

ABSTRACT

BROOK, DAVID LOUIS STERRETT. Henry Leveke Kamphoefner, the Modernist, Dean of the North Carolina State University School of Design, 1948-1972. (Under the direction of Dr. George B. Vaughan.)

The greatest achievement of Henry Leveke Kamphoefner (1907-1990) was his service as dean at the School of Design (SOD) of the North Carolina State University (NCSU). Therefore, the purpose of the research was to develop a history of Dean Kamphoefner's educational career during the nearly twenty-five years that he administered the SOD from 1948 through 1972, and in which he elevated the school from obscurity to prominence. The study also contains background information about Henry Kamphoefner the man and key developments in architecture and design education that occurred before he came to North Carolina. In addition, a brief accounting is made of his life after 1972.

Dean Kamphoefner was a modernist and he passionately dedicated himself to advancing the principles of modern design. The dissertation records the major events and trends of the Kamphoefner administration, his design and educational philosophies, and an account of the goals, plans, strategies, and outcomes that he respectively employed and achieved in the service of design education in North Carolina.

HENRY LEVEKE KAMPHOEFNER, THE MODERNIST,
DEAN OF THE NORTH CAROLINA STATE UNIVERSITY
SCHOOL OF DESIGN
1948-1972

by
DAVID LOUIS STERRETT BROOK

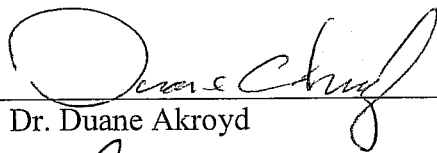
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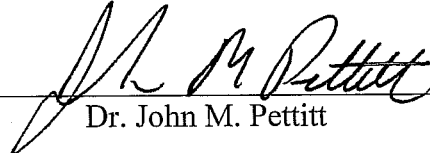
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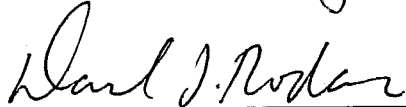
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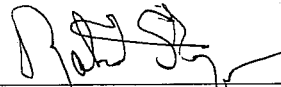
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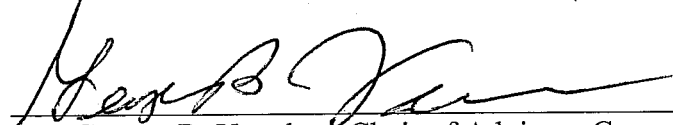
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Dr. Robert E. Stipe



Dr. George B. Vaughan, Chair of Advisory Committee

DEDICATION

I dedicate this dissertation to my wife, Mary Ashley Wilson Brook, and to our children, Mary Grayson Brook and James Sterrett Brook. I also dedicate this dissertation to all faculty and students of design education at the North Carolina State University since 1923.

BIOGRAPHY

David L. S. Brook was born in Parkersburg, West Virginia, and grew up in nearby Belpre, Ohio. He received a B.A. in history from Marietta College (Ohio), a juris doctorate from the College of Law, Ohio State University, and an M.A. in history from North Carolina State University. After serving as a lieutenant in the U.S. Army, he was associated with the law firm of Barrett and Barrett, Chillicothe, Ohio. Thereafter, he commenced a career in public history that has included positions as state historic preservation officer of Ohio; assistant regional director for cultural programs, Lake Central and Midwest Regions, U.S. Department of the Interior; executive director, Preservation Alliance of Louisville and Jefferson County, Kentucky; and administrator, State Historic Preservation Office, Office of Archives and History (OAH), North Carolina Department of Cultural Resources (DCR). He currently serves as director of the Division of Historical Resources, OAH, DCR.

David Brook's professional activities have included the presidency of the National Council of Preservation Executives and memberships on the board of directors of the National Conference of State Historic Preservation Officers and the Commonwealth Preservation Council of Kentucky; and the Board of Directors, Preservation North Carolina, Inc. Academic honors include Phi Alpha Theta National History Honorary and the national Honor Society of Phi Kappa Phi. In 1989 he won the Robert E. Stipe Award (of Preservation North Carolina) for professional achievement in historic preservation.

David Brook is the author of *A Lasting Gift of Heritage: A History of the North Carolina Society for the Preservation of Antiquities, 1939-1974*, published in 1997 by the North Carolina Department of Cultural Resources and Preservation North Carolina, Inc. He is also co-author with Dr. Elizabeth A. Lyon of "The States: Backbone of Preservation," in A

Richer Heritage: Historic Preservation in the Twenty-first Century, published by the University of North Carolina Press in 2003. He is married to Mary Ashley Wilson Brook, a native of Raleigh, North Carolina. They have a daughter, Mary Grayson Brook and a son, James Sterrett Brook.

ACKNOWLEDGEMENTS

My dissertation on Henry L. Kamphoefner grew out of my interest in the history of higher education and of my work in historic preservation that includes a concern for modern architecture. My studies in the Department of Adult and Community College Education, was due to my friend, Leej Copperfield, who encouraged me to enroll and to Dr. Edgar J. Boone, professor emeritus, who upon my initial interview fired me with the confidence to embark upon my doctorate. I am beholden to all of my professors in the department for collectively giving me the excitement of intellectual growth and satisfaction of scholarship. From the beginning, Dr. George B. Vaughan, chair of my graduate advisory committee, served as a mentor, inspirer, and guide through the years of study, including my independent study in Advanced Qualitative Research Methods that produced my dissertation prospectus.

My first foray into actual dissertation writing occurred in the fall of 2000 in Dr. Duane Akroyd's course on the History of Higher Education when he willingly accepted my proposal to write a research paper on the Kamphoefner years at the School of Design. I was able to build upon that work, in Dr. Daniel J. Rodas's course on Finance and Adult and Community College Education where I studied financial issues of the Kamphoefner administration. In addition to Drs. Vaughan, Akroyd, and Rodas, I thank Drs. John M. Pettitt and Robert E. Stipe of my graduate advisory committee for their unflagging support and guidance. Dr. Stipe, professor emeritus of the School of Design willingly shared his insights and personal experiences with Henry Kamphoefner. Drs. Vaughan and Stipe were particularly helpful in their editing advice.

On the staff side of the ledger, special appreciation is due to Shana Scott, graduate program assistant, who cheerfully and capably helped me through the paperwork and

scheduling complexities the graduate school. Fellow student, Rebecca Francis, who was ahead of me also gave me good advice at critical times. Debra Paxton, regulatory compliance administrator, helped me easily navigate the compliance process of the Institutional Review Board for the Use of Human Subjects in Research. Likewise, Terry DeRubeis, thesis editor of the graduate school, kindly rendered important guidance in meeting technical submission requirements for dissertations.

Staff of the Special Collections Research Center, North Carolina State University Libraries, provided outstanding assistance to me since 2000. Reed Underhill and Dawne Howard of the Center, as well as Jason Smith and Mick Watts have been especially helpful at critical times. Robert Burton, project archivist for visual collections at the Center provided excellent service in making digital images of Henry Kamphoefner's early large-format architectural drawings. Moreover, staffs of the NCSU College of Design Library and the North Carolina State Library have cheerfully helped me find a wealth of books and periodicals. I have received efficient and timely assistance from out of state from Carrie L. McDade of the Environmental Design Library of the University of California, Berkeley; and Mary F. Daniels of the Frances Loeb Library, Graduate School of Design, Harvard University.

In addition, I am indebted to the former students, former (and in some cases current) faculty members of the School (now College) of Design for information and, in the case of many of them, in-depth interviews. Former SOD students who shared their experiences and knowledge with me included Jeff Adolphsen, David Christenbury, Kurt Eichenberger, Jo Ramsey Leimenstoll, John B. Knox, Andrew Leager, Michael Southern, and Tim Simmons. Owen Smith, who in 1938 received his Bachelor of Science degree from the old Department

of Architectural Engineering at NCSU (then called North Carolina State College of Agriculture and Engineering), gave me valuable insights to the pre-Kamphoefner era of design education. School of Design faculty members who were kind enough to allow me to interview them included George Matsumoto, Claude McKinney (SOD dean after Henry Kamphoefner), Henry Sanoff, Brian Shawcroft, Robert Stipe, Richard Wilkinson, and the late Duncan Stuart. A few interviews were of people who were both former SOD students and faculty members. Those included Robert P. Burns, Edwin F. "Abie" Harris, Jr., and Charles H. Kahn. The late James M. Webb, a faculty member of the University of the University of North Carolina at Chapel Hill and a colleague of Henry Kamphoefner, also shared his memories from the 1940s and 1950s. I am also grateful to Betty (Mrs. T.C.) Howard for her valuable information about the SOD in the 1950s.

In my "day job," I report to Dr. Jeffrey J. Crow, deputy secretary for Archives and History, North Carolina Department of Cultural Resources (DCR), and State Historic Preservation Officer. Fortunately for me, Dr. Crow appreciated the value of my research to the history of North Carolina and to the preservation of its cultural heritage. Dr. Crow was highly sympathetic to my efforts and worked with me on a flexible leave basis so that I could meet dissertation deadlines as they arose. My former supervisor, David Olson, likewise was supportive of my efforts, and along with Dr. Crow, and Dr. William S. Price Jr., another former director of our agency, supported my application to the doctoral program at the Department of Adult and Community College Education. On the staff level, William Garrett, Michael Southern, and Peter Sandbeck of the Division of Historical Resources, Office of Archives, DCR, gave invaluable aid to me in digitizing photographs used in my dissertation. In addition, Donna Kelly, Lisa Bailey, and Susan Trimble of the division's

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In closing, I thank my daughter, Mary Grayson Brook, for her Internet assistance in locating information on Buckminster Fuller, my wife Ashley for her long standing patience and support, and finally, I thank my good friend and colleague Dr. Rorin M. Platt, of Campbell University for his steadfast advice and encouragement through the long course of study and dissertation writing.

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LIST OF ACRONYMS

ACSA	Association of Collegiate Schools of Architecture
AIA	American Institute of Architects
NCSU	North Carolina State University
OU	University of Oklahoma
SOD	School of Design
UNC-CH	University of North Carolina at Chapel Hill
WAVES	Women Appointed for Voluntary Emergency Service

CHAPTER I
FOUNDATIONS
1907-1948

A PRAIRE BOYHOOD

A surviving tape of Henry Kamphoefner from the mid 1970s marks him as a son of the American Middle West. Except for an occasional “God damn,” his mellow tenor voice emotes a wholesome neighborliness—the kind of voice that one expects to find on the farms and in the small towns of Iowa. It does not fit with an intellectual and educator whose academic program was *avant-garde* and whose colleagues included the likes of Walter Gropius and Lewis Mumford.

Of Dutch and German heritage Henry Kamphoefner was born in 1907 in Des Moines, Iowa, the son of a Methodist minister, Reverend Charles H. Kamphoefner (1872-1948) and Amelia Mary Leveke Kamphoefner (d. 1945). Education was in the blood; the elder Kamphoefner had three academic degrees and had been a superintendent of schools before he entered the ministry. Henry, often called “Hank” by his family, was the middle child between older sister Miriam and younger sister Helen. His early boyhood was spent in a series of Methodist parsonages in small Iowa towns including Webster City in the north central part of the state. But, when he was in the sixth grade the Kamphoefners moved to the larger community of Sioux City, Iowa, where they stayed.¹

1. “Henry Kamphoefner” (n.p., n.d., biographical sketch probably issued in 1977 when Kamphoefner was humanist in residence in Fayetteville, N.C.), mentions family background and early life, Kamphoefner Papers; Robert L. Horney, Evansville, Indiana, 16 February 1949, to Henry L. Kamphoefner, Kamphoefner Papers, Horney, who was married to Kamphoefner’s sister, Helen, addressed Kamphoefner as “Hank;” Henry L. Kamphoefner to Charles D. VanWerden, Winterset, Iowa, 1 February 1949, Kamphoefner Papers, regarding birth and death dates of Charles H. Kamphoefner; Henry Kamphoefner to Iowa State Bureau of Vital Statistics, 10 January 1949, Kamphoefner Papers, stating his mother’s name and that she died in Sioux City 24

Henry's introduction to architecture happened in the seventh grade when he took a class in architectural drafting. By the eighth grade he was the favorite student of the "old gentleman" draftsman whom Mary O'Connor, the school principal, specially brought in as a part time faculty member. That exposure sparked Henry Kamphoefner's interest in an architectural career. A local architect further fostered the youth's interest by providing him a summer job through high school as an office boy and tracer-draftsman. Sixty-years later, Henry Kamphoefner gracelessly remembered his benefactor as being a successful "hack" who proved (according to Kamphoefner) the validity of the sour dictum that "in architecture it is the incompetent architect who manages to get most of the work."²

COLLEGE

The architect who employed the teenage Henry Kamphoefner was a 1914 graduate of the University of Illinois. At his urging, the young Kamphoefner, applied to that institution's school of architecture and was quickly accepted. However, at the insistence of his minister father, who wanted his son to have a broader education, Kamphoefner first attended Morningside College, a small liberal arts school in Iowa before being allowed to

October 1945; Henry Kamphoefner to M. L. Ehrenzeller, V.P. Presbyterian Ministers Fund, Philadelphia, Pennsylvania, 22 January 1949, Kamphoefner Papers, in which Kamphoefner then 41 listed his two sisters: Miriam Faith (Mrs. Ray) Larson, 44, of Burlington, Iowa, and Helen Margaret (Mrs. Robert L.) Horney, 40, Evansville, Indiana; W. A. Miller, Webster City, Iowa to Henry Kamphoefner, 5 October 1948, Kamphoefner Papers, remembering Kamphoefner as a boy playing around the parsonage and church in Webster City.

2. Henry L. Kamphoefner, "Some Personal Observations on the Roots and Development of Architectural Education," (paper presented at a meeting of the Society of Architectural Historians, New York, New York, 18 November 1976), Special Collections Research Center. *The Papers of Henry Leveke Kamphoefner, FAIA: Manuscript Collection # 198*. North Carolina State University, Raleigh.

"Some Personal Observations on the Roots and Development of Contemporary Architectural Education: To the Society of Architectural Historians," 18 November 1976, 1-2, concerning his early interest in architecture, Kamphoefner Papers.

specialize in architecture. Finally at the age of nineteen, Henry Kamphoefner entered the School of Architecture of the University of Illinois, graduating in 1930.³

Kamphoefner's undergraduate instructors schooled him in the Beaux-Arts style which placed great emphasis on classical models and architectural renderings that were highly pictorial with shadows and ink washes. Kamphoefner's superior abilities in drafting and rendering brought him advancement in his first year to the "Analytique" which he later called an "absurd exercise." Anonymous New York architects developed the Analytique problems, which the faculties of architectural schools throughout the nation distributed to their students. In later years Kamphoefner bitterly remembered how an instructor berated him for daring to create an original architectural motif for a garden without relying on a historical precedent. Another time an instructor abused and made fun of Kamphoefner and other students for working on a graphical mathematical analysis of structures. The offending teacher asked why they were interested in engineering when they were to be designers. Yet, Kamphoefner had an instinctive appreciation of the importance of mathematics and structure and took extra courses in math. At Illinois, however, faculty discounted mathematics to the point that students had little to worry about if they received a low grade in the required courses of algebra and trigonometry.⁴

As a college student, Henry Kamphoefner sensed that there was something wrong with the way that architecture was being taught, but he did not "understand enough about what architecture should be trying to do." He later dismissed the University of Illinois as a "medal mill" where the faculty and students were preoccupied with winning competitions

3. Kamphoefner, "Contemporary Architectural Education," Society of Architectural Historians, 1-2, concerning his early interest in architecture.

with their Beaux-Arts architectural renderings. He later said that, because he had been brought up in the Protestant ethic, he resolved to finish the course of study that he had started.⁵ But, in all of his later years in higher education, Henry Kamphoefner continued to fume at the memory of his own superfluous assignments as a student under the Beaux-Arts system, such as having to design "A Palace for an Exiled Monarch." Kamphoefner disparaged that type of project as having no social value "in contrast to problems that might contribute to the larger welfare of a more general and needy society."⁶

In the late nineteenth and early twentieth century Chicago, Illinois, was the center of creativity in American architecture with men such as Louis Sullivan, Dankmar Adler, and Frank Lloyd Wright ushering in a new age of design. Yet, all through his years at the University of Illinois, Kamphoefner never heard of Frank Lloyd Wright. On a senior trip to Chicago to look at significant buildings, Wright's name was finally mentioned while the students were looking at a Gothic revival chapel at the University of Chicago. As Kamphoefner later remembered, one of the younger professors, while making sure that the older professors could not hear, said, "If you look over across the street, there's a house over there that you might want to take a look at for kicks. It's done by kind of a screwball architect up in Wisconsin." The professor was referring to the landmark 1909 Prairie-style Robie House by Wright.⁷

In 1930 Henry Kamphoefner traveled to Europe, but knowing little about modern architecture he did not visit the Bauhaus. He looked at buildings in Paris designed by the

4. Ibid., 6-7, concerning Beaux Arts instruction and criticism of Kamphoefner the student for not following historical precedent, Kamphoefner Papers; Henry L. Kamphoefner interviewed by Charles Kahn, undated circa 1977, transcript, 2-3, Kamphoefner Papers.

