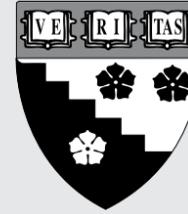


PORTRAITS *of the*
HARVARD GRADUATE SCHOOL
OF EDUCATION **DEANS**





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HARVARD GRADUATE SCHOOL
OF EDUCATION DEANS

by Edward Copenhagen

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Monroe C. Gutman Library

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INTRODUCTION

Faculty, staff, students, and guests of the Harvard Graduate School of Education (HGSE) attend meetings and special events in the stately Eliot-Lyman Room in Longfellow Hall. In this room, commissioned or “official” portraits honoring nine past HGSE deans adorn the walls. This publication seeks to provide a concise profile of the accomplishments of each dean during their respective administration and documents the artist commissioned to produce the portrait. The artist profiles provide general biographical background and information about their artistic works.

In 1930, Russian sculptor, Sergei Konenkov, received the first commission to complete a bronze bas-relief profile of Professor Paul Henry Hanus on the occasion of Hanus’ seventy-fifth birthday and to serve as his “permanent memorial.” Thus, precedent established future portrait commissions for every past HGSE dean, continuing in 1940 with Paul Moschcowitz’s portrait of Dean Henry Wyman Holmes and most recently, in 2006, with the completion of Lois Woolley’s portrait of Dean Ellen Condliffe Lagemann.

The author contacted the three living painters (George Augusta, Susan Miller-Havens, and Lois Woolley) and requested they share memories of the individual sittings as well as reflections upon their individually unique approaches to portraiture.

With gratitude we acknowledge Susan Miller-Havens, HGSE alumna and contributing artist, who proposed the idea for this informative work.



PORTRAIT OF PAUL HENRY HANUS, 1930

SERGEI TIMOFEYEVICH KONENKOV

SCULPTURE, BRONZE

49 x 56.3 x 8 cm (19 5/16 x 22 3/16 x 3 1/8 in.)

Paul Henry Hanus, 1855-1941

CHAIR, DIVISION OF EDUCATION, 1906-1912

In 1891, Harvard President Charles W. Eliot appointed Paul Henry Hanus to the first faculty position in education, thereby beginning the formal study of education as a discipline at Harvard. Hanus is generally considered to be the founder of the Harvard Graduate School of Education.

In 1859, Hanus and his family emigrated from Upper Silesia, in the Kingdom of Prussia, to Wisconsin. After earning his undergraduate degree at the University of Michigan, he taught mathematics at the high school and college levels. He soon discovered that he was “much more interested in studying schools than in studying mathematics.”¹

In appointing Hanus, President Eliot’s goal was not to establish education as an academic discipline at Harvard. Rather, he was concerned about the state of secondary education in the public schools and wanted to ensure that students would be properly prepared for college. Harvard became interested in offering courses in education, in part, to prevent an effort to establish a state-supported normal school for the training of secondary school teachers in Boston. Eliot felt that colleges and universities would be better suited to train them.² Hanus possessed a much broader view of education. Henry Wyman Holmes, HGSE’s first dean, recalled that Hanus “always viewed education as social process, looking at it in national terms and thinking of schools as an agency and instrument of social progress.”³ At first, the education faculty were members of the Division of Philosophy, Hanus being appointed a full professor with tenure in 1901. He realized that the department needed to grow to keep pace with the growth of other education schools in the United States and lobbied for the creation of a separate faculty. Though not its own school, education became a formal division within the Faculty of Arts and Sciences in 1906 with Hanus as the chair until 1912 when he turned leadership over to his former student, Henry Wyman Holmes. Hanus remained as a professor and, in 1920, saw the rebirth of the division into a separate Harvard faculty, the Harvard Graduate School of Education. He retired and became professor emeritus in 1921. In his first annual report as dean, Holmes remarked that for 30 years Hanus had “worked indefatigably for the development of instruction of education at Harvard” and that the Harvard Graduate School of Education stood as a “monument to his vision and zeal.”⁴

ABOUT THE ARTIST: SERGEI TIMOFEYEVICH KONENKOV, RUSSIAN, 1874-1971

On the occasion of his seventy-fifth birthday, friends and former students raised the funds to establish a “permanent memorial” to recognize Paul Henry Hanus’ many contributions to the Harvard Graduate School of Education. Hanus personally selected the Russian artist Sergei Timofeyevich Konenkov to sculpt and cast a bas-relief portrait.⁵ In addition to sculptures of Soviet politicians and artists, the Russian sculptor was known for his expressive interpretations in wood (his preferred medium) of imagery from Russian folklore and mysticism.

