

The motion is agreed to.

EXECUTIVE CALENDAR

The PRESIDING OFFICER. The clerk will report the nomination.

The senior assistant legislative clerk read the nomination of Kelly Craft, of Kentucky, to be the Representative of the United States of America to the United Nations, with the rank and status of Ambassador Extraordinary and Plenipotentiary, and the Representative of the United States of America in the Security Council of the United Nations.

The PRESIDING OFFICER. The majority leader.

EXECUTIVE CALENDAR

Mr. McCONNELL. Madam President, I ask unanimous consent that the Senate proceed to the consideration of the Norquist nomination, as under the previous order.

The PRESIDING OFFICER. The clerk will report the nomination.

The senior assistant legislative clerk read the nomination of David L. Norquist, of Virginia, to be Deputy Secretary of Defense.

Thereupon, the Senate proceeded to consider the nomination.

The PRESIDING OFFICER. Under the previous order, the question is, Will the Senate advise and consent to the Norquist nomination?

The nomination was confirmed.

Mr. McCONNELL. I ask unanimous consent that the motion to reconsider be considered made and laid upon the table and the President be immediately notified of the Senate's action.

The PRESIDING OFFICER. Without objection, it is so ordered.

UNANIMOUS CONSENT AGREEMENT—EXECUTIVE CALENDAR

Mr. McCONNELL. I ask unanimous consent that the motion to reconsider the Jordan nomination be considered made and laid upon the table and the President be immediately notified of the Senate's action.

The PRESIDING OFFICER. Without objection, it is so ordered.

LEGISLATIVE SESSION

MORNING BUSINESS

Mr. McCONNELL. Madam President, I ask unanimous consent that the Senate proceed to legislative session for a period of morning business, with Senators permitted to speak therein for up to 10 minutes each.

The PRESIDING OFFICER. Without objection, it is so ordered.

TRIBUTE TO KATHRYN WEEDEN

Mr. SCHUMER. Madam President, today I join my friend the majority

leader in offering a heartfelt thank you, congratulations, and happy retirement to the principal of the Senate Page School, Ms. Kathryn Weeden. She leaves the Senate and the Page School after 26 years of illustrious service. In that time, she has transformed the lives of countless young men and women interested in the workings of government.

The Senate Page School is an institution unlike any other on Capitol Hill and very different from most schools in America. Every semester, some of the most accomplished young men and women come to Washington from across the country to learn about our government. In short order, they are thrown into a routine that includes classes early in the morning, classes late into the night, and a full-time job in the Senate in between. When you consider the additional demands of homework, getting acclimated to a new city, and new peers, you realize just how important it is for these young men and women to have someone they can trust, rely on, and go to for support and guidance. For the last 26 years, that person has been Ms. Weeden. With her at the helm, I have always had confidence that the Senate's pages were getting the learning experience of their lives.

For the minds she has inspired, for the institution she has shaped, and for the Nation she has served, I want to say thank you and my best wishes to Ms. Weeden. May others follow in the example of selflessness and civic duty that she has gracefully set.

TRIBUTE TO SABRA FIELD

Mr. LEAHY. Madam President, over a storied 50-year career, Sabra Field has established herself as a great Vermont artist. Her works have made hers a unique and highly sought-after brand, one which beautifully depicts Vermont's landscape. Her prints, made by hand using woodblocks, are a premier example of how Vermonters harbor a deep commitment to creating and providing high-quality goods, made with passion. Her work has promoted Vermont, and I could not be more proud to recognize this acclaimed artist.

Sabra enrolled at Middlebury College in 1953, where she was inspired by Piero della Francesca's painting "The Flagellation of Christ." One of her instructors instilled a belief within her that, in her words, made art "seem like a noble calling." Sabra has followed this calling over the last 50-years, creating beautiful works of art that portray Vermont's landscapes. Born in Oklahoma and raised in neighboring New York, Sabra believes that her professional career began when she moved to Vermont. She recalled in a Vermont Digger article that "Vermont was beautiful and Vermonters unpretentious, generous, and understood 'home occupation.' I was free to be me." This environment made Vermont

an ideal work and home location for Sabra.

Sabra's achievements are impressive. Her work has been featured on the cover of Vermont Life magazine. It is showcased in a stained glass window at Dartmouth-Hitchcock Medical Center in New Hampshire. It has been printed on 250,000 UNICEF Cards. And Sabra's work was featured on 60 million postage stamps commemorating Vermont's 1991 bicentennial. Sabra's work has gained popularity far and wide over the last five decades. Marcelle and I have several of her prints in our home as well.

I am proud to recognize the contribution and achievements that Sabra has made over her 50 years in Vermont. I ask unanimous consent to have printed in the RECORD a Vermont Digger article titled "Sabra Field marks 50th year making Vermont Art." It describes the hard work that goes into making each piece of art and highlights Field's commitment to capturing Vermont's picturesque landscape.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the Vermont Digger, July 7, 2019]

SABRA FIELD MARKS 50TH YEAR MAKING VERMONT ART

(By Kevin O'Connor)

EAST BARNARD.—Sabra Field recalls the moment a half-century ago when she made her first woodblock print in Vermont.

"No one said I couldn't," she says, "and I was too naive to realize the odds."

The Oklahoma-born and New York-raised artist didn't know her ink-on-paper images of red barns, green hills and blue skies would land on the cover of Vermont Life magazine, an annual namesake calendar, a stained glass window at neighboring New Hampshire's Dartmouth-Hitchcock Medical Center, 250,000 UNICEF cards and 60 million postage stamps commemorating Vermont's 1991 bicentennial.

This coming weekend, the 84-year-old printmaker will celebrate her 50th year making iconic Vermont art.

"When people ask what piece means the most to me," she says, "I answer, 'The one I'm going to do next.'"

Field's Green Mountain story began in 1953 when she enrolled at Middlebury College ("there was no math requirement," she explains) and had an epiphany while studying Piero della Francesca's 1450s painting "The Flagellation of Christ."

"I saw that great art is composed from what we see," she recalls, "but it is not a replica of what we see."

Field's watercolor teacher made art "seem like a noble calling." But she yearned less for a brush than for woodblocks, which she discovered upon further schooling at Connecticut's Wesleyan University.

"Prints are for everybody," she says of the easily reproducible medium. "I wanted to spend all my time making images and I was willing to take the risk. I felt, in a sense, that I had no choice."

"Over the course of her career she has received any number of accolades, and has been variously described as 'the Grant Wood of Vermont,' 'the artist laureate of Vermont,' and as someone who 'has touched more lives than any Vermont artist in history,'" Richard Saunders, a Middlebury College professor and director of its Museum of Art, wrote in the catalogue of the 2017 retrospective "Sabra Field. Then and Now."