5. Kamphoefner interview by Kahn, 1-2.

6. Kamphoefner, "Contemporary Architectural Education," Society of Architectural Historians, 8-10 concerning student exercise.

7. Kamphoefner interview by Kahn, 7.

painter-architect Le Corbusier (Charles Edouard Jeanneret, 1887-1965), who in 1914 had announced a new architecture based on reinforced concrete. Unfortunately, Le Corbusier, who famously said that “a house is a machine for living in,” refused to talk with Kamphoefner because the young American could not speak French.⁸

Kamphoefner took graduate study from 1930 to 1931 at Columbia University and received a master’s degree in architecture in 1931. Then the curriculum of Columbia was thoroughly steeped in beaux-arts Classicism and would not begin to change until 1934. Nevertheless, it was there that Kamphoefner, with a few other curious students, received his first serious exposure to modernism from architectural history professor Joseph Hudnut, which was an epiphany for the young Iowan. Hudnut introduced Kamphoefner “to Wright, to le Corbusier, to the Viennese secessionists, and to the Bauhaus.” The young Iowan was transfixed. He was on the path of being a thoroughgoing advocate of modern architecture⁹

Kamphoefner’s personal accounts of classical orthodoxy are consistent with a 1981 history of the Columbia school of architecture, *The Making of an Architect, 1881-1981: Columbia University in the City of New York*. In *Making of an Architect*, contributing historian, Rosemarie Haag Bletter, found that Beaux-Arts Classicism still thoroughly dominated Columbia's architectural curricula and teaching in the early 1930s. Indeed, Bletter quoted a 1927 graduate, Morris Lapidus, as saying that modernism was so out of the academic mainstream that it was spoken of by the faculty in the confidential way that one shares an off-color story.¹⁰ Bletter reported, "If the teachers were in no mood to discuss

8. Kamphoefner interview by Kahn, 1-2; Richard Weston, *Modernism*, (London: Phaidon Press, 1996), quote by Le Corbusier, 234, Le Corbusier’s career.

9. Kamphoefner interview by Kahn, 3; Robert P. Burns, interview by author 7 November 2000, tape recording and transcript, 12, in possession of the author; Burns; Kamphoefner, “Contemporary Architectural Education,” Society of Architectural Historians speech, 12.

10. Fay Lovvorn and David Jackson, "Biographical/Historical Note, “ *The Papers of Henry Leveke Kamphoefner, FAIA*, “, *Manuscript Collection # 198* (Raleigh, 1996), Special Collections Research Center,

European modernism, the students, at least, kept asking questions." Students also raised questions about American developments in contemporary architecture--particularly modern skyscrapers.¹¹

In 2000 Robert Paschal Burns, who was a protégé and close faculty associate and friend of Kamphoefner, recalled the sum of Kamphoefner's stories as a graduate student and conversion to modernism:

He was educated as an undergraduate in the Beaux-Arts manner. It wasn't until he got to graduate school that he encountered modern ideas and thought. He became – what would you call it--it's like a reformed drunk. He reacted so strongly against what he saw as the sham of this earlier education . . . his teachers, he felt, concealed from him the true ideas of the modern movement. So he had no appreciation for late blooming, classical or traditional architecture whether it was classical, Gothic Revival, or you name it.¹²

PRACTICE IN SCARCE TIMES

In a 1976 speech before the Society of Architectural Historians, Henry Kamphoefner recalled:

I left Columbia University in June 1931 with a master's degree in architecture with only a few of the seeds of modern architecture planted in my mind, and ill prepared to practice architecture.¹³

The twenty-four year old Kamphoefner also had the misfortune of graduating from Columbia while the Great Depression was at its worst. His architectural practice was slow and he spent his office time in the spring of 1931 completing a design for an Illuminating Engineering Society Prize Competition, winning the third-place purse of \$150.

North Carolina State University Libraries, 3; Rosemarie Bletter, "Modernism Rears Its Head—the Twenties and Thirties," in *The Making of an Architect, 1881-1981: Columbia University in the City of New York*, ed. Richard Oliver (New York: Rizzoli, 1981), 103, including Lapidus quote.

11. Bletter, "Twenties and Thirties," 107-108.

12. Professor Robert Burns recently retired from the now NCSU College of Design was both a student and a faculty member under Dean Kamphoefner. Burns, 2000 interview, 12.

13. Kamphoefner, "Contemporary Architectural Education," Society of Architectural Historians, 12.

Kamphoefner then mounted a job hunting blitz for a teaching position, touting his design awards. His efforts were fruitless for as a New York fine arts college director observed, “It is an unfortunate time to be looking up a position, for it seems vacancies are mighty scarce these days.” Other deans painted a worse scenario of having to lay off their existing faculty and one reported that “dozens of boys write in that they haven’t been able to find a job in over a year.”¹⁴

From 1932 to 1936 the young “Hank” Kamphoefner practiced architecture in Sioux City, Iowa. Working on his own and sometimes for Sioux City architect, Ralph Arnold, he survived. In 1932 Kamphoefner and a friend called upon Frank Lloyd Wright at Taleisin in Wisconsin. The hospitable Wright let them spend a couple nights. Back in Sioux City, Henry Kamphoefner kept the teaching applications going out. While at Columbia he had worked part time for prominent New York architect, Lorimer Rich, whom he included as a reference. In 1934 Rich jestingly chided him, “But for God’s sake don’t keep at the proffing business—nothing will develop a sag and moss on your architecture brain as much as that regular salary will.”¹⁵

14. Henry Kamphoefner to Rexford Newcomb, dean University of Illinois College of Fine and Applied Arts, Urbana, Illinois, 27 May 1931, concerning his fitness as a teacher by reason of his illuminating prize, Kamphoefner Papers; Frederick W. Revels, director, Syracuse University College of Fine Arts, Syracuse, New York, to Henry Kamphoefner, 19 April 1932, saying “vacancies are mighty scarce,” Kamphoefner Papers; Rexford Newcomb, to Henry Kamphoefner, 16 March 1932, concerning possible need to dismiss some of the current faculty and acknowledging Kamphoefner’s work with Ralph Arnold, Kamphoefner Papers [the professional correspondence file for private practice contains a number of letters from other deans saying that layoffs were likely]; Rexford Newcomb, to Henry Kamphoefner, 31 May 1932, regarding letters from “boys” saying they “haven’t been able to find work in over a year,” Kamphoefner Papers.

15. Rexford Newcomb, to Henry Kamphoefner, 16 March 1932, acknowledging Kamphoefner’s work with Ralph Arnold, Kamphoefner Papers; Kamphoefner interview by Kahn, 8, 1932 visit to Wright; Lorimer Rich to Henry Kamphoefner, 27 June 1934, warning that a regular salary “will develop a sag and moss” on the brain, Kamphoefner Papers. See Herschel Elarth, Omaha, Nebraska, to Henry L. Kamphoefner, 13 June 1933, Kamphoefner Papers, for an example of “Hank” being used in the 1930s. Other nicknames for the young Kamphoefner included “Hanky Panky” in Henry C. Wolf, Logansport, Indiana, to Henry L. Kamphoefner, 30 December 1932, and “Kamp” in August “Gus” Hoenack to Henry L. Kamphoefner, 29 December 1942, and “Kampy” in Nina Beth Colopy, his first secretary, to Henry L. Kamphoefner, 18 November 1943, Kamphoefner Papers.

Yet, Henry Kamphoefner was perfectly willing to take the risk of a regular salary and from 1936 to 1937 served as an associate architect with the Rural Resettlement Administration in Washington, D.C. In the latter year he was buoyed by the news that the Royal Institute of British Architects named his Music Pavilion and Outdoor Theater at Grandview Park in Sioux City as one of America's Outstanding Buildings of the post-World War I period. His duties with the Rural Resettlement Administration were short lived as he finally found a position in 1937 as assistant professor of architecture at the University of Oklahoma.¹⁶

During his student and early practice years, Henry Kamphoefner's design portfolio reflected his emerging design theories, including his award winning design for Sioux City band shell. The 1936 pavilion consisted of a large classically balanced Art Moderne-style masonry shell and stage with spare but stylized ornamentation. The structure was a much acclaimed milestone in Kamphoefner's evolution toward his mature work of unadorned, asymmetrical, and horizontally--oriented buildings. Yet, forty years later, Kamphoefner, dismissed his prize-winning effort as a "propped up" Beaux-Arts building "having no lasting architectural value in the history of architecture because it is only form and function without structural integration." Moreover, he blamed that failing on his professors for teaching him to be unconcerned with the engineering side of architecture.¹⁷

ARCHITECTURAL REVOLUTION

During the time that Henry Kamphoefner was getting his education and entering the practice of architecture, the Western world was undergoing convulsions in political and

16. Fay Lovvorn and David Jackson, "Biographical/Historical Note, 2-4.

social organization, and in its culture, including art and design. Within the modern architecture movement the mature Kamphoefner would espouse “organicism” and additionally draw inspiration from members of the European *avant-garde* such as Walter Gropius and Mies van der Rohe.

To understand the place of Henry Kamphoefner as a design professional and educator, one must first look at the evolving modern architectural trends that composed his frame of reference. From the 1890s to the post WWII era, a procession of architectural styles shaped the American built environment. Those shifting and competing forms included the Prairie style that reached its zenith in 1890 – 1915; the Modernistic [Art Deco] and International styles that reached their zenith in 1915 – 1945; and finally the Miesian and Wrightian styles that flourished after 1945.¹⁸

Kamphoefner's beau ideal, Frank Lloyd Wright—also a Midwesterner and a preacher's son--was the master of the Prairie style which is distinguished by horizontal orientations with ribbon windows often dressed with dark wood stripping. As revealed in his own words, Wright took his inspiration from the Middle Western prairie:

The prairie has a beauty of its own and we should recognize and accentuate this natural beauty, its quiet level. Hence, gently sloping roofs, low proportions, quiet skylines, suppressed heavy-set chimneys and sheltering overhangs, low terraces and out-reaching walls sequestering private gardens.¹⁹

The Art Deco style burst upon the European architectural scene in the Exposition des Arts Decoratifs held in Paris in 1925. Art Deco is primarily a style of ornament low in relief,

17. Henry L. Kamphoefner, "A Few Personal Observations on the Rise and Decline of the Modern Movement in Architecture," *North Carolina Architect* 36, no. 2 (March/April 1988), 10-11; Kamphoefner interview by Kahn, 3, concerning the “propped up” band shell.

18. Marcus Wiffen, *American Architecture Since 1780* (Cambridge, MA, and London: M. I. T. Press 1969; reprint 1974), 201-209, 235-249, 251-257, 263-269. Wiffen used the word "Modernistic" instead of "Art Deco" which is confusing as the term modernistic also applies to the wide spectrum of all modern architectural styles that reject traditional classicism.

rectilinear and geometrical, that was frequently applied to tall buildings, especially skyscrapers of the 1920s. Common motifs are fluting, reeding, zigzags, and frets.²⁰

In contrast, the International style (that was associated with the Germans Walter Gropius, Ludwig Mies van der Rohe, and the Frenchman, Charles-Edouard Jeanneret [Le Corbusier]), is totally without ornament. Asymmetrical design, plain surfaces, windows that turn the corner, skeleton construction of steel or reinforced concrete, and cantilevered floors, all characterize the International style--a style that also sprang from Europe in the 1920s.²¹

Ludwig Mies van der Rohe, who like Gropius immigrated to America in the 1930s, moved beyond the International style on the American side of the Atlantic to design large rectangular buildings distinguished by modular patterns. In "Miesian" architecture, building walls are totally supported by skeleton construction.²² The ubiquitous "glass box" is the legacy of Mies van der Rohe.

Among the several modernistic styles that appear to be closely related to Kamphoefner's architectural genre is Wrightian--a style that flourished after World War II. Even Marcus Wiffen, an accomplished architectural historian and acquaintance of Kamphoefner, acknowledged difficulty in identifying and describing Wrightian features. Nevertheless, as with the earlier Prairie style, a unifying characteristic of Wrightian architecture is a "prevailing horizontality." Moreover, the roof whether flat or pitched is character defining. Other common features are battered (sloping inward toward the top) walls, balcony parapets that incline outward, wood siding that reinforces the

19. Ibid., 201-207, quote 202.

20. Ibid., 235-240.

21. Ibid., 241-246.

22. Ibid., 251-255.

horizontally of the overall building, and walls of stone that imitate the nearby natural rock layering.²³

Frank Lloyd Wright had three plan types he used between 1935 and his death in 1959: (1) Rectangular, as seen in his updated prairie houses that are called Usonian with flat roofs and structural and mechanical innovations; (2) polygonal; and finally (3) the circular. Wright's favorite catchphrase (and later Kamphoefner's) was "organic architecture." At Wright's Taliesin Fellowship the number one objective for architectural apprentices was to learn organic principles.²⁴

The influence of the German-based Bauhaus school (1919-1933) sped the transformation of American architecture and design education. Both Gropius and Mies van der Rohe had directed the Bauhaus, a design school established by Gropius in 1919 in Weimer, Germany, and moved by him to Dessau in 1925.²⁵ The Bauhaus methodology and curricula eventually revolutionized design education in America. A 1954 study by the American Institute of Architects on architectural education described the Bauhaus methodology and philosophy:

The objective of the Bauhaus program was 'a modern architectonic art, all-embracing in its scope,' to be achieved by reuniting all creative crafts within a new architecture by exploiting forms and principles discovered though direct shop or field experience in modern materials and modern industrial techniques. After a six-months introductory course of laboratory experiments, students devoted three years to theoretical and practical training under a master craftsman and an artist in order to gain an intimate understanding of the nature of materials, their production and manipulation, and their aesthetic potentialities. Command of machine processes was stressed. . . . Upon execution of an original work, a Journeyman's Certificate

23. Ibid., 263-264, quote on 263.

24. Ibid., 264-268, organic architecture quote, 267.

25. Turpin C. Bannister, ed., *The Architect at Mid-Century: Evolution and Achievement, Volume One of the Report of the Commission for the Survey of Education and Registration of the American Institute of Architects*, (New York: Reinhold, 1954), 105; John Julius Norwich, ed., *Great Architecture of the World*, (New York: Random House, 1975), 233; For a detailed discussion of the Bauhaus see also Weston, *Modernism*.

was conferred. The final two years focused on architecture and construction and was conducted as an apprenticeship within the master's studio and research shop, but with great emphasis on fieldwork.²⁶

Under pressure of the Nazi regime, which disapproved of its alleged “Bolshevik and Jewish” internationalism, the Bauhaus closed in 1933. Gropius and Mies van der Rohe immigrated to America to assume respective academic posts at Harvard and the Illinois Institute of Technology. They carried the Bauhaus doctrine with them of which Gropius never tired of saying was a way of thinking, not a style.²⁷

On the other hand, organic architecture was an American conception. As a devotee of Frank Lloyd Wright, Kamphoefner had a natural affinity for the whole concept of organicism. Unfortunately, of all the architectural styles, organic architecture seems to be among the most difficult to understand, and like the Bauhaus pedagogy, seems to be less of a style than a philosophy.

A relatively lucid primer of organic architecture is an exhibition catalog, *The Continuous Present of Organic Architecture*, produced in 1991 by the Contemporary Arts Center of Cincinnati, Ohio.²⁸ According to the introduction by Robert Benson of the Miami University of Ohio, the organic form emphasizes originality and flexibility in dealing with conditions of site, materials, and function. In that sense, Benson observed, organic architecture has roots as far back as colonial America. Going from theory to detail, Benson said that “the text of organic architecture is almost always geometric” and “on the whole, organic architecture is very spatial and tactile, rarely photogenic.”²⁹

26. Bannister, *Survey of Education*, 105-106.

27. Norwich, *Great Architecture*, 233; Bannister, *Survey of Education*, 106-107, [Gropius and van der Rohe academic appointments]; and James Marston Fitch, *American Building: The Historical Forces That Shaped It*, 2nd ed., (Boston: Houghton Mifflin, 1966), 270, [Gropius on purpose of education. Weston, 139, regarding Nazi disapproval of the Bauhaus program.

28. Elizabeth A. Scheurer, ed., *passim*.

29 Robert A. Benson, introduction to *Organic Architecture*, 11-12, quotes.

While admitting that a “tangle of notions” surrounded the “elusive phenomenon” of organic architecture, Sidney Robinson, guest exhibit curator for the Cincinnati exhibit, continued on a geometric theme by describing American organic architecture as a style of “centered identity” in which “the center claimed and sustained by the individual building is often a compact geometric form, singular or linked in a series that confirms the human dimension.”³⁰ Perhaps such a slippery conceptual basis is why organic architecture survives more as a curiosity than a force to be reckoned with in today’s architectural scene. In the *Organic Architecture* catalog Dennis Barrie, director of the Contemporary Arts Center summarized the then current state of organicism in the foreword:

Organic architecture, an architectural movement born of the Midwest and with practitioners as famous as Louis Sullivan, Walter Burley Griffin, and Frank Lloyd Wright, is not as well known or celebrated today as the post-modernism of Michael Graves, or the conceptual historically-referenced grids of Peter Eisenman. Organic architecture is an architectural form clearly out of the mainstream of contemporary architectural thought, little seen and rarely talked about in the trade publications. And yet, its practitioners both here and abroad have created some of the most breath taking spaces of this century.³¹

It is hard to fathom clearly what Henry Kamphoefner meant in his own concept of organic architecture. But, it definitely included “structure” in the sense of how buildings are put together and the mathematics and engineering that go with it. Throughout his career Kamphoefner emphasized the importance of “structure” as in the “geometry of structure” that he claimed was a guiding principle among the 1948 North Carolina State College School of Design (SOD) faculty, or in praising Matthew Nowicki’s Dorton Arena in Raleigh, North Carolina, as a good integration of design and structure. He also often came

30. Sidney K. Robinson, “The Continuous Present of Organic Architecture,” in *The Continuous Present of Organic Architecture*, Elizabeth A. Scheurer, ed., 15-16, 20. Robinson was with the University of Illinois.