Konenkov was born to a peasant family in the village Karakovichi in the Smolensk province of Russia. From 1892 to 1896, he studied at the Moscow School of Painting, Sculpture and Architecture under S.I. Ivanov and Sergei Volnukhin. Konenkov continued his education from 1899 to 1902 in the studio of Vladimir Beklemishev at the Higher Arts School of the Academy of Arts in St. Petersburg. During the Russian revolution of 1905, Konenkov stood with the workers at the barricades and afterwards created portraits of the heroes of this Moscow rebellion. After the 1917 revolution, he taught at several state studios and was politically active, participating in Lenin’s Plan for Monumental Propaganda.

From 1924 to 1945, he resided in New York City with his wife, Margarita Ivanova Vorontsova Konenkova. During the American period, Konenkov accepted commissions from individuals and institutions. His busts of Supreme Court Justices Oliver Wendell Holmes, Jr., Benjamin Cardozo, and Harlan Fiske Stone reside in the art collection of the United States Supreme Court. Additionally, busts of Holmes and Cardozo were commissioned for the Harvard Law School Legal Portraits Collection. Other commissions include those of Albert Einstein for Princeton’s Institute of Advance Study and actress Ina Claire.

At the invitation of Stalin, the couple returned to the Soviet Union in 1945. He was given a studio on Gorky Street in the center of Moscow and became an acclaimed Soviet artist. He received the Order of Lenin in 1956, the Golden Star of the Hero of Socialist Labor in 1964, and the title of People’s Artist of the Soviet Union in 1958. Konenkov remained an active sculptor who delicately balanced the demands of socialist realism with his own private projects in which he explored subjects of a more mythical and metaphysical nature. After his death in 1971, the Sergei T. Konenkov Studio-Museum opened in 1974 on the site of the artist’s studio in Moscow.



PORTRAIT OF HENRY WYMAN HOLMES, 1940

PAUL MOSCHCOWITZ
 PAINTING, OIL ON CANVAS
 90.17 x 74.93 CM (35 1/2 x 29 1/2 IN.)

Henry Wyman Holmes, 1880-1960

CHAIR, DIVISION OF EDUCATION, 1912-1920
 DEAN, 1920-1940

Henry Wyman Holmes was the inaugural dean at the Harvard Graduate School of Education's establishment in September 1920. Prior to becoming dean, Holmes had succeeded Paul Hanus as chair of the Harvard Division of Education. He received his A.B. and A.M. degrees from Harvard where he had taken classes taught by Hanus. After Harvard, Holmes was the principal of Brookline's Edward Devotion School and later the head of the English Department at Boston's High School of Commerce. He returned to Harvard in 1907 as a lecturer in education and became an assistant professor in 1910. In 1912 he assumed chairmanship of the Division of Education and became a full professor in 1917.

Holmes was more of a diplomat than his predecessor and was able to maintain slightly more amicable relations with Harvard President A. Lawrence Lowell and the other Harvard University faculties. In 1927, Holmes organized a restructuring of the School that addressed some of Lowell's concerns while still emphasizing the role education played in societal progress. HGSE's revised mission stressed full-time over part-time enrollment and focused more sharply on the training of teachers rather than administrative positions. The School's admissions criteria became more selective and reached out increasingly to recent college graduates in addition to current practitioners. In 1933, James Bryant Conant became the new Harvard University president. Conant was more receptive to the challenges that educators faced in the United States and more appreciative to the approach taken by Harvard's own professional school of education. The Master of Arts in Teaching (jointly administered by HGSE and the Faculty of Arts and Sciences) was established in 1936 with the aim of educating future secondary school teachers. It later became a model for teacher training programs in other colleges and universities.⁶

Holmes resigned as dean in 1940 but remained a member of the faculty. He became a professor emeritus in 1947. With his twenty-year deanship, Holmes holds the distinction of being the longest serving dean in HGSE's history.

ABOUT THE ARTIST: PAUL MOSCHCOWITZ, AMERICAN, 1876-1942

Paul Moschcowitz was selected to paint the portrait of Dean Henry Wyman Holmes upon the recommendation of Alice Vanderbilt Morris (a Radcliffe College graduate and friend of HGSE).⁷ He had recently painted a portrait of her husband, Dave Hennen Morris (Harvard College, 1896).⁸ Moschcowitz was very enthusiastic about the commission as his son-in-law had graduated from HGSE and was well aware of the dean's many accomplishments.⁹ The Harvard Chapter of Pi Lambda Theta, a national honor society for women in education, raised the funds necessary for the commission of the painting. The portrait was unveiled at the Harvard Faculty Club on December 11, 1940. In his first annual report as dean, Francis Spaulding reflected that the painting would be prized by the School "because of its faithful reflection of the personal charm and dignity which have given Dean Holmes a lasting place in the affection of his students and his colleagues."¹⁰

