
Acknowledgments

Any catalogue of this magnitude is the cumulative effort of a great many people over a long period of time. First and foremost, this project owes its existence to the support and encouragement received from the 100 members of the United States Senate, and in particular to the Senate Commission on Art and the Secretary of the Senate. Each of them follow in the footsteps of their predecessors—committed to preserving these national treasures.

Without the dedication and enthusiasm of the current staff of the Office of Senate Curator this publication would not have been possible. It has been a true team effort—and everyone contributed in a meaningful and substantive way. As project coordinator, Melinda K. Smith smoothly orchestrated the many details of the catalogue, while offering support and encouragement to everyone throughout the process. She also cheerfully assumed the herculean task of researching the provenance, acquisition, identification marks, and size of every work, in addition to conducting extensive primary research. Melinda worked closely with the writers, editors, and proofreaders, and in the design and printing phases. Scott M. Strong supervised all aspects of the bibliography and endnotes, and also contributed significantly to writing, editing, and proofreading. Amy Elizabeth Burton and Clare Colgrove Hobson compiled the bibliography and endnotes, and provided assistance in countless ways. Richard Doerner served as research assistant and was tireless in his pursuit of historic images and in fact checking. Jamie Arbolino handled all photographic concerns; this included arranging photographic sessions, ordering loaned images, and confirming credit line information. Deborah Wood and Kelly Steele assisted with research and the seemingly interminable review of galley proofs. All of the staff have my deepest gratitude and respect. This catalogue exists only because of their outstanding professionalism and committed effort.

The Senate was privileged to have distinguished art historian William Kloss involved with the publication. His incisive introductory essay provides a perceptive analysis of the art in the Senate and its place in American art history. He also contributed extensive commentary on the aesthetic qualities of specific Senate works, providing new and insightful critique. The catalogue also benefitted greatly from the assistance of Dr. Jane R. McGoldrick as editor. She combined the writings of several staff into a cohesive narrative, and seamlessly integrated William Kloss's descriptive analysis into the catalogue's entries. We are grateful for her skill and vision which improved the publication substantially.

This book would not have been possible without the strong support of Jeri Thomson, secretary of the Senate and executive secretary to the Senate Commission on Art. She recognized that such a catalogue was a significant resource for those interested in the history of the Senate and the Senate's art, and she encouraged the effort to disseminate this information. Her predecessor, Gary Sisco, provided the impetus to publish the volume. Assistant Secretary of the Senate Barbara Timmer also was a source of guidance and unflagging enthusiasm.

Former Senate staff contributed immeasurably to the effort. Preeminent among them is Senate Curator Emeritus James R. Ketchum, who guided the office for 25 years, identified this project, and led it through its early stages. He continues to provide advice and wise counsel with his customary kindness and erudition. Former staff who assisted with various phases of the project include Mary O. Phelan, James S. Haugerud, and Kelly Chisholm Ames. Each of them attended to significant details of the catalogue. Former Collections Manager John B. Odell initially served as project coordinator and admirably coordinated the various tasks. Melinda Stuart, associate curator, worked on the catalogue during her Senate tenure and later provided invaluable assistance in the editorial process. Rainey Tisdale, former associate registrar, handled photographic responsibilities and

contributed significantly to the editing of the manuscript—her diligent attention to detail is renowned. I am grateful to all of these individuals for their dedication to the production of this catalogue.

The staff of the U.S. Senate Historical Office aided the publication immensely by providing expertise and advice, reviewing drafts, and answering seemingly endless questions. Senate Historian Dr. Richard A. Baker must be especially thanked for his ongoing encouragement and insightful comments. His staff have been unfailingly generous with their time and knowledge: Dr. Donald A. Ritchie, associate historian; Dr. Betty K. Koed, assistant historian; Beth Bolling, historical editor; and Heather L. Moore, photo historian.

Over the years, numerous student interns in the Curator's Office attended to many time-consuming details to complete this volume: Nancy B. Cotham, Charlotte Gaither, Angela E. Farkas, and Jodie L. Phaneuf assisted with early efforts in fact checking; Nicole Karron, Madeline LePage, and Amanda L. Schultz assisted with the bibliographic references; Stacey Gannon and Lauren R. Harry worked on image research and acquisition information; Lindsay Artwick handled the myriad of details related to secondary images; Theresa Malanum reviewed images and provided additional photographic research during the final stages of production; and Valerie Edwards, Michael A. McGuire, and James Phelan assisted in compiling the endnotes.

Betty C. Monkman, former White House curator, and Dr. Barbara A. Wolanin, curator, Architect of the Capitol, reviewed the manuscript and provided critical insight and scholarly review. Other staff of the Architect of the Capitol who deserve special mention are Pamela McConnell, registrar; William C. Allen, architectural historian; and Wayne Firth, division head of the photography branch, and photographer Michael Dunn.

Staff members of the Senate Library, under the guidance of Senate Librarian Gregory C. Harness, were invaluable in assisting with research; much appreciation goes to Nancy Kervin, reference librarian, for her generous help with copyediting and format and style issues.

Erik Kvalsvik of Baltimore produced the superb room views that grace the book; he also documented other Senate art. Charles H. Phillips worked with the office over a period of several years to photograph the majority of the objects.