31. Dennis Barrie, foreword to *Organic Architecture*, 8.

back to Frank Lloyd Wright's statement to him in the 1930s that "every building that he [Wright] had built was based on a unique structural experiment."³²

But, as mentioned above, organic architecture was not the only influence in Kamphoefner's architectural frame of reference. Much later in life Kamphoefner declared that the principles he preferred had been "extensively written and spoken about" by "the great masters of modern design" such as Wright, Mies, and Gropius.³³ Given the styles practiced by the range of Kamphoefner's architectural heroes, North Carolina architectural historian David Black was astutely on track in a 1994 essay when he labeled Kamphoefner's design philosophy as a blend of Frank Lloyd Wright's organic model and the "social and technical concerns of the "Bauhaus and European architects."³⁴

Yet, Kamphoefner's strong adherence to the principles of organic architecture or to the stylistic manifestations of the Bauhaus was not based on design principals alone, but on moral grounds. A decade after Henry Kamphoefner's death, his longest serving colleague and faculty member, Duncan Stuart, thought that honesty was the value that Dean Kamphoefner was aiming for most in design:

. . . he respected more than anything else was what he considered to be honesty. That whatever you did, it ought to be true to itself. If it was brick, it ought to behave like a brick and if it was steel it ought to be that. And that every material had its use and function, and every form had it. And the whole thing had somehow to go together in a way that made sense and it had to be an imaginative making sense, not just a mechanical making sense. So, to me he's a man of great integrity.³⁵

32. Henry L. Kamphoefner, "The School's Beginning," *North Carolina Architect* 25, no. 5, (September/October 1978): 10; Kamphoefner, interview by Kahn, 10 concerning Nowicki's integration of design with structure.

33. Kamphoefner, "Rise and Decline of the Modern Movement," 20.

34. Department of the Interior, National Park Service, *Early Modern Architecture in Raleigh Associated with the Faculty of the North Carolina State University School of Design, Raleigh North Carolina*, by David R. Black, National Register of Historic Places Multiple Property Documentation Form (Washington, D. C., 1994), E26-27, including quoted wording.

35. Duncan Stuart, interview by author, tape recording, Raleigh, N.C., 15 May 2001, interview 24, transcript in possession of the author, Raleigh, NC.

Thus, as a modernist and an educator, Henry Kamphoefner looked beyond stylistic precedents and often criticized the traditional Beaux Arts educational system as “degenerating and demoralizing,” because in his mind replicating the designs of the past was false and choked the architectural dynamism of the present.³⁶ Indeed, in a 1947 article on church architecture, Kamphoefner borrowed a line from Gropius that put a crusading cast upon his vigorous advocacy of modern architecture in education (and in what would prove to be an overly optimistic peroration):

The ethical necessity of the new architecture can no longer be called in doubt. And the proof of this--if proof were still needed --is that in all counties youth has been fired with its inspiration.³⁷

A SOONER TEACHER

In later years Dean Kamphoefner claimed that his decision to become an educator was sparked by "the late realization of the woeful inadequacy of my own university experience." While on the University of Oklahoma (OU) faculty, “Hank” Kamphoefner contributed to regional design in the American Southwest by his plans for solar houses. His design arose out of a program in which the Libbey-Owens-Ford Glass Company selected an architect in each of the then forty-eight states to explore methods to incorporate large areas of glass in residential design.³⁸

During World War II, Norman, Oklahoma, had four naval bases in its vicinity with 20,000 sailors and 1,000 WAVES. Because Navy students were in his classes, Henry

36. Henry Kamphoefner, “Architectural Education,” Student Publication of the School of Design 8, no. 1 (Spring 1958): 3 quote.

37. Henry L. Kamphoefner, "Architectural Education and Church Architecture, Part II," *Journal of the American Institute of Architects* 7, no. 6 (June 1947): 301.

38. Kamphoefner, “Contemporary Architectural Education,” *Society of Architectural Historians*, 15; Henry L. Kamphoefner, “Regionalism Past,” *North Carolina Architect*, (January/February 1978): 13.

Kamphoefner was deferred from military service, although he had “some close calls with the draft board.” Indeed, in the spring of 1944, he came within twenty-four hours of induction. Yet, most of the other male faculty of military age willingly answered the call to war leaving “Prof” Kamphoefner, to pick up their duties and, for a while, teach all the architectural school classes. The draft also mercilessly winnowed out the architecture students. In the spring of 1944, Kamphoefner wrote to one of his former students that the school’s roster stood at eighteen: five “Navy boys,” seven “girls,” two foreign students, three 4-F students, and one seventeen year-old.³⁹

In addition to his academic workload, the thirty-six year old acting department head, also oversaw the conversion of large houses into apartments for war workers. By 1944, Kamphoefner’s daunting workload was alleviated in part by the help of a recently graduated OU architectural student, Cecil Elliott, and twenty-nine year old, James Fitzgibbon (1915-1985) who was 4-F. Fitzgibbon started out as a campus planner at OU in 1944 and as an assistant professor in 1945. Fitzgibbon was born in Nebraska, went to high school in Syracuse, New York, and received his Bachelor of Architecture degree in 1938 from Syracuse University and a Master of Architecture degree in 1939 from the University of Pennsylvania. At Penn, he was twice a finalist for the Rome Prize, the highest student award in American schools of architecture. Kamphoefner had recommended Fitzgibbon and considered him to be “the one bright spot on the campus.” The “Prof” was additionally delighted by Fitzgibbon’s wife, Margaret, a Syracuse graduate in painting and daughter of a

39 Henry L. Kamphoefner to Dr. Harry Kamp, Menlo Park, California, 27 January 1944, Kamphoefner Papers, concerning deferment for teaching naval personnel; Henry L. Kamphoefner to Lt. C.R. Dyer, 8 June 1943, Kamphoefner Papers, concerning wartime situation in Norman and at the School of Architecture, University of Oklahoma (WAVES is an acronym for Women Appointed for Voluntary Emergency Service—the women’s branch of the U.S. Navy); Henry L. Kamphoefner to George Dutton, 1 April 1945, Kamphoefner Papers, concerning his close calls with the draft and noting that he would be over military age the following May 5;

retired New York Superior Court justice. In all, Henry Kamphoefner prized the Fitzgibbons as, “grand people and good drinking partners.”⁴⁰

In 1942, the University of Oklahoma sent Henry Kamphoefner to Harvard to study how the Ivy League schools housed their students. On his three-week trip, he visited other campuses including Princeton and Yale. While visiting Harvard, Kamphoefner made a point to talk with Walter Gropius (1883-1969) about architecture. Gropius invited Kamphoefner home for dinner and on the way drove him past Walden Pond. Kamphoefner spent the evening with the Gropius family and a German architect, Konrad Wachsman, newly arrived to America. Again, as he had done with Wright, through his initiative and networking skill, Kamphoefner made a valuable connection with Walter Gropius, probably the most influential architectural educator in Europe and America in the twentieth century.⁴¹

From an article and accompanying photographs that appeared in the September 1945 issue of *Architectural Forum*, it is clear, that Kamphoefner's modernist philosophy had firmly crystallized by the early 1940s. Beginning in 1942, at the University of Oklahoma, he allied himself with two modern minded presidents of the university to campaign for the introduction of contemporary architecture on the placid, traditional-looking campus. Heading the campus planning group, Kamphoefner played a key role in convincing the

Henry L. Kamphoefner to Samuel P. Chew, Washington, D.C., 9 October 1944, Kamphoefner Papers, concerning the Fitzgibbons.

40. Lovvorn and Jackson, “Biographical/Historical Note,” 3, concerning outline of Kamphoefner’s career; “Henry L. Kamphoefner, Dean” [Undated biography circa 1966], Kamphoefner Papers, concerning acting directorship at the University of Oklahoma; Henry L. Kamphoefner to Lt. C.R. Dyer, 8 June 1943, Kamphoefner Papers, concerning wartime housing construction; Henry L. Kamphoefner to Lt. James E. Cottingham, 16 June 1944, Kamphoefner Papers, on 18 students in school; Henry L. Kamphoefner to Samuel P. Chew, Washington, D.C., 9 October 1944, Kamphoefner Papers, quotes concerning the Fitzgibbons; Betty Howard (Mrs. T.C.), Raleigh, N.C., telephone interview by the author, 14 July 2005, notes in possession of the author, name of Margaret Fitzgibbon; Black, *School of Design*, E28-29, concerning James Fitzgibbon and citing the North Carolina Board of Architecture, Registration Records, and Peter Calandruccio, “Fitzgibbon’s Daniel House,” *Fine Homebuilding*, June and July, 1986.

university's governing regents to scrap the old building plan characterized by collegiate Gothic architecture. The compliant regents adopted a new post-war scheme for the construction of twenty to thirty modern buildings over the next twenty years.⁴²

The 1945 *Architectural Forum* article glowingly outlined Kamphoefner's struggle to push the new plan to approval over conservative opposition. No byline appeared, but because the anonymous author pilloried the historically based older architecture of the university as being "humorless," "mongrel," "sterile [,] . . . pompous, [and] inhuman," the language must have come from Kamphoefner himself. No disinterested correspondent would have churned out such a rich array of negative adjectives about traditional architecture.⁴³

Moreover, as the only person quoted by the magazine, Kamphoefner proceeded to outline the "bold" policy of his planning group:

. . . the well being of Oklahoma can be expressed through a basic understanding of the true role of architecture. If we satisfy the requirements of our buildings, create simple, workable structures, orient these structures to the sunlight, the prevailing winds, and the physical characteristics of the property, we will find very little need for serious discussion of 'style.' We should prefer to justify the building as an expression and embodiment of the life and structure within rather than as an 'authentic' reproduction or rejuvenation of a past style."⁴⁴

Kamphoefner and his committee drew upon no visual references to past styles in producing the architectural renderings in the article for the proposed new buildings. All of the drawings pictured horizontal rectilinear structures that were

41. Kamphoefner, interview by Kahn, 8; Weston, 234, overview of Gropius's career; Wiffen, 243, Gropius as leading practitioner of the International style; Ian McCallum, *Architecture USA* (New York: Reinhold, 1959), 175, Gropius as head of the School of Architecture, Harvard University, from 1937 to 1953.

42. "Oklahoma University Goes Modern," *The Architectural Forum* 83, no. 3 (September 1945): 105-107.

43. *Ibid.*, 110, quotes.

44. *Ibid.*, 106.

asymmetrical in massing. Ornamentation was absent and surfaces consisted of large expanses of masonry and glass.⁴⁵

Broadcasting his views for a national audience of professional architects in 1946, Henry Kamphoefner discussed campus planning in the *Journal of the American Institute of Architects*. He advocated a complete dismissal of traditional collegiate styles for purposes of economy and freedom of room arrangement. In making his argument the thirty-nine year old professor said that structures should be workable, and properly oriented to prevailing winds, sunlight, and the terrain. Those organic factors made good architecture, not style. Yet, he acknowledged the need for visual harmony between the traditional and new, and recommended blending materials, colors, and textures, as well as keeping similar scale between them.⁴⁶

At the 1947 North American Conference on Church Architecture he urged character building in the education of architects, saying that it was more important than "spoon feeding facts."⁴⁷ In ringing phrases he preached to the preachers about the pitfalls of mammonism in the practice of architecture:

A student will probably not create good architecture, or good churches who has the dollar for his god, the businessman for his high priest and the department store for his cathedral.⁴⁸

Henry Kamphoefner's eleven-year career at the Oklahoma University School of Architecture had an upward trajectory that by his late thirties made him dean material. He rose to associate professor in 1939, and professor in 1940. While a professor, he served as

45. Ibid., 110-114.

46. Henry L. Kamphoefner, "Planning for a University Campus," *Journal of the American Institute of Architects* 5, no. 3 (March 1946), 153-155.

47. Henry L. Kamphoefner, "Architectural Education and Church Architecture, Part I," *Journal of the American Institute of Architects* 7, no.5 (June 1947): 247.

48. Ibid.

acting director of the School of Architecture from 1942 to 1944. Kamphoefner had a penchant for command and by 1945 was effectively the dean of the architectural school.⁴⁹ Joe Smay, the school's founder in 1926 and the actual dean, was nearing retirement, and in the words of Duncan Stuart (Kamphoefner's fellow faculty member at Oklahoma), Smay "didn't like 'deaning' that much" and preferred the golf course. In 2002, Stuart further recalled how Henry Kamphoefner reacted to the administrative power vacuum:

Henry, who liked to run things, just took over. The fact that he didn't have the title [of dean] didn't seem to worry him all that much. He knew that there was a job to be done and he did it.⁵⁰

NORTH CAROLINA STATE COLLEGE BEFORE 1948

The North Carolina State College of Agriculture and Engineering started its architectural engineering program in 1923 with Ross Edward Shumaker as head. Shumaker was an Ohioan who had received his degree in architecture in 1916 from the Ohio State University. A big man with heavy eyebrows, Shumaker had a genial personality that made him popular with the students. Another Northerner, the diminutive Jehu DeWitt Paulson, who held a fine arts degree from Yale, joined Shumaker in 1926. The students liked and admired Paulson, too. For over twenty years, Shumaker as department head, and Paulson, the only other full professor, were the heart of the State College architectural professorate.⁵¹

49 Lovvorn and Jackson, "Biographical/Historical Note," 3, concerning outline of Kamphoefner's career; "Henry L. Kamphoefner, Dean" [Undated biography circa 1966], Kamphoefner Papers, concerning acting directorship at the University of Oklahoma.

50. Stuart interview, 6.; Joe Smay founded the OU architecture school as part of the College of Engineering. See "History, " *University of Oklahoma, College of Architecture* [online], (Norman: University of Oklahoma, College of Architecture, accessed July 19, 2005); available from <http://www.ou.edu/architecture/history.htm>.

51. North Carolina State College of Agriculture and Engineering, *State College Catalog*, 1922-1923 (Raleigh [no date of publication]), 87 concerning the founding of architectural studies at State College and the background of Shumaker; North Carolina State College of Agriculture and Engineering, *State College Catalog*, 1926-27 (Raleigh [no date of publication]), 12 concerning Paulson; Owen Smith, interview by author, 22 October 2003; transcript, 7-8, descriptions of Shumaker and Paulson, tape recording and transcript in possession of author; North Carolina State College of Agriculture and Engineering of the University of North

During the administration of Shumaker, historically inspired styles constituted the mold for design. The nationally-based Association of Collegiate Schools of Architecture published in 1932 *A Study of Architectural Schools* that outlined the programs and vital statistics of the nation's schools of architecture. The study included North Carolina State College which then charged state residents annual tuition and fees totaling \$100 and non residents \$120. The North Carolina architectural engineering program had department status, was a four year program, and granted a B.S. in architectural engineering.⁵²

According to the study's authors, F. H. Bosworth Jr, and Roy Childs Jones, curricula in American schools were still dominated by the traditional classical architectural approach of the Beaux Arts in which considerable time was spent by students in "exercises in designing."⁵³ Beginning design consisted of careful drawings of classical architecture with great emphasis on the winning of Beaux Arts competitions. Indeed the number of awards "pulled down" in what Bosworth and Jones called "architectural football," affected faculty salaries and promotion.⁵⁴

Yet, Bosworth and Jones also detected "a new tendency in architecture" in words that presaged the overthrow of classicism:

. . . many people hail it [modern architecture] as not merely a tendency, but a revolution, whereby sentimental subservience to stylistic formulae bequeathed by the past is to give place to an enthusiastic acceptance of the realities of present-day materials and needs. For that point of view much of the whole paraphernalia of early architectural training, its gospel of "The Five Orders," its pedantic canons of proportion and composition, become not only useless but harmful.⁵⁵

Carolina, *State College Record, The Catalog, 1939-1940: Announcements for the Session 1940-1941* (Raleigh, April 1940), 95-97, concerning establishment of dual architecture and architectural engineering tracks;

52. F. H. Bosworth Jr, and Roy Childs Jones, *A Study of Architectural Schools: For the Association of Collegiate Schools of Architecture* (New York: Charles Scribner's Sons, 1932), chart on 192.

53. *Ibid.*, 7.

54. *Ibid.*, 40-42, quotes on 42.

55. *Ibid.*, 45.