Moschcowitz was born in Giralt, Hungary, in 1876, immigrated to the United States in 1881, and became a naturalized American citizen in 1898. After beginning his education in New York City's night schools, he studied at the Art Student's

League from 1894 to 1898. He took courses with Julian Alden Weir, George Willoughby Maynard, Henry Siddons Mowbray, and others.¹¹ Afterwards, Moschcowitz attended the Academie Julianne in Paris and also studied under James McNeill Whistler. Returning to the United States, he became an instructor at the Art Students League and the Pratt Institute. At Pratt, he taught classes in oil portrait painting.¹² The bulk of professional activities were devoted to portraiture though he also did some murals. His work included portraits of Kermit Roosevelt, Dave Hennen Morris (American ambassador to Belgium), Austin S. Iglehart (vice president of the General Foods Corporation), and T. Suffern Tailer (socialite and amateur golfer). His works were exhibited at the Paris Salon, Concoran Galleries in Washington, D.C., and at the annual exhibitions of the National Academy of Design. Moschcowitz was a member of the National Academy of Design and the Society of American Artists. He also served as trustee to the Artists' Aid Society of New York.

Moschcowitz passed away on January 4, 1942, at age 66.



PORTRAIT OF FRANCIS TROW SPAULDING, 1954

FRANK C. BENSING
PAINTING, OIL ON CANVAS
88.27 x 74.61 CM (34 3/4 x 29 3/8 IN.)

Francis Trow Spaulding, 1896–1950

DEAN, 1940–1945

Francis Trow Spaulding was appointed dean in 1940 by President James Bryant Conant. Spaulding received the degree of A.B. from Harvard College in 1916 and his Ed.M. in 1921 and Ed.D. in 1926 from the Harvard Graduate School of Education. In 1926, he also earned an A.M. degree from Columbia University. Appointed as an instructor in education at HGSE in 1924, Spaulding began a 21-year association with his alma mater as a professor and administrator. He quickly became an assistant professor in 1926 with promotions following to associate professor in 1929 and full professorship in 1936. In 1939, Spaulding became associate dean and assumed responsibilities as dean in the following year.

Spaulding inherited a Harvard faculty in a precarious financial state. He worked to lessen those burdens, generating more operating income by increasing the number of students enrolled at HGSE. Additionally, Spaulding sought to make the School's research faculty more visible, fostered cooperative efforts within Harvard University, and shifted some of the School's focus from teacher preparation to administrative training.¹³ More emphasis was also placed on research related to education and the social sciences.¹⁴ With the passage of the Selective Service Act in 1940, HGSE faced the prospect of a drastic student shortage in the near future. Though the School earned income by offering students a number of attractive inducements (e.g. part-time enrollment and reducing the number of credits required for Ed.M.), it was not enough. Many of the new initiatives had to be eliminated. Most part-time and term appointments were cut from the faculty. Certain tenured faculty members were asked to consider early retirement or unpaid leaves of absence in the name of wartime patriotism.¹⁵ Spaulding himself took a leave of absence in early 1942 to serve as a colonel in the Army's Information and Education Division. Though his official appointment lasted until November 1945, Spaulding's active service as dean lasted all of three semesters. Dean Francis Keppel would later remark that Spaulding's few active years as dean still guided the direction of HGSE's management into the early 1950s.¹⁶

After the war, on October 17, 1946, Spaulding became commissioner of education and president of the University of the State of New York. He served in that position until his sudden and unexpected death in 1950.

ABOUT THE ARTIST: FRANK C. BENSING, AMERICAN, 1893–1983

Frank C. Bensing was commissioned by the Harvard Graduate School of Education to paint a portrait of Dean Francis Trow Spaulding in 1954. The work was done posthumously by the artist. In fact, Bensing copied this portrait from his previously completed portrait of Spaulding (1951) commissioned by the State of New York and hung in the State Education Building in Albany. The work for the State of New York was also completed after Spaulding's death. On June 16, 1955 (commencement day), the portrait was presented to Dean Francis Keppel by a group of alumni, friends, and associates of Spaulding. The painting was originally hung in the Dean's Office in Lawrence Hall.¹⁷

Bensing was an illustrator and painter based in New York City and Woodstock, New York. His primary medium was oil paint but he was also known to use pastels and watercolors. He was born in Chicago and trained at the Art Institute of Chicago for seven years. He studied under De Forrest School, Wellington Reynolds, Charles Schroeder, and Walter Biggs. Amazingly, Bensing was blind in one eye after a childhood bout of scarlet fever.¹⁸ He was known primarily as

a cover and story illustrator for magazines early in his career. These publications included *Coronet*, *Country Gentleman*, *McCall's*, *Pictorial Review*, *Redbook*, and *The Saturday Evening Post*. Bensing also produced art for print-based advertisements. His illustrations helped market Coca-Cola, Karo Syrup, Post Toasties, and other products. Additionally, Bensing created movie posters for RKO studios.¹⁹ Later, his painting activities became more centered on portraiture. His public commissions included subjects at Bryn Mawr College, Columbia University, Notre Dame University, and the University of Miami. He was also commissioned to paint the portrait of Joseph P. Kennedy. Bensing painted landscapes for his own enjoyment. He had exhibitions of his oil and watercolor paintings at the National Academy of Design, Allied Artists of America, Salmagundi Club, and American Watercolor Society. Bensing was a member of the Artists Fellowship, Artists Guild, Allied Artists of America, Dutch Treat Club, Salmagundi Club, and Society of American Illustrators.

