2"W)

#001513 (Marble Resin) \$46.00
Members \$41.40

#001510 (Bronze Resin) \$46.00
Members \$41.40



We the People *Constitution Tour* TM

FIFTEENTH YEAR COMPLETED WITH RECORD NUMBER OF STUDENTS



DC Public School students in the Capitol Rotunda

More than 1,600 DC public and charter school students studying the U.S. Constitution attended the 2019–2020 We the People Constitution Tour field trip.

This is the largest number of students to attend the program in its 15-year history. USCHS is proud to work in partnership with a consortium of non-profits, for-profits, and government agencies that include Children's Concierge, The Federal Courts, The National Archives and Records Administration, The National Park Service, Restaurant Associates, USA Guided Tours, The U.S. Capitol Visitor Center, The White House Historical Association, and The White House Visitor Center to deliver this important program to students and teachers. Students who attend the field trip report that that they are more likely to vote when they are old enough and to contact their elected officials about issues important to them.

The consortium is working directly with the Washington, D.C. Public Schools to provide this curriculum to students next year through on-line instruction. Consortium members are grateful to Ben's Chili Bowl Foundation, The Brown Rudnick Charitable Foundation, International Paper, The Morris and Gwendolyn Cafritz Foundation, and the members of USCHS for their financial support of this crucial civic education program.