Schools of architecture were divided (as noted by Bosworth and Jones) between “the architectural or design option and the architectural engineering or construction option.” The majority of the nation’s architectural programs in 1932, such as those at North Carolina State College and the Massachusetts Institute of Technology (M.I.T.), were administratively lodged in an engineering school where the emphasis was on construction and not design.⁵⁶ In other universities, such as Harvard, Columbia, Yale, and the University of Virginia, architectural education stood alone in a separate school or was affiliated with departments of fine arts, applied arts, or the liberal arts. Those schools placed relatively greater emphasis on architectural design.⁵⁷

The hard sciences such as engineering, mathematics, and physics, dominated the architectural engineering curriculum over design courses by about three to one at North Carolina State College’s School of Engineering in 1931-1932. The architectural design courses were classically oriented and included study of the traditional orders of architecture such as Doric and Ionic. The school required all juniors in the architectural engineering program to take architectural design courses on the Beaux Arts model and to enroll in the Beaux-Arts Institute of Design.⁵⁸

After 1932, the paradigm in American architectural philosophy quickly shifted to modernism. A mere nine years later Arthur Clason Weatherhead, in a dissertation on the state of American architectural education, declared classicism to be in full retreat: “The plagiaristic methods of the study of Eclecticism are being abandoned and the more artificial

56. *Ibid.*, 76-77, quote on 76; 81. See also chart of schools on 132. In 1932 thirty-three of the nation’s fifty-eight architectural programs were in schools of engineering, including architectural studies at N.C. State College.

57. *Ibid.*, 81-82. See chart on 132.

58. North Carolina State College of Agriculture and Engineering, *Catalog, 1931-1932* (Raleigh [no printer listed], April 1932), 102, 178-180.

devices of the Beaux-Arts system are being supplanted or, at least, suppressed."⁵⁹ In a word, classicism was being swept aside by modern architecture--a phenomenon high on Henry Kamphoefner's agenda.

By the mid to late 1940's, the architectural studies at North Carolina State College were still in the engineering department, but in the 1940-1941 school year had been split into two tracks, architecture and architectural engineering. The first three years of study in both specializations were similar and arranged so that students could transfer from one track to another with a minimum loss of credits. After the third year, however, there was a wide divergence in the courses, with the architecture curriculum requiring a fifth year to complete. By 1948 two assistant professors and six instructors also worked in the department with Shumaker and Paulson. Many of Shumaker's faculty members were his own graduates.⁶⁰

Although the emphasis at State College was still on traditional architectural forms, the faculty under Ross Shumaker was by no means dogmatically wedded to traditionalism. In the 1939-1940 course catalog (for 1940-1941), faculty was still using Beaux-Arts Institute problems for student assignments. Yet, by the late 1930s, the faculty was also introducing students to contemporary trends in architecture styles, especially those resulting from the use of modern materials. Nineteen thirty-eight graduate, Owen Smith, remembered in 2003

59. Arthur Clason Weatherhead, *The History of Collegiate Education in Architecture in the United States* (Ph. D. diss., Columbia University, 1941), 244. Ironically, Weatherhead was probably the same A. C. Weatherhead who as dean of the University of Southern California College of Architecture wrote a letter of rejection to Henry Kamphoefner for a teaching position, Weatherhead to Kamphoefner, 14 April 1932, Kamphoefner Papers. Weatherhead had no openings and as did a number of other respondents informed Kamphoefner that he must have been mistaken in hearing that there was an opening.

60. North Carolina State College, *Announcements, 1939-1940*, 95-97; North Carolina State College of Agriculture and Engineering of the University of North Carolina, *State College Record, Catalog Issue, 1947-1948: Announcements for the Session 1948-1949* (Raleigh, April 1948), 105 listing faculty of the Department of Architectural Engineering; Henry L. Kamphoefner to Robert Schenkkan, Chapel Hill, 13 December 1948, concerning Shumaker's graduates on staff, School of Design, Dean's Office, 1945-1994.

that “the basic training was classical. We studied all the orders, Roman and Greek . . . in detail.” At the same time, according to Smith, the faculty and students at N. C. State experimented with modern architecture. Smith was eventually thankful for his Beaux-Arts training, saying that it enabled him to draw the plans for the classically monumental Hayes Barton Baptist Church in Raleigh.⁶¹

In the pre-Kamphoefner days, the architectural engineering program at North Carolina State was a comfortable, easygoing operation. Shumaker, who also oversaw the state examination for the licensing of architects, reportedly had a custom of leaving his desk drawer unlocked so that his “boys” would know what the major design problem would be on the examination. That arrangement met with the strong disapproval of James Webb, a Californian, who had come to North Carolina in 1946 to become a founding member of the then new Department of City and Regional Planning of the University of North Carolina at Chapel Hill.⁶²

Webb, who as an architect, was scheduled to take the examination, found out that all of Shumaker’s students had advance knowledge of the test problem. Webb hastily withdrew from the test assuming that his intended contemporary design approach did not have a chance of succeeding. Webb also told his boss, John Parker, that he could not take an illegal examination. Apparently no issue was made of the licensing examination, but perhaps the lack of academic rigor and professionalism on the part of Shumaker hastened the demise of what Webb called the “one horse” architectural program in the School of Engineering.⁶³

61. North Carolina State College, *Catalog, 1939-1940*, 167, 170, respectively listing courses involving the Beaux-Arts Institute and modern design; Owen Smith interview, 5.

62. James Webb in James Webb and Robert E. Stipe interview by author, tape recording, Chapel Hill, NC, 28 July 1998, 2-3, transcript in possession of the author, Raleigh, NC.

63. *Ibid.*

The small unaccredited architectural engineering department would soon face a traumatic transformation—imposed by outside forces.⁶⁴

In the prosperous years following WWII, North Carolina State University (then called the North Carolina State College of Agriculture and Engineering), put into place many new programs to enhance its fundamental curricula in science and research. The technological developments of the war inspired college administrators to think anew. Moreover, college leaders sought to serve North Carolina industry by providing more extension and research. As a consequence, planning began for a new School of Design.⁶⁵

The National Architectural Accrediting Board provided additional motivation to State College to create an independent school of architecture. The board informed university officials that its architectural program would be accredited only after an increase in the number of faculty, students, and an adoption of an upgraded curriculum. The board also recommended the establishment of a separate school of architecture.⁶⁶

Accordingly, the college trustees approved a new School of Architecture and Landscape Design in 1946. But, it was not until 1948 that the doors of the new school--soon renamed the School of Design (SOD)—opened with forty-one year old Henry Kamphoefner as founding dean.⁶⁷

TAR HEEL ARCHITECTURE BEFORE 1948

Even at State College, modernism tentatively preceded Kamphoefner to North Carolina, but its articulation throughout the state was rare and scattered. An experimental

64. Henry L. Kamphoefner to Robert Schenkkan, Chapel Hill, 13 December 1948, unaccredited status of State College's architectural engineering program, School of Design, Dean's Office, 1945-1994.

65. Alice Elizabeth Reagan, *North Carolina State University: A Narrative History* (Ann Arbor, MI: Edwards Brothers, 1987), 127, 136. Before its name was changed in 1959, the North Carolina State College of Agriculture and Engineering was popularly called "State College."

college founded in 1933 in Black Mountain provided courses similar to the Bauhaus in Germany; but the school, isolated in the mountains, had an uncertain impact on North Carolina architecture aside from one house in Asheville and the introduction of Buckminster Fuller, creator of the geodesic dome, to North Carolina. Because Black Mountain College had more influence outside of North Carolina, it still gave the Tar Heel State a nationally recognized reputation in the arts.⁶⁸

In the 1930s and early 1940s, a combination of native and out of state architects produced a small number of modern buildings--mostly commercial and institutional in North Carolina's larger cities. Examples include the combination International and Art Deco (also called Art Moderne) style Asheville Coca-Cola Bottling plant built in 1940, having been designed by local architect Anthony Lord. In Raleigh, the seat of the architectural engineering school, local architect William "Polly" Deitrick drew the plans for the Art Deco style Raleigh Little Theater erected in 1938 and Raleigh public housing complexes that reflected the unadorned "Spartan functionalism" of the Bauhaus.⁶⁹

The design of Tar Heel houses from the 1920s into the 1940s was dominated by the Colonial Revival, Tudor Revival, the Spanish Mission Revival, French Provincial, and the bungalow--a modest housing form that took its inspiration from Spanish and Japanese sources. The bungaloid form swept over the country eastward from California beginning about 1900. Reflecting the life style and conservatism of North Carolinians, residential

66. Reagan, 136.

67. Ibid., 136-137.

68. Black, *School of Design*, E3-E5.

69. Ibid., E5-E9; "Polly" nickname provided by Robert E. Stipe in a 5 May 2005, notation on the author's dissertation draft.

housing designs remained more thoroughly traditional.⁷⁰ Thus, when Henry Kamphoefner came to North Carolina, he came to a population hardly ripe for conversion to his ideas on architecture.

70. Black, *School of Design*, E-1, E-5-E6, in regard to North Carolina architecture; Wiffen, 217-221, bungalows.

CHAPTER II
ERECTING A NEW EDIFACE
1948-1956

THE MODERNIST ARRIVES

In a letter of April 1948 Frank Porter Graham, president of the University of North Carolina (UNC), declared to Chancellor John W. Harrelson of North Carolina State College that the recently hired Henry Kamphoefner "impressed me as a man of vision, talent, imagination, and drive." Kamphoefner's subsequent career in North Carolina did not fail Graham's estimation. Dean Kamphoefner's leadership resulted in innovative and upgraded academic programs, a prestigious faculty, improved classroom space, national student and faculty academic honors, influential publications, and the permanent dispersion across the state and nation of highly competent design professionals and educators.⁷¹

During the year before Henry Kamphoefner came to North Carolina, he was in demand as a speaker at national conferences, much sought after by other universities, and the recipient of a pay raise to \$6,800 which pleased him. He was also happy with the quality of new faculty members at Oklahoma and thought that a "great school" was in the making. Yet, he felt that the philosophical weight of the Beaux-Arts was still too oppressive at Oklahoma and he still dreamed of a chance to revise fully the teaching of architecture.⁷²

Kamphoefner had applied to Yale for a professorship and had heard rumors that he was in the running to be head of Yale's architectural program. At the same time, he was

71. Frank P. Graham, Chapel Hill, to John W. Harrelson, Raleigh, 13 April 1948, SOD, Dean's Office, 1945-1994.

72. Henry L. Kamphoefner to Dean Rexford Newcomb, University of Illinois, 25 March 1947, Kamphoefner Paper, concerning conferences, pay raise, and potential jobs; Kamphoefner interview by Kahn, 4.

holding at bay an offer as dean of its architectural school from Miami University of Ohio, and was being recruited by the University of Denver. When North Carolina State College advertised for a dean for its new school of architecture, other academic professionals from around the nation including Rexford Newcomb, dean of the architectural school at the University of Illinois, and Joseph Hudnut, Henry Kamphoefner's old mentor at Columbia, recommended him. North Carolina officials invited Henry Kamphoefner for an interview in October 1947. He happily came away with an offer of an annual \$9,000 salary, a new car, liberal travel allowance, and \$500 for entertainment expenses.⁷³

Henry Kamphoefner's bargaining hand had been strengthened by the almost simultaneous offers of professorships from two Midwestern universities. Nevertheless, he had been greatly surprised when the committee of State College deans that hired him in 1948 accepted without question all of his bargaining stipulations for acceptance. Chief among those conditions was the power to purge the staid and, in Kamphoefner's view, incompetent architectural engineering faculty. In addition, Kamphoefner won permission to raise faculty salaries, and to recruit nationally ranked design professors and practitioners.⁷⁴

73. Henry L. Kamphoefner to Carl Feiss, University of Denver, 13 February 1947, Kamphoefner Papers, concerning Miami University of Ohio and University of Denver, and other position openings; Henry L. Kamphoefner to Dean Rexford Newcomb, University of Illinois, 13 October 1947, Kamphoefner Paper, details of North Carolina State offer (Newcomb was dean of the University College of Fine and Applied Arts, University of Illinois); Henry L. Kamphoefner to Herschel Elarth, 11 December 1947, Kamphoefner Papers, naming Newcomb, Hudnut and others as recommending him for the North Carolina position. In 1934 Hudnut was appointed dean of the School of Architecture at Columbia and in 1935, became dean of the Graduate School of Architecture at Harvard and served until 1953. See Judith Oberlander, "History IV, 1933-1935," in *The Making of an Architect, 1881-1981: Columbia University in the City of New York*, ed. Richard Oliver (New York: Rizzoli, 1981), 123, 125-126. "Harvard University School of Design, Announcement of Recent Changes," 1 July 1953, School of Design, Dean's Office, 1945-1994, saying that Dean Hudnut was retiring and would be replaced by Jose Sert.

74. Kamphoefner, "Contemporary Architectural Education," *Society of Architectural Historians*, 15, concerning his simultaneous job offers and winning of bargaining stipulations; Burns interview, 2000, 4, concerning hiring stipulations; Ernest H. Wood III, "The Opportunities are Unlimited: Architects and Builders since 1945," Chapter 7 in *Architects and Builders in North Carolina: A History of the Practice of Building*, by Catherine Bishir, Charlotte Brown, Carl Loundsbury, and Ernest H. Wood III. (Chapel Hill and London: University of North Carolina Press, 1990), 411; J. Day, "Retired Design Dean Dies at 82, Henry Kamphoefner Charted Own Course," *Raleigh News and Observer* (15 February 1990): 1B-2B; Richard Wilkinson, interview

Mercifully, Kamphoefner kept on as a full professor, Ross Shumaker, and Associate Professor William L. Baumgarten, whom Kamphoefner considered to be the “most stimulating” of the old faculty. Baumgarten had attended the Imperial Academy of Fine Arts in Vienna and had worked for the progressive German architect, Peter Behrens, whose office had also employed Walter Gropius, Mies van der Rohe, and Le Corbusier. Sadly, however, Shumaker’s long time colleague, Professor Jehu Paulson, on the faculty since 1926 (and tenured), was terminated, as were nine other assistant professors and instructors. Paulson incurred Kamphoefner’s wrath by leading an effort by the old faculty to resist Kamphoefner’s proposed reforms. Jehu Paulson remained interested in the school, however, and later signed on as one of eleven patron subscribers of the school’s student publication in 1951.⁷⁵

Kamphoefner’s treatment of the old faculty stemmed from his single-minded view that the quality of instruction was absolutely grounded in the quality of the instructors. He clearly saw his *carte blanche* power to pick an almost totally new faculty as a “very rare academic opportunity.” But, with the power to name his faculty came full responsibility for success or failure, because, as he later wrote about his situation: “If the school became less than first rate it was the fault of no one else.”⁷⁶

Five years later he also wrote to fellow dean, Harwell Hamilton Harris, of the University of Texas School of Architecture, about the purge of faculty at State College:

by author, tape recording, Raleigh, NC, 9 November 2000, interview 2-4, transcript in possession of the author, Raleigh, N.C.

75. North Carolina State College, *Catalog*, 1923-24, 12 concerning Shumaker; North Carolina State College, *Catalog*, 1926-27, 12 concerning Paulson; Henry L. Kamphoefner to Lewis Mumford, 27 February 1948, concerning Baumgarten, “most stimulating” quote, School of Design, Dean’s Office, 1945-1994; Weston, 50, 52, concerning Peter Behrens; Reagan, 137, concerning Paulson’s resistance; See Jehu Paulson listed as a patron subscriber on the inside cover page of the second issue of the *Student Publication*, which is copyrighted 1951, but otherwise undated.

76. Kamphoefner, “Contemporary Architectural Education,” *Society of Architectural Historians*, 15.

The way I believe I increased the effectiveness of teaching at North Carolina State College was to appoint a competent and talented staff. First, of course, I had to eliminate the incompetent deadwood . . . I have been gradually eliminating the others during the past five years, and by 1955, all of the staff with the exception of one will have been appointed by me. The effectiveness of teaching in that way seems to be taking care of itself. “⁷⁷

Under the old regime, landscape architecture had been separated from architecture and had been in the School of Agriculture and Forestry. Absorbed into Kamphoefner’s new School of Design (SOD), the smaller, three-man landscape faculty, under Professor Edwin G. “Gil” Thurlow, survived intact. The three, who also included Morley J. Williams and Lawrence Enerson, highly impressed the new dean. Kamphoefner judged them to be “outstanding” and proudly informed Lewis Mumford that all three had been students and faculty members in landscape architecture at Harvard. Moreover, the dean favorably noted that Williams had directed the landscape restorations at Mount Vernon and Stratford Hall in Virginia. It also would not have hurt that Thurlow had been a member of the selection committee that brought Kamphoefner to North Carolina, and that the new dean’s passion was buildings not landscapes, making him less likely to upend Thurlow’s department. Indeed, Kamphoefner’s Oklahoma colleague and SOD professor, Duncan Stuart appraised the dean as a perpetual neophyte in landscape architecture and as one who viewed landscapes as little more than “salad” around buildings.⁷⁸

77. Henry L. Kamphoefner to Harwell Hamilton Harris, 30 October 1953, School of Design, Dean’s Office 1945-1994, cited by Wood in *Architects and Builders*, 410-411.