He continued to paint until age 88 and passed away at 90 years of age.



PORTRAIT OF FRANCIS KEPPEL, 1965

GEORGE AUGUSTA
 PAINTING, OIL ON CANVAS
 79.38 x 89.85 CM (31 1/4 x 35 3/8 IN.)

Francis Keppel, 1916–1990

DEAN, 1948–1962

Francis Keppel was appointed dean in 1948 by President James Bryant Conant. At 32, he was Harvard's youngest dean. Previously, Keppel served as assistant dean of Harvard College freshmen and assistant to the Harvard University provost.

During Keppel's fourteen year administration, the Graduate School of Education gained a strong national reputation as a leading institution for teacher preparation, advanced study, and research in education. In addition, the Ed School was known to possess a strong commitment to the recruitment and training of current practitioners. Keppel led the school through a period of unprecedented expansion. By 1962, full-time enrollment had quadrupled to 620 students, 80 percent attending full-time (compared to only 39 percent in 1948). The school's endowment had more than doubled to 5.8 million dollars. Admissions applications increased from less than 200 applicants in 1948 to almost 2,000 in 1962.²⁰ Expansion of the campus was on the horizon when the school purchased Longfellow Hall in 1961 and made preliminary plans for the creation of a new academic building across Appian Way.

Keppel's tenure saw the creation of a master's of education program for elementary teaching, as well as the growth of master's and doctoral degree programs in the fields of guidance, human development, instructional research, history and philosophy of education, administration, sociology of education, measurement and statistics, and teacher education. He also sponsored experimental programs in group teaching, programmed learning, educational television, and curriculum reform.²¹ Several centers were established or reinvigorated which increased opportunities for research and training. The Laboratory for Human Development was established in 1949, expanding research in childhood behavioral sciences. Many of the programs that Keppel established, such as the School and University Program for Research and Development, connected HGSE with nearby suburban public school systems for collaborative research and the examination of fundamental educational problems.

Keppel resigned in 1962 to become the United States Commissioner of Education under President John F. Kennedy. Leaving Washington, he served on the governing boards of several organizations including the General Learning Corporation and the Harvard University Board of Overseers. Keppel was also director of the Aspen Institute's Education and Society Program. In 1976, after nearly a fifteen year absence from HGSE, he returned as a senior lecturer in education and continued to teach until his death in 1990.

ABOUT THE ARTIST: GEORGE AUGUSTA, AMERICAN, BORN 1922

"I prefer not to work with photographs, as a portrait is really an expression of the interaction between a painter and the sitter."

— George Augusta²²

The portrait of Francis Keppel was painted by Boston native George Augusta in 1965. Augusta spent a week working on the portrait while Commissioner of Education Keppel was busy at work in his Washington, D.C. office. Augusta recalled Keppel as a "very easy-going charming sitter."²³ The papers on Keppel's desk are School integration compliance forms as well as research funding applications from Harvard University. The painting was unveiled in the Eliot-Lyman Room on March 5, 1966. Keppel often referred to the grouping of portraits in the Eliot-Lyman Room as the "rogues' gallery."²⁴

George Augusta was born in Boston in 1922. He studied painting in Florence while serving in the United States Army in Italy during World War II. From

1946 to 1950, Augusta studied art with painter Ernest Lee Major, one of the last surviving members of the influential Boston School of Painting. Augusta is known primarily as a portrait artist who works with oil paints and pastels in both traditional and impressionistic styles. Augusta has been commissioned to paint the portraits of Supreme Court Chief Justice Warren E. Burger, Harvard University President Derek Bok, First Lady Rosalyn Carter, Supreme Court Justice Lewis E. Powell, and Massachusetts Governor Francis W. Sargent.

In addition to portraiture, Augusta paints beach scenes, landscapes, figure studies, and still lifes. He is a member of the Guild of Boston Artists and the Copley Society.



PORTRAIT OF THEODORE RYLAND SIZER, 1972

DEANE KELLER
 PAINTING, OIL ON CANVAS
 90.17 x 105.41 CM (35 1/2 x 41 1/2 IN.)