Other Secretary of the Senate staff assisted with administrative requirements. Chuck Hawk, director of Printing and Document Services, helped with the printing specifications and other technical advice; Bruce E. Kasold, counsel for the Secretary of the Senate and Sergeant at Arms, and Adam Bramwell, general counsel for the Secretary, worked closely with the Joint Committee on Printing regarding the publication; while Zoraida Torres, accounts administrator, processed the many payments.

The preparation, design, and production of this catalogue is the result of dedicated work by the talented staff at the Government Printing Office. Special thanks are due to Charlie Cook and the Congressional Printing and Management Division, particularly Gary Ford and Joe Benjamin; to John Sapp and the Typography and Design Division, including Mary Ann Ullrich, and to John Bassett and the Technical Review Section, particularly Rick Brzozowski for his countless hours devoted to the project; to the Printing Procurement Department, especially James Leonard and James Willard and their staff; and also to DiAnn Baum who initially worked on the design. A special note of thanks must go to designer William Rawley, who produced an elegant book in a timely fashion—it was a pleasure to work with such discerning talent. The staff of the Government Printing Office brought extensive knowledge to the project, and saw us through the complexities of the publishing process with enthusiasm and commitment.

The Senate is most grateful to the more than 50 museums, institutions, and individuals whose resources were made available for this project. Through the information

and secondary images they provided, the history and understanding of the Senate's art have been greatly enhanced: Herbert E. Abrams, Warren, CT; Architect of the Capitol, Washington, D.C.; Archives of American Art, Smithsonian Institution, Washington, D.C.; The Athenaeum of Philadelphia; Boston Art Commission; The British Museum, London; Chesley, LLC and Sculpture Group Limited, Northbrook, IL; Chesterwood Museum, Stockbridge, MA; Corcoran Gallery of Art, Washington, D.C.; Fogg Art Museum, Cambridge, MA; George Bush Presidential Library, College Station, TX; Gerald R. Ford Library and Museum, Grand Rapids, MI; Pedro E. Guerrero, Florence, AZ; Harry S. Truman Library, Independence, MO; Ickworth House, Park & Garden, London; Independence National Historical Park, Philadelphia; John Fitzgerald Kennedy Library, Boston; Los Angeles County Museum of Art; Library of Congress, Washington, D.C.; Lyndon Baines Johnson Library, Austin, TX; Suzy Maroon, Washington, D.C.; Martin Luther King, Jr. Memorial Library, Washington, D.C.; Maryland State Archives, Annapolis; Metropolitan Museum of Art, New York; Minnesota Historical Society, St. Paul; Museum of Fine Arts, Boston; Museum of Modern Art, New York; Nasjonalgalleriet, Oslo; National Gallery of Art, Washington, D.C.; National Museum of American History, Smithsonian Institution, Washington, D.C.; National Portrait Gallery, Smithsonian Institution, Washington, D.C.; Judson R. Nelson, Fort Myers, FL; Arnold Newman, New York; The New York Times; The New York Historical Society; Ohio Historical Society, Columbus; Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; Wendy Ross, Bethesda, MD; Heidi Roth, Page, AZ; Saint-Gaudens National Historic Site, Cornish, NH; R.J. Duke Short, SC; Smithsonian American Art Museum, Washington, D.C.; Supreme Court of the United States, Washington, D.C.; Syracuse University Library, NY; Texas State Capitol, Austin; U.S. Patent and Trademark Office, Arlington, VA; U.S. Senate Historical Office, Washington, D.C.; U.S. Senate Photographic Studio, Washington, D.C.; Anjanette Vail Van Horn, Santa Barbara, CA; Vermont Division for Historic Preservation, Montpelier; Virginia Historical Society, Richmond; Ed Watkins, Bronx, NY; West Point Museum, NY; White House Historical Association, Washington, D.C.; Yale University Art Gallery, New Haven, CT; and Yale University Library, New Haven, CT.

We also offer profound gratitude to the many scholars and staff at museums, libraries, universities, and other organizations who willingly gave professional assistance and advice. Thomas R. Tibbetts of Lewes, Delaware, and Joel W. Eastman at the University of Southern Maine are to be thanked for their contributions to the Seth Eastman Fort series; Barbara Franco for kindly sharing her research on artist Henry F. Darby; and Mary Yarnall and Mark Mattucci at the Library of Congress, for their perseverance in locating publications, references, and quotes.

Finally, the individuals who protect and preserve the art in the Senate, and who make this information publicly available, merit thanks. I would like to especially commend the staff of the Architect of the Capitol and the Senate Sergeant at Arms, the latter including the U.S. Capitol Police, Department of Capitol Facilities, and U.S. Capitol Guide Service, for their tireless support. Particular thanks go to Capitol Guide Peter Byrd for reviewing the catalogue text. Also deserving recognition are the many conservators who have worked over the years to preserve these significant paintings and sculpture, and specifically those who prepared the works of art featured in this volume.

I extend thanks to everyone who contributed to the writing, editing, and publication of this catalogue. Personally, I am much indebted to each of them for their unwavering support and encouragement, and most importantly for making this book possible.

Diane K. Skvarla
Senate Curator