78. North Carolina State College, *Catalog*, 1947-1948, 89, 105, listing last pre-Kamphoefner architectural and landscape architectural faculties; North Carolina State College of Agriculture and Engineering of the University of North Carolina, *State College Record: Catalog Issue, 1948-49: Announcements for the Session 1949-1950* (Raleigh: N.C., July 1949), 100, 102 listing names of faculty under the new School of Design; generally *reflections and actions, an inspiration for the future [sic]: A Summary History of the School of Design*. (Raleigh: North Carolina State University, 1998), unpaginated, page 5, concerning Thurlow’s participation on the selection committee; Henry L. Kamphoefner to Lewis Mumford, 27 February 1948, School of Design, Dean’s Office, 1945-1994; Henry L. Kamphoefner to C.E. Stilling, Charleston, W.VA, 27 September, 1949, School of Design, Dean’s Office, 1945-1994, concerning Williams’s landscaping experience; Stuart interview, 27; Enerson was also a licensed architect according to Robert E. Stipe based on

At the time of the transition, the architectural program was five years in duration, and the architectural engineering and landscape architecture programs were four years. Under the new administration landscape architecture was extended to five years, and the four-year program in architectural engineering was discontinued effective September 1948. Students enrolled in the old four-year programs were carried through in their previously committed course of study and the last degree was awarded in 1951. The SOD graduated its first five year students in architecture and landscape architecture in 1950. The move to five-year programs was a growing trend nationally. By 1940, Kamphoefner's alma mater, Columbia, had shifted to a five-year architectural program and in 1947 the Illinois Institute of Technology under Mies van der Rohe also moved to a five-year program, ending its four-year program which had been in effect since 1895.⁷⁹

Just after classes convened for the fall term of 1948, Dean Kamphoefner and the faculty scuttled the cumbersome name of the school," School of Architecture and Landscape Design," for the simpler title of "School of Design." As the new dean explained to UNC President Graham, the word "design" had grown "to include construction and the other elements of architecture." Moreover, in Kamphoefner's mind, the new name seemed better suited to a school that was destined to expand beyond existing architectural programs to include new studies in industrial design, later encompassed in the Department of Product Design.⁸⁰

his information from Claudia Roberts Brown, architectural historian, North Carolina State Historic Preservation Office, notation 5 Mary 2005, by Stipe on author's dissertation draft.

79. North Carolina State College, *Catalog, 1947-1948*, 89-91, 260-261 [landscape architecture], 105-108 [architectural engineering and architecture]; North Carolina State College, *Catalog, 1948-49*, 99; Diane Boas, "History V: 1935-1959," in *The Making of an Architect: 1881-1981, Columbia University in the City of New York*, ed. Richard Oliver (New York: Rizzoli, 1981), 141; Alfred Swenson and Pao-Chi Chang, *Architectural Education at IIT 1938-1978* (Chicago: Illinois Institute of Technology, 1980), 15.

80. Henry L. Kamphoefner to Chancellor J. W. Harrelson, 16 September 1948, saying that on September 15 the faculty members present unanimously recommended to the Consolidated University of North Carolina's

HENRY KAMPHOEFNER THE MAN

The new dean who arrived in North Carolina in 1948 was trim and of average height. He wore glasses, and had a neatly trimmed mustache and a full head of hair. Robert Burns, a 1957 graduate of the SOD and Kamphoefner's hand picked head of the SOD Department of Architecture in 1967, gave the author in 2000 a verbal snapshot of the paradoxically stern, but sociable and sometimes flamboyant dean:

He had a public and private side to him. His public side was dignified, resolute, very strong willed, very strong opinions about what was right, what was good...[his opinions] not only incorporated architecture and design, but he was a strong willed person when it came to political and social issues. . . . His wife was rather a devoted church person. Henry had been the son of a Methodist minister. But, I think he was basically an agnostic. . . .

He was . . . what we would call a liberal democrat. He was somewhat intimidating to many of the students. I mean he was seen as somebody that was very formidable. . . . On the private side he had sort of a wicked sense of humor. . . . He loved a good story. . . [and] was a bit of a gossip. . . . He was an interesting conversationalist. . . . [and] knew many people. He was also quite convivial at times. . . .

They entertained at their house a lot. He enjoyed good company, good clothing They always had very stylish automobiles--Raymond Loewy - designed Studebakers to Mercedes Benzes He would travel to Europe and come back with Danish designed items and things like that, neckties. He had a famous collection of neckties.⁸¹

Duncan Stuart acknowledged Kamphoefner's liberalness, except for "keeping the distaff side at arms length in public at least." Stuart also detected an oddly Libertarian side to the dean. Kamphoefner was an avid golfer and a fan of classical music, serving as president of the Raleigh Chamber Music Guild from 1954 to 1956.⁸²

Board of Trustees that the school's name be changed, School of Design, Dean's Office 1945-1994 (Unless otherwise noted all correspondence by Dean Kamphoefner with the chancellors of North Carolina State College and University are in the Dean's Office records); Kamphoefner to Frank P. Graham, 15 September 1948, quote; Kamphoefner, "School's Beginning," 10.

81. Burns 2000 interview, 14-15, in possession of the author; According to Dick Wilkinson, Kamphoefner voted for Socialist, Norman Thomas every time he ran, Wilkinson interview, 20.

82. Stuart interview, 37 concerning Kamphoefner's politics and recreation, quote on "distaff side"; Lovvorn and Jackson, "Biographical/Historical Note," 3 concerning chamber music guild presidency.

Henry Kamphoefner had married in 1937, Mabel C. Franchere, a librarian born in 1897 in Sioux City, Iowa. Nine and a half years Henry's senior, Mabel graduated from Dana Hall, the preparatory school for Wellesley, in 1915 and in 1927 received a degree in library science from Columbia University, reputedly the first recipient of the degree awarded in the United States. Henry and Mabel met in New York when she recommended books to him during his student days at Columbia. Mabel was a short, pleasant looking woman, who was of average size. Her features and dark hair bespoke what was probably French or Mediterranean heritage.⁸³

Duncan Stuart described Mabel Kamphoefner as "kind of kooky, but a very nice woman" who "lived by the grace of God," because of the "outlandish things" she did while driving her car-- such as ignoring curbs. Mabel was religious, but liberal as well. They had no children and unencumbered by family, the Kamphoefners took thirty-four foreign trips before she became ill in the 1970s. In the view expressed in later years by SOD professor, Henry Sanoff, the faculty and students of the School of Design, were their family.⁸⁴

FACULTY, VISITORS, AND STUDENTS

In 1948, buoyed by the design school's need to upgrade its design program, Henry Kamphoefner happily began to hire a new higher paid design school faculty. The dean sought the best faculty he could to provide the delivery of high quality instruction. His

83. "Henry Kamphoefner," (n.p., n.d. biographical sketch, probably printed in 1977 when Kamphoefner was humanist in residence at Fayetteville, N.C.), contains family background, Kamphoefner Papers; Henry L. Kamphoefner to Erwin Knoll, Marion, Ohio, 8 July 1985, concerning birth year and education of Mabel Kamphoefner, Kamphoefner Papers. Henry Kamphoefner stated that Mabel received the first library of science degree in the United States.

84. Stuart interview, 6 "kooky" quote, 38 Mabel being religious and liberal, 40 being a bad driver; Henry L. Kamphoefner to Dan Sapp, 4 September 1985, travel, Kamphoefner Papers; Henry Sanoff, interview by author, 22 October 2003, tape recording in possession of author.

networking, powers of persuasion, vision, and ability to network and recruit, enabled the SOD to field an internally renowned faculty within a year.

Among the long-term visiting lecturers recruited by Kamphoefner, Lewis Mumford (1895-1990), was perhaps America's best known architectural historian and community planning expert. The illegitimate son of a Jewish businessman from New Jersey and a German Protestant, Mumford grew up in New York City. There, he attended Columbia, New York University, and the New School for Social Research. Surprisingly, although he had enough credits, he never graduated from college. By 1948, Mumford, a democratic socialist, had written path breaking books on city planning, architecture, and social organization in which he advocated balance with nature and technology. His published works included *City Development*, *Sticks and Stones*, *The Culture of Cities*, and *Technics and Civilization*. In 1923, Lewis Mumford was a founder of the Regional Planning Association of America, and in 1931, though not an architect, became the architectural critic for the *New Yorker Magazine*. He wrote his column, "Sky Line," for the *New Yorker* until 1963.⁸⁵

While still in Oklahoma and planning for the fall semester at N.C. State College, Henry Kamphoefner wrote Mumford in February 1948 to invite him to join the school in whatever capacity Mumford wished: as professor, or as a visiting professor on a flexible basis. The prospective new dean shared his plan to build "one of the great schools of the nation" and organize it "for the development of an organic and indigenous architecture." He

85. Anonymous but probably Henry Kamphoefner, "Lewis Mumford," typed biography for introduction as speaker, 1948, School of Design, Dean's Office, 1945-1994; Kamphoefner interview by Kahn, 5, on Mumford's interest in architecture's social impact; John A. Garraty and Mark C. Carnes, eds., *American National Biography: Volume 16* (New York and Oxford: Oxford University Press, 1999), s.v. "Mumford, Lewis," by Robert Casillo, 86-88.

gave the name of a staff member of *Progressive Architecture* as a reference. Within two weeks Mumford responded positively to becoming a visiting lecturer.⁸⁶

As if not quite believing that Lewis Mumford would really come to State College, Kamphoefner suggested some dates in which they could meet to discuss Mumford's lecture series, and added more glowing accounts of the prospective SOD faculty and scholarly environment at State College. In that buildup, he informed Mumford that George Matsumoto and Edward "Terry" Waugh had worked with Eero Saarinen and won a first prize for a proposal to replan Chicago, and that Waugh, a South African, was a cousin of the British novelist, Evelyn Waugh. Perhaps the most flattering inducement was Kamphoefner's mention that State College had newly installed a four-hour freshman course in contemporary civilization with Mumford's book, *Technics and Civilization*, as the text.⁸⁷

While Kamphoefner was courting Mumford, Matthew Nowicki, an aristocratic Polish architect was working as a member of the Polish delegation on the headquarters of the United Nations in New York City. Nowicki was born in Siberia in 1910 and his father was the Polish Consul General in Chicago for 1921 to 1925. Nowicki studied at the Chicago Art Institute and graduated from the Polytechnic in Warsaw in 1936. He and his wife Stanislava were developing a highly successful practice in Warsaw when the Germans invaded and destroyed a major building that the Nowicki's had designed. Their masterpiece, the tallest building in the city, had been completed just days before it was bombed. During

86. Henry L. Kamphoefner to Lewis Mumford, 12 February 1948, School of Design, Dean's Office, 1945-1994.

87. Henry L. Kamphoefner to Lewis Mumford, 27 February 1948, School of Design, Dean's Office, 1945-1994. See Weston, 235, for a summary of the career of Eero Saarinen (1910-1961), modernist furniture designer and architect; "Terry" as nickname for Edward Waugh noted 5 May 2005, by Robert Stipe, former SOD faculty member, on author's dissertation draft.

WWII, Nowicki taught in Poland's underground university and apparently also spent time in England.⁸⁸

After the war, Matthew Nowicki completed a master plan for rebuilding Warsaw, but when the Communists gained power, the Nowickis decided to leave Poland. Matthew had already come to New York to work on the United Nations headquarters. He also taught at the Pratt Institute in Brooklyn. Stanislava "Shasha" came to America later with their five-year-old son, Paul. She could not yet practice architecture because of the terms of her visa and so worked as an artist in Chicago where she did magazine layouts. The Nowickis wanted to reunite and settle down where both could pursue their interest in architecture. It was then that Lewis Mumford informed Henry Kamphoefner that Matthew Nowicki might be available to work at State College in North Carolina.⁸⁹

In the summer of 1948 Mumford introduced Nowicki and Kamphoefner over the telephone and described each other's appearance so they could meet at the information station at Grand Central Station. When Kamphoefner saw Nowicki's work on the UN assembly building he was "absolutely overwhelmed" by Nowicki's capability for working with structure.⁹⁰ After clarifying with federal immigration officials in Washington that he

88. June B. Arey, "International Careers Lead Polish Artists to Home in Raleigh," *Twin City Sentinel* (Winston-Salem, North Carolina), 25 April 1950, School of Design, Dean's Office, 1945-1994; "Professor at State College, 54 Others Die In Air Crash," *Raleigh News and Observer*, 1 September 1950, School of Design, Dean's Office, 1945-1994; "Matthew Novicki, 1910-1950," *Architectural Forum* (September 1950): 54, concerning Matthew Novicki's birth in Siberia, and service with Poland's underground university, Kamphoefner Papers.

89. June B. Arey, "International Careers Lead Polish Artists to Home in Raleigh," *Twin City Sentinel* (Winston-Salem, North Carolina), 25 April 1950, School of Design, Dean's Office, 1945-1994; "Professor at State College, 54 Others Die In Air Crash," *Raleigh News and Observer*, 1 September 1950, School of Design, Dean's Office, 1945-1994; "Matthew Novicki, 1910-1950," *Architectural Forum* (September 1950): 54.

90. Kamphoefner interview by Khan, 4-5, including the "absolutely overwhelmed" quote, 4.

could accept Kamphoefner's offer of a position at State College, Nowicki signed on for the fall term of 1948.⁹¹

Later in the summer of 1948, Kamphoefner also recruited R. Buckminster "Bucky" Fuller (1895-1983), mathematician, engineer, designer, poet, and the inventor of the geodesic dome. Much of the fifty-three year-old Fuller's interest was in building optimum space at minimum cost and in utilizing resources efficiently. He had spent the prior twenty years concentrating on housing and transportation and in 1948 was at the Summer Art Institute of the avant-garde Black Mountain College. There, with student help he was trying to build a prototype of his geodesic dome out of Venetian blinds. During the same summer, James Fitzgibbon, one of Kamphoefner's new faculty transplants from the University of Oklahoma was going back and forth from Tennessee where he had designed houses. One day, he dropped by Black Mountain College and took the opportunity to tell Fuller all about the new plans for design education at State College. On returning to Raleigh he recommended Fuller as a guest lecturer to Dean Kamphoefner.⁹²

Seeing an opportunity to gain another prize for the SOD roster of distinguished visitors, Henry Kamphoefner followed up with a letter inviting Fuller to provide lectures and a seminar the following January and February. He emphasized the prospective teaching by Lewis Mumford and Matthew Nowicki. Intrigued, Fuller came down to visit the SOD

91. Henry L. Kamphoefner to Frank P. Graham, 6 August 1948, regarding Nowicki's decision to teach at State College, School of Design, Dean's Office, 1945-1994.

92. Stuart interview, 25, concerning Fitzgibbon's role in contacting Fuller; "Richard Buckminster Fuller: For the Honorary Degree of Doctor of Design," 9 April 1954, biography, two pages, School of Design, Dean's Office, 1945-1994; McCallum, 76, concerning Buckminster Fuller's interest in maximum space at the lowest cost; See David Black, December 1993, cited in Black, *School of Design*, E4, regarding Fuller and Black Mountain College; See generally John A. Garraty and Mark C. Carnes, eds., *American National Biography: Volume 8* (New York and Oxford: Oxford University Press, 1999), s.v. "R. Buckminster Fuller," by Olive Hoogenboom 559-562.

during the first week of classes, and agreed to sign on as a visiting professor. He began his association with the SOD with three days of lectures in March 1949.⁹³

During the time that Henry Kamphoefner was setting up a new professional school, he underwent one of the worst crises of his life in having to care for his seventy-six year old father. The retired and widowed Reverend Charles Kamphoefner suffered from diabetes and “hardening of the arteries.” Kamphoefner and his two sisters agreed to rotate their father among them and Reverend Kamphoefner arrived in Raleigh by train, September 13, 1948.

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It soon became obvious that the senior Kamphoefner's behavior was too erratic for Henry and Mabel Kamphoefner to manage. The last straw came when the dean was called out of a school committee meeting because his father had run away from home dressed only in an overcoat and Panama hat. The police conducted a manhunt and a radio station broadcast a general alert. Henry Kamphoefner found his father collapsed six blocks away from their house. He reluctantly committed his father to a private sanitarium in Morganton, writing his sisters that “it was the toughest job I have ever had to do in my life.” Relatively happy in his new surroundings and thinking that he was back home in Iowa, Charles Kamphoefner died after two months.⁹⁵

93. Henry L. Kamphoefner to Buckminster Fuller, 24 August 1948, School of Design, Dean's Office, 1945-1994: “Richard Buckminster Fuller: For the Honorary Degree of Doctor of Design,” 9 April 1954, biography, two pages, School of Design, Dean's Office, 1945-1994; Kamphoefner interview by Khan, 8, in which Kamphoefner stated that he had stopped at Black Mountain College in the summer of 1948 and invited Fuller to the SOD. Yet his 24 August 1948, letter indicated that it was James Fitzgibbon who visited Fuller at Black Mountain. However, perhaps Dean Kamphoefner made a subsequent trip to see Fuller; Henry Kamphoefner to Josef Albers, 14 December 1948, concerning Fuller, beginning in March 1949, School of Design, Dean's Office, 1945-1994.

94. Henry L. Kamphoefner to Miriam Larson and Helen Horney, 23 September 1948, arrival of father and rotation plan; Henry L. Kamphoefner to Miriam Larson and Helen Horney, 29 September 1948, concerning arrangement to deal with father during first visit of Lewis Mumford.