Theodore Ryland Sizer, born 1932

DEAN, 1964–1972

Theodore Ryland Sizer was appointed dean of the Harvard Graduate School of Education by Harvard University President Nathan M. Pusey in March 1964. He had been a member of the faculty since 1960, teaching courses in the history of education, and heading the Master of Arts in Teaching Program.

At the start of Sizer's deanship, HGSE had an influx of federal funds to support its programs, projects, and research initiatives; however, with the election of Richard Nixon, HGSE faced serious budget cuts as federal support fell from 57.3 percent of the total budget in 1966 to 39.8 percent in 1970.²⁵ Nevertheless, the school had nearly tripled its budget by the end of Sizer's administration despite the fiscal strains on income. By the end of his deanship, there had also been significant revisions to the curriculum as a result of the 1966 report, *The Graduate Study in Education*. By the last year of his tenure, programs of study were organized into seven general divisions: Administration and Social Policy, Childhood Education, Human Development, Humanities, Learning Environments, Public Psychology, and Teaching.²⁶ Sizer was able to recruit talented scholars to the faculty and expanded HGSE's areas of research to include: higher education, lifelong learning, learning environments, law and education, children's education, and family study.²⁷ HGSE also had a stronger focus on issues related to class and race, especially research in the area of urban education. The student body also became a more diverse population with 18 percent of the students coming from minority groups in 1971.²⁸ Many students became more activist-oriented as the civil rights movement raised the nation's consciousness to inequalities in the American education system. The plans for building expansion begun under Dean Keppel saw completion during the Sizer years: Larsen Hall was dedicated in 1965 and Gutman Library in 1972.

After leaving HGSE, Ted Sizer became the twelfth headmaster of the Phillips Academy in Andover, Mass. In 1983, he returned to academia becoming a faculty member and chair of Brown University's Education Department. He founded the Coalition of Essential Schools in 1983 and became the founding director of the Annenberg Institute for School Reform in 1993. Sizer returned to the HGSE faculty as a visiting professor of education in 1997.

ABOUT THE ARTIST: DEANE KELLER, AMERICAN, 1901–1992

"I am not a modern painter at all. My work is naturalistic. Some would call it realistic, but it is not necessarily that. All painting is interpretation."
 — Deane Keller²⁹

The portrait of Dean Theodore Ryland Sizer was painted by Deane Keller and unveiled on June 14, 1972. Keller was a family friend of the Sizer's and, at the time, professor emeritus of art at Yale. Objects depicted in the painting represent aspects of Sizer's personal and professional life. The rug behind the dean is a painted representation of a real rug stitched by his father, Theodore Sizer, Sr., a professor emeritus of art history at Yale, during the first years of his son's administration. The rug shows the coat of arms and mottos of both Harvard and Yale. Another personal touch is the inclusion of the initials "TRS" (Theodore Ryland Sizer) and "NFS" (the dean's wife, Nancy Faust Sizer). The books displayed on the desk include Sizer's *Moral Education* and his father's authoritative work on John Trumbull.

Deane Keller was a 1926 graduate of the Yale School of Fine Arts and in 1929 was appointed instructor in painting and drawing. Keller's teaching career was interrupted by his wartime service as a fine arts officer attached

to the Fifth Army in Italy. His duties included the location and protection of art treasures, emergency restoration to war-damaged pieces, and the return to museums of art stolen by the German Army. Keller resumed his teaching career at Yale in 1946. He was a staunch supporter of traditional techniques, despite some opposing views from certain colleagues on the faculty. He retired from teaching in 1970 but remained an active artist. Throughout his life he had a second career as a portrait painter and was known as the unofficial portraitist of the Yale University faculty. Additionally, he painted official portraits of Senator Robert A. Taft and Connecticut Governor John Lodge.

Following the Dutch portrait tradition, many of Keller's colors were of a somber tone with the sitter wearing dark-colored clothing. As in the portrait of Sizer, Keller often incorporated a coat of arms into the background. By the time of his death in 1992, Keller had painted 160 portraits of individuals connected in some manner to Yale.



PORTRAIT OF PAUL NORMAN YLVISAKER, 1984

MELVIN H. ROBBINS
 PAINTING, OIL ON CANVAS
 99.7 x 79.38 cm (39 1/4 x 31 1/4 in.)

Paul Norman Ylvisaker, 1921–1992

DEAN, 1972–1982

Paul Norman Ylvisaker was appointed by Harvard President Derek Bok to be dean of the Harvard Graduate School of Education in 1972. He also served as the Charles William Eliot Professor of Education. Ylvisaker came to HGSE with a background in urban planning, having worked on national and international urban planning projects for the Ford Foundation's Public Affairs Program. Before coming to HGSE he had also served as a faculty member at the Harvard Graduate School of Design, Princeton University, Swarthmore College, and Yale University. Ylvisaker was a noted expert in the field of philanthropy.