95. Henry L. Kamphoefner to Miriam Larson and Helen Horney, 11 October 1948, on the escape and taking Rev. Kamphoefner to Broadoaks Sanitarium, quote “toughest job;” Henry L. Kamphoefner to Presbyterian

The new School of Design (SOD) contained two departments: architecture and landscape architecture. Visiting Professor Matthew Nowicki served as acting head of the fifteen member Department of Architecture. The roster of professors included Visiting Professor Lewis Mumford and Professor Shumaker. Kamphoefner brought Associate Professors James W. Fitzgibbon, Edward W. Waugh and Duncan Stuart, and Assistant Professor George Matsumoto with him from the University of Oklahoma. As noted above, Edwin G. “Gil” Thurlow was the first head of landscape architecture, with Lawrence Enerson and Morley Williams as faculty—all full professors. Atypically for him, Kamphoefner also broke new ground with the introduction of women faculty members (and wives of faculty members) Stanislava Nowicki as an assistant professor, and Margaret C. Fitzgibbon as an instructor.⁹⁶

Of Kamphoefner’s faculty members in 1948, George Matsumoto and Duncan Stuart probably had the most lasting impact on the life of the school. Matsumoto had been born in 1922 in San Francisco to Japanese immigrants. After three years of architectural study at the University of California, he was briefly interned in Arizona during WWII, but was able to complete his architectural degree at the University of Washington in 1943. He received an M.A. from the Cranbrook Academy of Art in 1945 where he and Edward Waugh worked with Eero Saarinen. In 1945, Matsumoto, Edward Waugh, and a D. Geer won a \$10 thousand prize for the “Best Overall City Plan for Greater Chicago.” Matsumoto was invited

Minister’s Fund, Philadelphia, 30 December 1948, regarding death of father 18 December and burial arrangements. Apparently ministers of other denominations could invest in the fund.

96. North Carolina State College, *Catalog*, 1948-49, 100 for faculty roster for the Department of Architecture, 100; Wood in *Architects and Builders*, 359, regarding Matsumoto coming with Kamphoefner from Oklahoma. See also Henry Kamphoefner to Lewis Mumford, 27 February 1948, for listing and description of the first faculty of the SOD.

to join the staff of the architectural school at the University of Oklahoma in 1947 after he made a presentation on the Chicago plan as a visiting lecturer.⁹⁷

Duncan Stuart (1919-2002), the only one of the 1948 Oklahoma transplants to stay with Kamphoefner at the SOD until Kamphoefner's retirement, was born in 1919, in Des Moines, Iowa (as was Kamphoefner). His father, a newspaperman, moved the family to Oklahoma City in 1928. Stuart entered the University of Oklahoma in 1935. Without graduating, he moved on to the Chouinard Art Institute in Los Angeles in the late 1930s and worked in the movie industry. Disillusioned by the internal politics and monumental egos of Hollywood, Stuart enrolled in the school of fine arts at Yale University. While at Yale in 1942 he married a New York stage actress, Lanita Smith, whom he had known in high school. The following year he left Yale without a degree to work in the Petroleum Administration for the War, having been rejected by the draft because of the loss of an eye. A brilliant polymath, the tall, boyish, Stuart attended college not to pursue a degree, but because he liked going to school. After his marriage, he never returned to the classroom except as a teacher.⁹⁸

In 1945 a friend at the University of Oklahoma telephoned to offer Stuart a teaching job. University officials were scrambling to find more faculty to handle the expected onslaught of students on the GI Bill. Stuart started in the School of Fine Arts teaching the history of Italian art, painting, drawing, and basic design. The courses were open to any student, but soon Stuart, who found the architectural students and faculty to be "a more interesting bunch" was himself on the faculty of the School of Architecture with George

97. "Individual Teacher's Record," in Henry L. Kamphoefner, "Evaluation Report of School of Design, North Carolina State College for the National Architectural Accrediting Board for the Academic Year 1954-1955" (20 October 1954); Matsumoto interview.

Matsumoto and Henry Kamphoefner, the senior design critic and *de facto* dean. In future years, Stuart would have a complex relationship with Henry Kamphoefner. Richard Wilkinson, who joined the SOD faculty in the 1960s thought that Stuart had the best insight of anyone into Kamphoefner's psyche. On the other hand, Robert Burns, who became head of the Department of Architecture in the late 1960s, summarized the Stuart-Kamphoefner relationship as one of formerly great friends who became antagonists. Brian Shawcroft, who joined the architectural department in 1960, more critically appraised Stuart as a very talented person who liked power and who was a "behind the scenes" manipulator.⁹⁹

Duncan Stuart's art training at Yale had been formal and classical. Unlike Kamphoefner, Stuart did not revolt against his training; rather he felt that modern inventions made traditional painting obsolete and that traditional painting did not address the problems of modern society:

With the camera and the movie and all that sort of stuff—the sort of representational, reportorial kind of thing that had governed painting for millennia had been turned over to mechanical devices. This was not any sort of challenge anymore.

But expressionism and the world that had been uncovered by Freud, Adler, and Jung, and various others became very real to us. So that there was another kind of world that needed to be looked at But [it was] the abstract expressionist--which intrigued me--suppose that you assume rightly or wrongly that a painting was not a representation of something, it was the thing itself! It wasn't trying to be anything but the paint, the canvas, brush strokes and one thing and another.¹⁰⁰

The *State College Catalog* of 1948 rightly boasted that "the majority of the staff can claim national, and even international, prominence with wide reputations in their professional fields." Nowicki and Mumford were among the more than thirty distinguished

98. Duncan Stuart, interview by author, tape recording, Raleigh, N.C., 15 May 2001, interview 1-5, transcript in possession of the author, Raleigh, NC;

99. Stuart interviews, 5-7, quote on 7; Wilkinson interview, 14, concerning Stuart's insights about Kamphoefner; Burns 2000 interview, 18 on relationship of Stuart and Kamphoefner; Shawcroft interview.

individuals recruited by Kamphoefner in the 1940s and 1950s. Others included architect Eduardo Catalano, an Argentinean, and his countryman, Horacio Caminos; and Roy Gussow, and Charles Kahn.¹⁰¹

With Dean Kamphoefner's new faculty in place, Dr. J. S. Dorton, manager of the North Carolina State Fair presented an opportunity to put the philosophy and talent of the school into the design and building of a grand arena—a signature building that all the state's citizens would see and experience. Dorton asked Kamphoefner to design it. Thinking of the talents of Nowicki and his other faculty members, the dean proposed that he be allowed to assemble a design team of talented faculty members with Matthew Nowicki as the principal designer. George Matsumoto, Lee Hodgedon, and Walter Wiseman filled out the five-member team. Nowicki initially sketched out a preliminary plan that Matsumoto then filled in with more detail. When Nowicki and Matsumoto initially met with Dorton, the fair manager was so expansive about his vision for the arena that Nowicki with a glance signaled to Matsumoto to leave their drawings unrolled. They both left knowing that a totally new concept needed to be created.¹⁰²

Soon the SOD team joined forces with William Henry Deitrick, a Raleigh architect, because under state law university employees could not be given the commission to design and oversee the building of the arena.¹⁰³ Yet, that arrangement soon unraveled, showing how unpredictable-working relationships can be when ambition, egos, and the construction

100. Stuart interviews, 7-8.

101. Wood, *Architects and Builders*, 359; Wilkinson interview, 8-9; Burns interview, 2000, 8-11; James Webb in James Webb and Robert E. Stipe interview, 6-9; *Summary History*, unpaginated, 4, listing faculty of the 1940's and 1950's.

102. Wood, in *Architects and Builders*, 350-51 concerning J. S. Dorton and Kamphoefner's recommendation of Nowicki; Kamphoefner interviewed by Khan, 5, concerning contact by Dorton, composition of the design team, and need to affiliate with a private sector architect; Matsumoto interview.

103. Wood, *Architects and Builders*, 350-51 concerning J. S. Dorton and Kamphoefner's recommendation of Nowicki; Kamphoefner, interview by Khan, 5, concerning need to affiliate with a private sector architect.

of great buildings are involved. According to Kamphoefner's version of events, the project proceeded with Deitrick and Deitrick's office staff in charge with Nowicki as their only consultant, and that Kamphoefner and the others were shut out. Yet, from what Deitrick termed Nowicki's "lightening like" sketches for the arena, the genius and originality of the young Polish architect produced a revolutionary design with two soaring parabolic arches interlocked at their base and leaning away from one another. Cables and the forces of tension and compression kept the arches in place. The *Raleigh News and Observer* enthused that Nowicki "created a great architectural wonder that seems to lasso the sky."¹⁰⁴

The American Institute of Architects named the arena as one of the ten most important American buildings in the last one hundred years, and the head of the AIA selection committee told Dean Kamphoefner that Dorton Arena was selected because it was the first breakthrough in which the principals Roebling had used in constructing the Brooklyn Bridge were applied to a building. Kamphoefner thought that the arena showed the integration of structure and design more than any other building up to that time.¹⁰⁵

Putting aside the hurt and ignominy of being left out of the project, Kamphoefner fully supported Nowicki's effort, saying later that "this was exactly the kind of thing I was hoping Nowicki was going to do." Privately he felt that Matthew Nowicki had agreed to "dump" the other SOD faculty in the Dorton Arena project because the ambitious Nowicki wanted a freer hand over the project. He also assumed that because Nowicki was being besieged by job offers from "every damned school in the country," the handsome Pole

104. Kamphoefner interviewed by Kahn, 5-6, 9, exclusion by Nowicki and Deitrick of other SOD faculty in the Dorton Arena project; William Henry Deitrick, "Matthew at the Fair," *Student Publication of the School of Design* (1951 [first issue]): 22, "lightening-like quote;" Wood, *Architects and Builders*, 350, for the description of Nowicki's Dorton Arena plan; "State Fair Begins Five Day Run; Governor Leads Dedication Rites," *Raleigh News and Observer*, 21 October 1953, "lasso" quote in Wood, *Architects and Builders*, 353.

105. Kamphoefner, interview by Kahn, 6, 10.

would not remain at the SOD for more than another year--or until the arena was completed.

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While working on the arena, Nowicki also proceeded to work as a consultant on a proposed new North Carolina Museum and Archives Building and, with his wife, designed the interiors of Raleigh's Carolina Country Club. With his charm, good looks, and unassuming manner, Nowicki was immensely popular with SOD students. His brilliance and ability to work long stretches at a time—up to twenty hours--also impressed Kamphoefner. Suddenly, however, Matthew Nowicki was gone. In the summer of 1950 he journeyed to India to consult on building a new capital city for India's Punjab Province. Coming back to America in August, Matthew Nowicki died in a fiery plane crash near Cairo, Egypt. Thus, just before the fall term. Henry Kamphoefner sadly acknowledged the loss, publicly stating that Nowicki “would have been one of the greatest architects of all time.” Deitrick labored on to complete the Dorton Arena in 1952, adding more vertical supports in the process. Among a generation of SOD students and young architects, Matthew Nowicki achieved an almost cult status.¹⁰⁷

The difficulty for the dean of managing faculty and visitors that included intellectuals and big-name academicians was readily apparent even beyond Nowicki. “Bucky” Fuller had such a riveting effect on the faculty and students that the dean found his presence downright disruptive. Nearly thirty years later Kamphoefner recalled:

. . . the faculty went nuts about Bucky and I had a hard time getting the God damned faculty and some of the students back on track for quite a while

106. Kamphoefner, interview by Kahn, 6, 9-11, including four-time use of word “dumped” on page 6 and “kind of thing I was hoping Nowicki was going to do” quote on 7.

107. “Professor at State College, 54 Others Die In Air Crash,” *Raleigh News and Observer*, 1 September 1950, including Nowicki's projects and quote by Kamphoefner, School of Design, Dean's Office, 1945-1994; Kamphoefner, interview by Kahn, 17, on Nowicki's work habits; Wood, in *Architects and Builders*, 350, on Nowicki's nearly cult status and completion of Dorton Arena by Deitrick.

Fitzgibbon and Duncan and two or three of the younger professors were getting so they didn't think there was anything worth talking about except when Bucky was due in. Lewis got to the point where he thought it wasn't any use for him to come here any more. . . . if they were only going to listen to Bucky.¹⁰⁸

Thus partly because of Fuller's popularity, Lewis Mumford, whose name lent so much luster to the school, left with wounded feelings after four years. However, there were other reasons that drove him away. First Fuller had philosophical differences with Mumford who had been wary of Fuller's being invited to lecture. Indeed Stuart claimed that Mumford had "been scared to death of it" because Mumford was "interested in the design of architecture as spaces where people could be brought together." On the other hand, according to Stuart, Bucky Fuller "was interested in the autonomous living package . . . so you can go anywhere you want to."¹⁰⁹

A second reason for Mumford's estrangement with the SOD was his adoration of Matthew Nowicki, whom he looked upon as a son. Showing more sensitivity than usual, Kamphoefner appreciated that Mumford's affection for Nowicki helped Mumford deal with the loss of his own son in WWII. After Nowicki's death, however, the blunt-speaking dean complained to Mumford of the "connivance" of Nowicki with Deitrick in excluding his faculty colleagues. Mumford took offense out of loyalty and respect for Nowicki saying that the Kamphoefner's allegations were "absolutely foreign to my own knowledge of Matthew's nature." The dean gauged their disagreement as being a principal reason for Mumford giving up "in disgust" his association with the SOD and causing the lasting rift between them.¹¹⁰

The major reason Lewis Mumford left, however, was because of a 1952 McCarthy-era attack on him and his book, *Technics and Civilization*, by a local Right Wing news

108. Kamphoefner interview by Kahn, 8-9.

109. Stuart interview, 25, concerning Mumford and Fuller.

commentator, William E. Debham. The outraged Mumford looked to university leaders to defend him. Chancellor Harrelson and Dean Kamphoefner felt that Debham was too insignificant to cause real harm and preferred to ignore the attack. Mumford insisted on vindication and finally Kamphoefner prevailed on the editors of the State College school paper, *The Technician*, to come out with an article favorable to Mumford. Yet, that effort failed to appease Mumford who left for a full time position at the University of Pennsylvania. Throughout “Le affair Mumford” Dean Kamphoefner walked a fine line between defending Mumford and trying not to aggravate the controversy. In years to come Mumford firmly believed that the dean had assured University of North Carolina President Gordon Gray and Chancellor Harrelson that he would not ask Mumford to return after Debham’s attack. Dean Kamphoefner just as vigorously denied that any “deal” was made, and insisted that had urged Mumford to return.¹¹¹

In the meantime, Edward Waugh, whose name had been used by Kamphoefner to entice Mumford to the school, quietly resigned in 1951 to enter the private practice of architecture in Raleigh. He was the first of Kamphoefner’s Oklahoma transplants to leave the SOD—although he returned seven years later.¹¹²

The loss of Matthew Novicki at the end of August 1950 could have been disastrous for the SOD. He was the head of the Department of Architecture and the idol of the students. But Kamphoefner moved quickly and kept the school’s momentum going. Within two days of Nowicki’s death the dean journeyed to New York where he recruited people to take one-

110. Kamphoefner interview by Kahn, 5-9, with “almost total estrangement” on 5 and “in disgust” on page 8.

111. Reagan, 158, concerning “Le affair Mumford;” Lewis Mumford to Henry Bowers, 15 April 1965, refusing to speak at North Carolina State because of the 1952 “assurances;” Henry L. Kamphoefner “rough draft,” 4 May 1965, as suggested response from Henry Bowers to Lewis Mumford with quote of “deal.”

112. Henry L. Kamphoefner to Chancellor Carey H. Bostian, 3 July 1958, 4 concerning resignation of Waugh and Waugh’s return to the SOD in 1958.

month turns in running Nowicki's fifth year studio class. Kamphoefner had no choice, for there was no time to find someone to take a full time teaching job that fall semester. Except for one guest instructor whom Kamphoefner paid off and told to leave a week early, all worked out well.¹¹³

Most important, by rotating his guest faculty, Henry Kamphoefner gained the time to recruit the brilliant Eduardo Catalano, an Argentinean who was teaching at the Architectural Association in London, having forsaken Argentina and its Peronist regime. Kamphoefner later said, "If Matthew had been killed in April, I might have made some damn fool error in taking somebody who was only one-third as good." Again, it was Kamphoefner's networking ability that helped him find temporary teaching staff in 1949, and to find Catalano in 1950. Helping Kamphoefner find his teaching candidates was Marcel Breuer (1902-1981) a native of Hungary, who had taught under Gropius at Harvard and who had been a student and then faculty member of the Bauhaus.¹¹⁴

Breuer told Dean Kamphoefner that Eduard Catalano was one of his best students at Harvard. Kamphoefner wrote Catalano a letter of recruitment, and Catalano accepted an associate professorship as head of the fifth year studio. Although the independently-minded SOD faculty opposed having a head of the Department of Architecture, Catalano's work was so "extraordinary" that after a year Kamphoefner appointed him as acting head of that department in September 1952, and the dean gained grudging faculty acceptance. Henry Kamphoefner further engendered the strong displeasure of associate professors Stuart and Fitzgibbon by appointing the Argentinean as full professor—a move that he kept secret at

113. Kamphoefner interview by Kahn, 11-12.

114. Ibid., 11-12, 20, with "damn fool" quote on 11, and "total support" quote on 20; Weston, 233-234, concerning Marcel Breuer Known as a "Constructivist" Breuer later designed in the 1960s the Whitney

first. The dean reported twenty years later to Charles Kahn that the angry Stuart and Fitzgibbon “ate my ass out.”¹¹⁵

After a year and a half, Catalano encouraged Kamphoefner to recruit another Argentinean, Horacio Caminos, who had replaced Catalano in London. The inducement was easy as Kamphoefner could pay Caminos, who had a wife and six children, about six to eight times what Caminos was making at the Architectural Association. Catalano stayed for five years, until he was hired away by M.I.T. in 1956 at a higher salary. Caminos remained nearly ten years. Before he left, Catalano, a pioneer of shell structures, built a revolutionary thin-shelled hyperbolic paraboloid house in Raleigh in 1984, that gained praise from Frank Lloyd Wright. But, to the irritation of Catalano, some of the faculty jestingly called his creation, the “potato chip” house. Unlike those faculty colleagues, who stood aloof from him, Kamphoefner gave Catalano “total support” in his research and design initiatives in structure.¹¹⁶

In the spring of 1950, Dean Kamphoefner’s hopes for the Department of Landscape Architecture were dashed when department head, Gil Thurlow, in Kamphoefner’s words, “became involved in a series of unfortunate incidents with the students, the faculty, the profession of landscape architecture and others.” By mutual agreement with Dean Kamphoefner, Thurlow resigned as department head in January 1951, but kept his professorship. Williams, who replaced Thurlow as department head and Lawrence Enerson

Museum of American Art in New York City. In 1937 Breuer had fled Nazi Germany and taught at Harvard until 1946, before moving to New York City.