Ylvisaker helped steer HGSE through a tide of financial difficulties in a period of philosophical transition. Throughout his years as dean, he boosted morale and fostered a strong sense of community. Given Ylvisaker's unconventional background, it should not have been a surprise that his vision for HGSE pushed the school to encompass a definition of "education broader than schooling."³⁰ Ylvisaker's belief in the importance of lifelong learning for current educational practitioners helped establish the Office of Professional Programs in 1977 and the Principals' Center in 1981, through which practitioners convene for professional training and contact with HSGE faculty. Dean Ylvisaker also increased opportunities for the study of public policy and education. Significantly, the Institute for Education Policy Studies was established in 1979 to further policy research at HGSE. International education also became a priority of Ylvisaker's administration: The Project for Human Potential helped educational policymakers find the means of achieving a full range of development possibilities in a given population, and the Office of International Education was created. Despite reductions in federal and private monies, HGSE continued to strengthen its faculty and student body. During the years of his administration, the School contained the highest concentration of women and minorities of all the Harvard University faculties. In an interview with *The Harvard Crimson*, upon the announcement of his resignation, Ylvisaker even predicted that the chances for a woman to succeed him as dean would be "fairly high."³¹

After resigning from the deanship and until his death in 1992, Ylvisaker became a senior consultant to the Council on Foundations and continued teaching at HGSE.

ABOUT THE ARTIST: MELVIN H. ROBBINS, AMERICAN, 1918–1999

The portrait of Dean Paul Norman Ylvisaker was painted by Melvin H. Robbins, a Cambridge-based portrait and courtroom artist. In the painting, Ylvisaker is depicted seated in a wooden arm chair against a neutral-colored background.

Born in Boston, Melvin "Mel" Robbins graduated from Boston University in 1939 and the Massachusetts Art School in 1941. During the Second World War he painted murals and portraits as a member of the United States Army Special Services. After the war, Robbins was president and art director of the White Card Company. He retired in 1968 to become a full-time portrait artist.

Robbins painted two of the portraits on display in the Eliot-Lyman Room — the portraits of Deans Ylvisaker and Patricia Albjerg Graham. Additionally, he received portrait commissions from other Harvard University faculties, including the Dental School, Divinity School, Law School, and Medical School. The medium Robbins selected for Harvard University portraiture was oil on canvas. Additionally, his portraits have been commissioned by other

educational institutions, local and state governments, and hospitals. These commissions include: Lesley College, University of Massachusetts, Massachusetts State House, Cambridge City Hall, New England Medical Center, and Children's Hospital.

Robbins worked as a highly acclaimed courtroom artist for local television news programs and newspapers. Phyllis Robbins, his wife, recalled that he did courtroom sketches to get out of his studio and into the "real" world.³² Although most of his fellow courtroom artists used pencils, pastels and sketch pads — the typical tools of the trade, Robbins employed canvas and acrylic paint for his work. His work for WBZ-TV was awarded a regional Emmy Award in 1979. University of Massachusetts President Robert Woods was so impressed by his courtroom work that he later commissioned Robbins to paint his own portrait. This led to portrait commissions of other university dignitaries.³³

Robbins passed away on November 24, 1999 at age eighty-one.

Patricia Albjerg Graham, born 1935

DEAN, 1982–1991

Patricia Albjerg Graham became dean on July 1, 1982. She had previously directed Barnard College's Education Program and held faculty appointments at Indiana University, Northern Michigan University, and Columbia University's Teachers College. Graham joined the HGSE faculty and concurrently served as dean of the Radcliffe Institute for Independent Study, vice president for Institutional Planning for Radcliffe College, and vice president of Radcliffe College. She left these positions to become president of the National Institute of Education. She returned to Harvard in 1979, becoming the Charles Warren Professor of the History of American Education. In addition to her many accomplishments as dean, Graham's place in the historical annals of Harvard University will be secured by the fact that she was the first woman to be appointed dean of a Harvard faculty.

While research programs were always an integral part of HGSE during Graham's tenure, she re-established strong ties to public schools and brought a strong focus on education practice back to the curriculum. Graham attracted future practitioners to the School with programs such as the Undergraduate Teacher Education Program (UTEP), Urban Superintendents Program, and the MidCareer Math and Sciences Program. UTEP offers the Harvard undergraduate the opportunity to simultaneously earn their bachelor's degree and educator licensure. The Urban Superintendents Program is a course of study for doctoral students interested in leading city public school systems. The MidCareer Math and Science Program is designed to draw professionals from technically oriented fields into careers as secondary science and mathematics teachers. With the renewed interest in teacher training, new partnerships were forged between HGSE and local school districts, thereby securing "fieldwork" sites for students in those programs. During her tenure, new outreach programs were established and strengthened. Programs in Professional Education and the Principals' Center continued curriculum support to current practitioners. The Harvard Education Letter was established in 1985 as a means to reach K–12 educators. This newsletter became a concise source of information for new research and innovative practices. The years of Graham's administration also brought stability to the senior faculty as a ten year moratorium on granting tenure was lifted with nine new tenured appointments.