115. Henry L. Kamphoefner to Chancellor J. W. Harrelson, 21 July 1952, 1, appointment of Catalano, with “extraordinary” quote; Kamphoefner interviewed by Kahn, 12-13, with quote on 13.

116. Kamphoefner interviewed by Kahn, 13; Henry L. Kamphoefner to Chancellor Carey H. Bostian, 7 May 1956, Catalano resignation effective 1 July 1956; Wood in *Architects and Builders*, 359, Catalano house; Lynn Heinemann, “Exhibition Explores Catalano’s Contributions to Design and MIT,” (published in *Tech Talk*, 8 May 1996), accessed 4 June 2004, from <http://web.mit.edu/arts/faculty/catalanoexhibit.html>, Internet, with

soon left the SOD in the next academic year, leaving Kamphoefner himself to serve as acting landscape department head.¹¹⁷

Although he granted his faculty autonomy, Kamphoefner charged them with maintaining high standards and a rigorous program. He did not tolerate mediocrity on the part of faculty or students.¹¹⁸ Bruno Leon of the class of 1953 recalled in 1978 that the insistence on quality by the SOD faculty “saturated the atmosphere of the School of Design with pride.” He expressed gratefulness to Henry Kamphoefner for the “courage and insight” to assure the presence of a distinguished faculty. (One of a number of educators trained by Kamphoefner, Leon became dean of the School of Architecture at the University of Detroit.)

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In selecting his faculty, Henry Kamphoefner personally interviewed and hired each person. He liked to say that unlike some deans, he was not threatened by the competition of an outstanding intellect or dominant personality. He sought the best people he could find regardless of whether they were committed to staying. According to Professor Henry Sanoff, whom the dean would hire in 1967, Dean Kamphoefner operated under the rule to always hire people who were smarter than he. Sanoff said that the dean liked to compare negatively Dean Harlan McClure of Clemson to himself. McClure allegedly could not abide the challenge and competition of faculty members who were smarter and who could argue

statement about Catalano’s work on shell structures and with full Wright quote; Stuart interview, “potato chip house.”

117. Henry L. Kamphoefner to Chancellor J. W. Harrelson, 13 July 1951, 2, Thurlow resignation; Henry L. Kamphoefner to Chancellor John Caldwell, 20 September 1960, Thurlow resignation; Robert P. Burns, telephone interview with the author, 12 April 2005, notes in possession of the author, mentioning Thurlow.

118. Wood, in *Architects and Builders*, 359, 410, regarding faculty recruitment; Burns interview, 2000, 7; Wilkinson interview, 11, regarding Kamphoefner standards.

119. Bruno Leon, “Recollections,” *North Carolina Architect: Official Magazine of the North Carolina Chapter American Institute of Architects* (September/October 1978): 12.

back. Kamphoefner, known for his iron will, perhaps disingenuously, told Charles Kahn that, “I never had anybody I could handle on the faculty.”¹²⁰

If there were valid reasons behind Kamphoefner’s feeling of impotence in managing his teaching staff, at least one could have sprung from the tendency of faculty members to tire of teaching what the dean thought were excellent courses, and to go in other directions. In looking back through his career at the SOD, Kamphoefner later complained in the mid 1970s to Charles Kahn that

. . . I’ve had an awfully hard time with faculty who develop really marvelous courses for a while and then they get tired of teaching them. And then they start doing something else that isn’t a third as good . . . I think it’s sort of a superficial boredom that they develop over things like that. Jesus, Toscanini, I think said one time that he conducted Beethoven’s symphony two thousand times. Pretty good man, too, wasn’t he?¹²¹

The dean had been particularly disappointed with Jim Fitzgibbon and George Matsumoto, both of whom he brought with him from Oklahoma. “Fitz” Fitzgibbon taught a freshman course in structural concepts that Kamphoefner considered “a wonderful thing:”

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He gave them in a very, very understanding sort of a way what you could do with a two by four and what you could do with a two by six and what you could do with an H column and an I beam and a truss and a folded plate and thin shell and these things. . . . They were leaning an awful lot of what not to do. And you know that’s a pretty God damned important thing to learn for a designer And then Fitzgibbon got tired of doing it.¹²³

For his part Matsumoto taught a primitive shelter project for five years and, having become tired of it, dropped it, much to Kamphoefner’s disappointment. By contrast to Fitzgibbon and Matsumoto, the dean said that he never tired of the philosophy of design

120. Kamphoefner interview by Kahn, 14, about McClure and quote about faculty; Henry Sanoff, interview by author, 22 October 2003, concerning McClure and Kamphoefner’s rule of always hiring smarter people, tape in possession of author.

121. Kamphoefner, interview by Kahn, 21.

122. Ibid., 21, quote.

seminar he gave in his house and that was essentially the same course that he taught all through his years at the SOD and in his post retirement teaching years. Kamphoefner maintained that the course remained interesting to him because the students changed and their responses changed.¹²⁴

As seen with Lewis Mumford and Buckminster Fuller, Kamphoefner put the School of Design on the international map with his ambitious program of distinguished visitors. According to Duncan Stuart, Kamphoefner and his Oklahoma faction hatched the idea of an ambitious visitors program for the SOD before they came to North Carolina. They thought that they themselves were too parochial because they were too isolated from the architectural innovation going on in places such as Chicago, Paris, and New York. Thus, the visitors program became a centerpiece of the SOD program calculated to bring the avant-garde to their new school in North Carolina. In 1954 at a speech at Princeton Dean Kamphoefner proudly announced that the SOD spent \$9,000 on the visitors program compared to about \$500 spent by other Southern Schools.¹²⁵

In addition to Mumford and Fuller, world famous designers and architects who lectured at the school in its early period included Ludwig Mies van der Rohe, Walter Gropius, and Pietro Belluschi, dean of the School of Architecture and Planning at the Massachusetts Institute of Technology. In addition, Kamphoefner recruited his old mentor,

123. Ibid., 22.

124. Kamphoefner, interview by Kahn, 22; See North Carolina State College of Agriculture and Engineering of the University of North Carolina, *State College Record: Catalog Issue, 1958-1960*, (Raleigh: N.C., November 1959), 197 for listing of Kamphoefner's Philosophy of Design course DN 541, 542, which consisted of "An introduction to aesthetics and the relationships of philosophic [sic] thought to design.," and requirements of all fifth year students.

125. Stuart interview, 9, on conception of visitors program; *Architecture and the University: Proceedings of a Conference Held at Princeton University December Eleventh and Twelfth Nineteen Hundred Fifty-Three*, by the School of Architecture, Princeton University (Princeton: Princeton University, 1954), 63-64; Robert P. Burns, interview by David Black, December 1993, cited in Black, *School of Design*, E25, regarding faculty practicing out of campus offices.

Joseph Hudnut, to come south from Cambridge, Massachusetts to give three week-long seminars in the 1950-1951 school term, on the respective plans of Rome, Paris, and London. Dean Kamphoefner proudly billed Hudnut, dean of the Harvard Graduate School of Design, as the “father of modern architectural education.”¹²⁶

Duncan Stuart thought that the visitors program was the SOD’s most path breaking initiative. His enthusiasm and that of other staff members for Bucky Fuller pointed out a positive for the visitors program beyond the classroom, which was professional growth—and in some cases, profit. Stuart developed a course called geometry for designers, and in collaboration with Fuller, designed the basic grid that Fuller used for his geodesic dome and performed the mathematical check-out of Fuller’s rotunda dome over the Ford Motor Company building in Dearborn, Michigan. Likewise, SOD student Thomas “T.C.” Howard worked for Bucky Fuller in New York and Stuart and Jim Fitzgibbon invested in Fuller’s company. Eventually Fitzgibbon left to start the Raleigh-based firm, Synergetics Inc., with T. C. Howard and Fuller in 1955, although Howard and Fitzgibbon soon bought out Fuller’s interest.¹²⁷ Buckminster Fuller’s involvement also provided good publicity for the SOD. In the 1951-1952 academic year, the Sunday newspaper supplement, *Parade*, devoted two full pages to the work of Fuller, Stuart, and Fitzgibbon on a geodesic house. Fuller’s work at State College in the 1953-1954 school-year on portable housing for the Marine Corps received worldwide attention. The commanding general of the corps personally commended the school.¹²⁸

126 Wood, in *Architects and Builders*, 359; “Harvard Architect Joins Design Staff,” *Technician* (North Carolina State College of Agriculture and Engineering of the University of North Carolina), 18 September 1950.

127. Stuart interview, 19; Matsumoto interview, concerning financial involvement with Fuller of Stuart and Fitzgibbon. Matsumoto declined to invest; Betty Howard interview, concerning Fuller and T.C. Howard.

128. Henry L. Kamphoefner to Chancellor J. W. Harrelson, 21 July 1952, 2, concerning *Parade* article; Henry L. Kamphoefner to Chancellor Carey H. Bostian, 13 July 1954, 1, 3 Fuller and Marine Corps project.

The visitor's program also provided a high point in the life of the school and perhaps the highest in the life of its dean. In May 1950 Frank Lloyd Wright, who had praised Kamphoefner in Oklahoma as an "architectural missionary", came to speak. ¹²⁹ According to SOD professor Robert Burns, as outside interest grew, Kamphoefner daringly opted to reserve the cavernous Reynolds Coliseum for a public speech by the flamboyant Wright, America's most famous architect. The popular response was so great that Kamphoefner was able to win a small \$10 to \$20 dollar bet with a highly skeptical coliseum manager who doubted that Wright could draw a crowd greater than 1,000. The actual 4,000 or more persons who attended constituted Wright's largest audience. Robert Stipe, then a Duke law student, and later a member of the SOD faculty, was a spectator. His own estimation of Wright, who had strolled around campus in his trade mark hat, and cape, plummeted when the famous architect responded to a design student's question by snapping testily, "That's the stupidest question, I ever heard, sit down." ¹³⁰

Despite that fit of pique, Wright was otherwise on his best behavior during the visit. Dean Kamphoefner had been nervous because he knew that the great architect could be obstreperous. On the first day of his visit, Wright met with the SOD students in the lecture hall, but there was not room for everyone. Wright looked around and said, "Come with me," and strolled out. He walked around campus with the students looking at buildings and then finding a pleasant tree shaded spot near Holladay Hall, said to the students, "Well, let's sit here." In the words of faculty member, Duncan Stuart, "They gathered around him like

129. Wood, in *Architects and Builders*, 359; Wilkinson interview, 7-8; Henry L. Kamphoefner, "Contemporary Architecture and the Southern Tradition," *Carolina Quarterly* 1 (March 1949): 8, Wright's missionary statement.

130. Wood, in *Architects and Builders*, 359; *Summary History*, unpaginated; Burns interview, 2000, 7, 13-14, including coliseum anecdote; Robert Stipe in Webb and Stipe interview, 1998, 6; Stipe personal conversation with author, 6 December 2000.

acolytes around the master and he talked.” The faculty remained at the fringes of the crowd because they had agreed that the occasion rightfully belonged to the students.¹³¹

Later the faculty met with Wright at Kamphoefner’s house where Duncan Stuart found that Wright had two sides to him. In crowds he was all “show business and . . . putting on an act.” In a one-to-one conversation with Wright, however, Stuart found him to be companionable, and attentive and responsive to what others said. Wright stayed with the Kamphoefner’s, where future guests would be told that they had the bedroom in which Frank Lloyd Wright slept. Yet, to everyone else’s wry delight and perhaps to Kamphoefner’s great chagrin, Wright famously said as he entered the Kamphoefner house (which was designed by the dean), “Too woody, oh how woody!”¹³²

Robert Burns pointed out that the visitation program in general also educated the guest speakers about the freedom and innovative spirit of the School of Design. The distinguished visitors went back home singing the praises of the school. The high profile visitation program was part of a quest for excellence that also manifested itself in the large number of prestigious awards captured by the school’s faculty and students. In the early years student Edward Shirley garnered the Paris Prize in 1953, the highest student prize in architecture. Many student awards would be received throughout the Kamphoefner period. The school’s luster shone even brighter as the designs of award winning faculty such as Matsumoto and Catalano appeared in national magazines. Matthew Nowicki’s plans for

131. Stuart interview, 22.

132. Stuart interview, 22-23 with Wright quote at 23.

Dorton Arena with its parabolic arches in Raleigh attracted tremendous attention to the school soon after its founding.¹³³

Henry Kamphoefner strove to upgrade the quality of the students as mightily as he did the faculty. Recognizing that students were the most important resource in the school he assigned himself as faculty advisor to each first year student in architecture—a practice that extended throughout his entire time as dean. Although he had the reputation of always interviewing each prospective student, that was not necessarily true—at least in the early 1950s. Edwin “Abie” Harris Jr., who came from the Blue Ridge-foothills town of Elkin in Surry County, North Carolina, and who had never been to Raleigh, simply applied and was accepted at the SOD in 1952. Harris remembers that, as part of orientation when Dean Kamphoefner addressed the freshmen, he and his classmates “immediately sensed that we were in a special place because of Henry.” Early on, the dean took the freshman class on a tour of Raleigh to point out well designed buildings. Those included the brick and glass Daniels High School (now a middle school) on Oberlin Road and the Dorton Arena, then just being completed. In Harris’s words, Kamphoefner’s tour gave the students “a notion of what we were getting into.”¹³⁴

In 1948, Dean Kamphoefner and his faculty estimated that five years would be required to bring the quality of work in the school up to the standards of “the other outstanding schools of the nation.”¹³⁵ The weeding out of marginal students began and

133. Burns interview, 8, concerning awards and impact of Dorton Arena; *Summary History*, unpaginated, 5, concerning Shirley and Paris Prize; Wood in *Architects and Builders*, 412, concerning awards during the Kamphoefner deanship.

134. Knox interview, concerning personal interview by Kamphoefner in 1957; However, Edwin “Abie” Harris Jr., of the class of 1958 was not interviewed by Dean Kamphoefner when he applied in 1952, Harries interview by author, tape recording, Raleigh, N.C., 2 July 2005, tape and notes in possession of the author, Raleigh, NC.

135. “Advisors 1959-60,” School of Design, Dean’s Office 1945-1994; Kenneth M. Moffett to Dean Charles Kahn, Lawrence, Kansas, 18 March 1976, concerning Kamphoefner being advisor, Kamphoefner Papers;

SOD student enrollment dropped from 332 from the fall of 1948 to 239 in the spring of 1949. Many students faced with the new academic rigor transferred out of the school. By its fifth and final year, a sixty-three percent loss occurred among the members of the entering class of 1948 which shrunk from 51 to 19. A core of handpicked academic leaders had also come along with Kamphoefner in 1948 from Oklahoma. Out of 100 Oklahoma applicants, only the top 18 received admittance to the SOD.¹³⁶

By 1954 what Kamphoefner called “student mortality” was still high. He informed Chancellor Carey Bostian that he estimated that, at the current mortality rate, eighty freshmen would be needed to graduate twenty five. Yet, the dean hastened to point out that most students voluntarily dropped out and that the number of those leaving the SOD because of failure in their courses, amounted to only three percent, much lower than the rate of failure in the rest of State College.¹³⁷

With the large number of students who washed out or gave up in the face of certain failure came resentment that lasted for years afterward. An unsuccessful member of the class of 1953 complained to Kamphoefner eight years later accusing the dean of discouraging rather than encouraging students. Even mothers of students complained to the governor. Yet, Kamphoefner discounted the complaints as simply pressure on him to “tone it down to accommodate the country boys who were coming in.” He felt no qualms because few students actually flunked out and the rest graduated successfully in other departments at State College or at the University of North Carolina at Chapel Hill. A half century later,

Henry L. Kamphoefner to Chancellor J. W. Harrelson, 30 July 1949, annual report, 4, School of Design, Dean’s Office, 1945-1994.