Graham resigned from the deanship in 1991, after which she served as president of the Spencer Foundation. Graham continued to teach at HGSE until 2006 when she retired as the Charles Warren Research Professor of the History of American Education, Emerita.

ABOUT THE ARTIST: MELVIN H. ROBBINS, AMERICAN, 1918–1999

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Robbins passed away on November 24, 1999 at age eighty-one.



PORTRAIT OF PATRICIA ALBJERG GRAHAM, 1991

MELVIN H. ROBBINS

PAINTING, OIL ON CANVAS

82.23 x 66.68 CM (32 3/8 x 26 1/4 IN.)



PORTRAIT OF JEROME T. MURPHY, 2001

SUSAN MILLER-HAVENS
 PAINTING, OIL ON BALTIC BIRCH
 114.3 x 60.33 CM (45 x 23 3/4 IN.)

Jerome T. Murphy, born 1938

DEAN, 1992–2001

Jerome T. Murphy became dean of the Harvard Graduate School of Education on September 1, 1992. He was already acquainted with HGSE for he had been a faculty member since 1974 and associate dean from 1982 to 1990. In fact, he graduated from the Ed School with a doctorate in Administration, Planning and Social Policy. His great familiarity with HGSE's policies and faculty gave the new dean "insider" status, thereby facilitating a smooth transition to his administration.

Early in Murphy's tenure, he initiated a major review of the general master's degree program and several of the specific academic programs. This review resulted in the creation of six new programs: Arts in Education, Technology in Education, Higher Education, International Education, Mind, Brain, and Education, and School Leadership.³⁶ Murphy's deanship also included the unparalleled success of a capital campaign in which \$111,000,000 was raised — the largest amount of money ever raised by a school of education up to that point. This enabled a tripling of the number of endowed professorships and earmarked \$11,000,000 for student financial aid. Additionally, student research found increased support and the annual Student Research Conference was established in 1996. Diversity within the school was a major concern of Murphy's. After commissioning a report to examine the level of diversity in HGSE's classrooms, the Standing Committee on Diversity was formed. This led to a variety of activities including faculty seminars on teaching practices, student retreats, and HGSE-wide workshops on diversity-related matters. The Diversity Innovation Fund was also established to support student-led initiatives. The school's connection with the outside community was strengthened by a number of initiatives. Significantly, the Office of School Partnerships was created in 1996 to support HGSE's work with Massachusetts public schools. The Askwith Education Forum — a free public lecture series endowed during Murphy's tenure — continues to bring speakers to the school to discuss a wide variety of education topics.

Murphy stepped down as dean in June 2001 but remains a member of the faculty. He currently serves as the Harold Howe II Professor of Education which, upon Murphy's retirement, will be renamed the Jerome T. Murphy Professorship of Education. His teaching and research focus on administrative practice and organizational leadership, government policy, program implementation and evaluation, and qualitative methodology.

ABOUT THE ARTIST: SUSAN MILLER-HAVENS, AMERICAN, BORN 1944

Susan Miller-Havens sought to understand the personality of Dean Jerome T. Murphy through meetings, and by reading his papers and watching him teach. She endeavored to visually capture her impressions of Dean Murphy as "a man of action who is dignified, who possesses sweetness as well as great determination and stamina, who connects with each individual while thinking about how to include that person in a group effort." Because the dean "wanted to be portrayed in a way that engaged the viewer rather than as a static official of the university," Miller-Havens moved away from the usual characteristics of official portraiture. The grey background and the crowding of the image on the rectangle allow Murphy to stand in his own human space. The problem of the hands possibly distracting from the face is dealt with by the use of color in the tie, shirt, and suit. The complicated design of the tie competes with the hands to contain some of their motion. By pushing the image to the edges of the picture plane the subject connects with the viewer by making direct eye contact.³⁷

Miller-Havens has had careers in both psychotherapy and fine arts. Founder of the Psychiatric Nursing and Consultations Services in the Department of Psy-

chiatry at Cambridge Hospital, Miller-Havens holds an undergraduate degree with honors in studio art from Wellesley College and a doctorate in human development from the Ed School. Not primarily a portrait artist, her paintings focus on the subtleties within human interactions with others and the human experience in general.³⁸ Her clinical background in medicine and psychology has given her art a unique perspective in facial features and body language.³⁹ The artist has stated that her intention is to enable "the viewer to see what I have seen, to think about the person and their life rather than let pure representational poses close down possibilities."⁴⁰ She is an artist who's known for unexpected use of color, absence of background objects, and inventive cropping.⁴¹ Miller-Havens' commissions include the official portrait of Cambridge mayor Alice Wolf and NBA coach Pat Riley. Her portrait of baseball's Carlton Fisk is part of the permanent collection of the National Portrait Gallery Washington, D.C.

The artist is a member of the Harvard Arts in Education Council and the National Association of Women Artists from whom she received the 2007 Palmer Award for Oil Painting.

Ellen Condliffe Lagemann, born 1945

DEAN, 2002–2005

Ellen Condliffe Lagemann began her tenure as dean on July 15, 2002. Prior to her appointment, Lagemann, a nationally known expert on the history of education and education research, had been the president of the Spencer Foundation. Previously, she taught at New York University where she served as chair of the Department of the Humanities and the Social Sciences and was director of the Center for the Study of American Culture and Education. She also taught at Teachers College, where she was also a member of the Department of History at Columbia. Lagemann has the distinction of being the third woman to be dean of a Harvard faculty and her appointment marked the first time that two women simultaneously served as deans of different faculties.⁴² Being appointed from outside the HGSE faculty allowed Dean Lagemann to bring a fresh approach to issues facing the school.⁴³

A key principle underlying Lagemann's three years as dean was an emphasis on translating education theory and research into actual tools that teachers and students could use in learning environments. To this end, the "Usable Knowledge" initiative was created. During these years, several conferences were held under this theme and papers from one of them were later published as the book *Scaling Up Success: Lessons From Technology-Based Educational Improvement*.⁴⁴ In December 2004, HGSE combined the administrative structure of the Principals' Center and Programs in Professional Education (PPE) to form a new entity. Lagemann also reached out to the other Harvard University faculties to enhance the university's role in improving K–12 education. From this, the Public Education Leadership Project — a collaboration of HGSE and the Harvard Business School — and the Achievement Gap Initiative — an effort to help study and narrow the achievement gap in education — were formed. Her tenure also established core courses in the school's curriculum across disciplines.⁴⁵ The structure of HGSE's academic programs changed orientation, moving away from "areas" in the academic programs to a broader, school-wide approach to academics.⁴⁶ Also, \$22,000,000 was raised during her tenure. Lastly, Lagemann began the formal planning for HGSE's future move to the Harvard University Allston campus.⁴⁷

Lagemann stepped down as dean on June 30, 2005, but remains a member of the faculty. She currently serves as the Charles Warren Professor of the History of American Education.

ABOUT THE ARTIST: LOIS WOOLLEY, AMERICAN, 21ST CENTURY

"People seem to me the ultimate subject matter. There is nothing so fascinating, beautiful and universally relevant as an individual person."

— Lois Woolley⁴⁸

Lois Woolley's aim in portraiture is to make the work meaningful not only to the subject and their family but "universally relevant" to all viewers.⁴⁹ To this end, an initial meeting is arranged in the sitter's home or the artist's studio. Besides talking about specific requirements for the work, the purpose of this visit is to build rapport between Woolley and the sitter. At her first meeting with Dean Lagemann, Woolley says, "I was moved by the direct quality of her gaze. She came across as very open, genuine, and engaging. She is a wonderful conversationalist, with quick humor and deep insight. It became imperative to me that I convey these qualities in her official portrait."⁵⁰

The artist has stated that she wants to observe in a person the nuances of gestures and expressions that may be particularly characteristic in that individual as "the challenge in painting portraits is to catch that essence of who a person is, their spirit and emotion, in a painting."⁵¹ In this portrait, Woolley had Lagemann stand in a "naturalistic pose" appearing to interact with the viewer.

Woolley is an oil and pastel painter whose specialty is portraiture. Much of her work has been commissioned by individuals for personal collections rather than public commissions for organizations. The artist was especially excited by this commission as a portrait of a dean is "always a great addition to a portrait artist's portfolio" and "this was for Harvard!"⁵² Woolley's professional training began at age seventeen at the Corcoran School of Art (Washington, D.C.) and continued at the Art Students League of New York. At the Art Students League, she studied drawing and anatomy with Robert Beverly Hale and painting with Robert Brackman. Additionally, she studied under Daniel E. Greene. Always searching to combine full color with strong form, she credits her association with painter and husband Hongnian Zhang to her current style.⁵³ Woolley is currently a professor at the Woodstock School of Art where she teaches courses in portrait painting. She lives in Woodstock, N.Y., and shares a studio with Zhang.



PORTRAIT OF ELLEN CONDLIFFE LAGEMANN, 2006

LOIS WOOLLEY
PAINTING, OIL ON CANVAS
91.4 x 71.1 cm (36 x 28 in.)

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