136. Henry L. Kamphoefner to Chancellor J. W. Harrelson, 30 July 1949, annual report, 4; Henry L. Kamphoefner to Robert Schenkkan, Chapel Hill, N.C., 13 December 1948, School of Design, Dean’s Office, 1945-1994, concerning transferring University of Oklahoma students.

137 Henry L. Kamphoefner to Chancellor Carey H. Bostian, 13 July 1954, 3-4 concerning student “mortality.”

Duncan Stuart, also flatly rejected the idea of there having been a purge of students. Stuart recalled that many students looked at the rewritten curriculum and transferred out, to be replaced by veterans on the GI Bill, “an incredible bunch of kids who were relatively mature, were hungry and . . . worked their asses off.”¹³⁸

In the 1950s, the dean regretted the great “loss of energy” that accompanied the large drop out rate and hoped for the development (by the Association of Collegiate Schools of Architecture) of comprehensive entrance examinations that could also measure creative work. Absent that measure and mindful of the importance of admitting the best students, perhaps Dean Kamphoefner turned to personally interviewing most applicants and passed judgment on whether he or she was admitted.¹³⁹

From the perspective of student Abie Harris, a freshman in 1952, and (as recalled by him nearly fifty-three years later) it was clear that “there were clearly a lot of people in my class who had no business being there” and that the faculty was “weeding them out in a hurry.” In addition, Harris remembered that “the competition was very intense,” especially in Roy Gussow’s basic design class, which Gussow “taught right out of the Bauhaus.” For the students, many of whom came from conservative small towns, the SOD was an emersion in an exotic educational environment peopled by (in Harris’s words) “dedicated eccentric, urban, and intense artists such as Gussow, who was critical in a very supportive way.” Roy Gussow, with his thick beard, black clothes, and strong Brooklyn accent, was nothing like anyone one normally saw in Raleigh in those days. Moreover, Harris carried for the rest of

138. Jefferson D. Brooks III to Henry L. Kamphoefner, 18 June 1961, SOD Dean’s Office, 1945-1994, complaining about student discouragement; Henry L. Kamphoefner to Chancellor J. W. Harrelson, 30 July 1949, annual report, 4; Henry L. Kamphoefner to Chancellor J. W. Harrelson, 30 July 1949, annual report, 4; Wood in *Architects and Builders* summarized SOD enrollment statistics from annual reports, SOD Dean’s Office, 1945-1994; Stuart interview, 13, discounting student purge.

139. Henry L. Kamphoefner to Chancellor Carey H. Bostian, 27 June 1956, 2 on drop outs;

his life the indelible memory of walking for the first time into one of the SOD's former army barracks and seeing Professor Ray Howard sporting a scruffy beard and wearing shoes made from automobile tire treads. The oddly shod Howard, who left tire tracks when he walked, was intently staring at a whirring electric fan, the individual blades of which he had painted different colors.¹⁴⁰

The rising quality and reputation of the school quickly paid off for those students who remained. In the 1952-1953 academic year, the SOD was one of only twelve schools throughout the world and the only American school to be invited to exhibit student work at the Festival of the Arts at the University of Edinburgh, Scotland., and in 1954 the SOD was one of only six design schools to be invited to exhibit student work at the Museum of Modern Art in New York. Two years later the school was one of seven to prepare an exhibition for a traveling exhibition to Western Europe and then to Latin America. The American Institute of Architects sponsored the Latin American tour.¹⁴¹

Although, Kamphoefner had a jaundiced view of women students, Elizabeth Bobbitt Lee persevered in the male dominated SOD to become in 1951 the first woman to graduate from the Department of Architecture. According to Duncan Stuart, Lee's mathematical skills were phenomenal. She returned to her hometown of Lumberton, North Carolina, to practice and in 1979 was elected president of the North Carolina chapter of the American Institute of Architects.¹⁴²

140. Edwin Harris interview.

141. Kamphoefner, "School's Beginning," 11; Henry L. Kamphoefner, "School of Design: Report for the Year 1952-1953," 1 concerning Edinburgh festival, School of Design, Dean's Office 1945-1994.

142. *Summary History*, unpaginated, 5; Stuart interview, 36 on Lee's academic performance; Wood in *Architects and Builders*, 414.

CURRICULUM

In 1950 Lewis Mumford wrote in the *School of Design Bulletin*, “We can not and should not return to the traditional limitations of the past; we must rather conceive a program of education which will make our technology a supple instrument of human development.” In pursuing that vision, Kamphoefner and his faculty employed the most up-to-date educational curricula of the day, especially studio and design fundamentals, but in ways that pushed students to fulfill their highest potential. Their efforts soon gained accreditation for the SOD Architecture Department in 1950 and for the Landscape Architecture Department in 1951.¹⁴³

Kamphoefner and his faculty employed a design fundamentals program akin to the Bauhaus school that flourished in post-Great War Germany from 1919 to the early 1930s.. Under that regimen, all students of the School of Design and about a third of the faculty participated in a general course of instruction for the first two years of the five-year program. The design fundamentals program unified the students into an integrated curriculum whether their major was architecture, landscape architecture, or product design. The Bauhaus provided a model, but the founders of the SOD also drew upon their own experience as well.¹⁴⁴

Duncan Stuart, who was head of basic design for a number of years, remembered that design studios were ostensibly scheduled three days a week for three to four hour class sessions for a total of twelve hours. However, the reality was that the students put in about

143. Quote in *Summary History*, unpaginated, 2 ; Reagan,137 on accreditation; Burns interview, 2000, pp. 5, 7; Wilkinson interview, 3-5.

144. Wilkinson interview, 4; Stuart interview, 27-28, concerning SOD founders shaping curriculum out of their own experience; Weston, 234, under short biographies of Gropius and Mies van der Rohe. .

three to four hours a day for seven days a week. In recalling the almost religious intensity of the design studio, Stuart said:

The studio was to become the focus of your life. Every student who was in the school had his own desk, his own place to work, and he worked there. . . . And some students even slept under their desks. They rarely went home.¹⁴⁵

Faculty served as “design critics” for student projects. The reviews had their own language of “parti” (a scheme or approach to a design problem) and “esquisse” for sketches. The critic presented a design problem to the class. The students in turn executed their esquisses and each student put up his drawings for a “critique” so that the critic could discuss them before the entire class. The critic commented on what the work seemed to represent, and the good and bad points about the student’s design. Sometimes the critic invited other faculty members to join the critique. The dean was rarely called on to participate.¹⁴⁶

The critics had their own styles. In Stuart’s view, those coming out of the European tradition tended to be more authoritarian and included Matthew Nowicki and the Argentineans Eduardo Catalano and Horacio Cominos. Stuart remembered Nowicki saying to students, “You know with this problem there are only three partis.” In a word, for Nowicki there were only three sensible approaches or layouts. He discussed those approaches with the students, figuratively “pushing their elbows” to the correct solution. He also alluded to historical examples. By contrast, Stuart greatly admired the critiques of an

145. Stuart interview, 14 studio, 19 as head of basic design.

146. *Ibid.*, 16-18.

American, Vernon Shogren, who had joined the faculty by 1955. Shogren gave the students freer rein and focused more on drawing out their internal thought processes.¹⁴⁷

Faculty members Leslie Laskey and Roy Gussow had studied at the Institute of Design in Chicago under the institute's founder, a Hungarian, Laszlo Moholy-Nagy (1895-1946). Maholy-Nagy (or "Ma Holy Mahogany," as design students referred to him) had been head of the basic design course at the Bauhaus in Germany. According to his biographer, Maholy-Nagy had been "central in the school's [Bauhaus] shift to a functionalist materials-based approach to design." Duncan Stuart considered Gussow to be an autocrat who subscribed to a credo of the Institute of Design that a student will never do the wrong thing if he or she is led through a series of exercises doing the right thing. And in Stuart's opinion Gussow had no self doubt about knowing what those right things were. A typical Gussow assignment was to carve and perfectly finish a piece of wood so that it would feel good to the touch. The fundamental lesson was that the form evolved from the function of giving tactile pleasure¹⁴⁸

Another line of scholarly descent from the Bauhaus resided in the mind of Eduardo Catalano, appointed head of the SOD architecture department in 1951. Catalano had studied under Walter Gropius at Harvard. Thus with Gussow, Laskey, and Catalano, an intellectual

147. Stuart interview, 17; Tim E. Simmons, telephone conversation with the author, 8 April 2005, in which he informed the author that the word "parti" also meant a basic layout or plan of a building; Robert E. Stipe, telephone conversation with the author, 8 April 2005, concerning "parti" and other design terminology; David Christenbury telephone conversation with the author, 11 April 2005, concerning "parti" and other design terminology; North Carolina State College, a unit of the University of North Carolina, *State College Record: Catalog, 1955-1956: Announcements for the Session 1955-1956* (Raleigh: N.C., February 1955), 65, listing Shogren as an instructor.

148. Burns interview, 2000, 10; *Summary History*, unpaginated, 4; Stuart interview, 25-26 concerning Laskey, Gussow, and Maholy-Nagy, including nickname; Krisztina Passuth, quote cited in Weston, 234; Stuart interview, 26; Swenson and Chang, 15, Mies van der Rohe and the Illinois Institute of Technology; Edwin Harris interview, concerning Gussow assignment.

and pedagogical link existed between the cutting edge of European modernism and the NCSU School of Design.^{149 150}

In the 1948-1949 *State College Record*, Dean Kamphoefner outlined his concept of the educational role of the School of Design at North Carolina State College and of his vision of limitless opportunity for the school's graduates:

Although professional courses of study are offered now only in the fields of Architecture and Landscape Architecture, it is planned that soon, departments will be established in ceramic, textile, furniture and industrial design. These new departments when activated will collaborate with present Departments of Ceramic Engineering, Furniture Manufacture, Industrial Engineering and the School of Textiles. By concerning itself with problems of form and aesthetics, the new School of Design will assist State College in working toward a full contribution to the developing technics (*sic*) and culture of the region.

. . . the opportunities are without limit for the School's graduates to contribute to the solution of problems in building design, planning and general construction.¹⁵¹

Chief among Kamphoefner's new initiatives was a Department of Product Design. He began planning for that program soon after his arrival in 1948. He saw that program as necessary for training students to improve the design of North Carolina products such as textiles, ceramics, and furniture. In his 1950 justification statement to the General Assembly's Advisory Budget Commission, Kamphoefner emphasized that costs could be minimized through collaboration with the School of Textiles and the Department of Industrial Engineering. In addition, he appealed to state pride by telling the budget committee that according to representatives of the furniture industry, "eight to ten young

149. Burns interview, 2000, 10; *Summary History*, unpaginated, 4; Stuart interview, 25-26 concerning Laskey, Gussow, and Maholy-Nagy, including nickname; , Maholy-Nagy's nickname; Krisztina Passuth, cited in Weston, 234.

150. *Summary History*, unpaginated, 4.

151. State College *Catalog*, 1948-49, 26.

designers could be used each year from the school in the North Carolina furniture industry to replace the now unsatisfactory New York designer." ¹⁵²

In separate memoranda in 1950 to the Advisory Budget Commission and to Consolidated University of North Carolina President, Gordon Gray, Kamphoefner also gave notice of the need for a graduate school in the SOD, saying that by the fall of 1953 the graduate program would require at least two full time faculty members. ¹⁵³ Although he enlisted the political support of architects in the state to lobby for the graduate program, the graduate school proposal stalled. Other programmatic demands, budget cuts, and the recession of 1954 probably militated against the creation of the graduate school. ¹⁵⁴

Worse still, in 1956, Kamphoefner's graduate school proposal met the opposition of Carey Bostian, then Chancellor of State College. Bostian believed that SOD graduate studies would serve too few students and dismissed Kamphoefner's argument that such a program would keep the best design students from going elsewhere for graduate school. The chancellor argued that it was standard for students to pursue graduate work at other institutions. In addition, he thought that the graduate school would raise the high cost of instruction even higher in the SOD and would present a hard-to-defend budget. ¹⁵⁵ Thus for the foreseeable future, Dean Kamphoefner's plan for a graduate school remained in limbo—especially while Carey Bostian remained as chancellor for the next three years. ¹⁵⁶

152. Henry L. Kamphoefner, "Memorandum" to Advisory Budget Committee, 17 July 1950, School of Design, Dean's Office, Budget 1948-1970.

153. Ibid. ; Henry L. Kamphoefner to Gordon Gray, 17 July 1950, School of Design, Dean's Office, Budget 1948-1970.

154. Henry L. Kamphoefner to H. J. Harles, Rocky Mount, 4 August 1950, School of Design, Dean's Office, Budget 1948-1970, discussing lobbying by Harles and other architects; Henry L. Kamphoefner, memorandum to J. G. Vann, assistant controller, 16 May 1951, School of Design, Dean's Office, Budget 1948-1970.

155. Carey H. Bostian to Henry L. Kamphoefner, 12 March 1956, School of Design, Dean's Office, Bostian file.

156. Reagan, 145, 167, concerning six year tenure of Chancellor Bostian.

From its inception, the visiting lecturers program greatly enriched and complemented the SOD curriculum. After first pointing out the high caliber of visitors brought in “for ridiculously low honoraria,” the dean informed Chancellor Bostian in 1954 that “nearly every person brought here is worked into the academic program and their effort is integrated to the program already going on here.” Among the visitors that year were the SOD’s veteran lecturer, Buckminster Fuller, and a new man, Robert Royster, an eminent landscape architect of San Francisco and the University of California.¹⁵⁷

As part of the new program of change and as an adjunct to the curriculum, the SOD under Kamphoefner published its inaugural *School of Design Bulletin* in 1950. The Bulletin pledged the school to a perpetually avant-garde stance:

Some schools are justly proud of their old traditions—the School of Design can be proud of its youth. The School of Design is young and wishes to stay that way. . . . It is the youth of constant scientific curiosity and the youth of freshness that is consciously traced to its sources in nature that the School will try to preserve.¹⁵⁸

Yet, the student edited *Student Publication of the School of Design*, first published in 1951, became the greater intellectual window to the school. The first issue was a memorial to Matthew Nowicki and his work. Beautifully illustrated with a fine quality of paper, the *Publication* was an intellectual and artistic *tour de force* that over time led Kamphoefner to praise it as “a major factor in calling world attention to the stature of the school.” In its first few years of publication contributors included SOD students, faculty, and architectural superstars such as Ludwig Mies van der Rohe.¹⁵⁹

157. Henry L. Kamphoefner to Chancellor Cary H. Bostian, 13 July 1954, 2, concerning visitors and curriculum.

158. *Summary History*, unpaginated, 5.

159. Kamphoefner, “School’s Beginning,” 11; See Ludwig Mies van der Rohe, “The End of the Bauhaus,” *Student Publications of the School of Design* 3, no. 3 (Spring 1953):16-18. The early issues used the plural “Publications” in the journal name.

In the years ahead, leading design practitioners from around the world continued to contribute articles to the *Publication*, widely read by design professionals. Although the masthead of the early issues proudly stated that the journal was originated and independently maintained by the students of the School of Design, in 2000 SOD Professor Richard Wilkinson credited Kamphoefner with fostering the *Student Publication*, giving the editors a free hand, making sure that it had a proper budget and that it came out on a regular basis. By 1954 a student fee of \$4 dollars and an annual art auction supported the publication.¹⁶⁰

The SOD summer exposition of student art complemented the *Student Publication* as a showcase for student talent. That exhibition began in the second year of the SOD's existence and became an annual event. From May to through October all the available galleries on all floors of the schools were used for the show. Thus many visitors and new students coming into the school in the fall could instantly see the quality of work of the SOD student body and new students could also see what was expected of them.¹⁶¹

THEORY AND PRACTICE

Having moved to North Carolina to take up the reins of the School of Design (SOD) in 1948, the newly appointed dean restated his basic design philosophy for all the state to see in the State College catalog for 1948-1949:

The School of Design, newly formed in the summer of 1948, is devoted to the development of an organic and indigenous architecture; its accompanying landscape architecture and the related arts, to meet the needs and conditions of the southern region

. . . The standards of professional ethics represented by the school include the profound treatment of the human factors involved in the creation of an architectural form along with its allegiance to structure, material,

160. Kamphoefner, "School's Beginning," 11; Wilkinson interview, 7; Henry L. Kamphoefner to Chancellor Cary H. Bostian, 13 July 1954, 3 concerning fund raising for the publication.

161. Kamphoefner, "School's Beginning," 11.

landscape, of which it becomes an integral part, climate, in which it provides a shelter [*sic*].

Within the broad current of the contemporary movement in architecture, the school attempts to point to the diversity of solutions creating a method of approach which would sponsor further individual study and search for personal expression of each graduating student.¹⁶²

Looking at Kamphoefner's goal from a historical perspective, Professor Robert Burns, appointed by Kamphoefner as head of the SOD Department of Architecture in 1967, saw Kamphoefner's emphasis on regionalism as a break with the tradition of European modernism, which sought to apply an international standard. In Burns's view, Kamphoefner's approach fostered an American architectural application wedded to landscape and nature, in keeping with the philosophy of Frank Lloyd Wright. Burns had ample opportunity to gage Kamphoefner's design philosophy over time, as he had also been an SOD student and winner of the Paris Prize in 1957.¹⁶³

Henry Kamphoefner thought deeply about the purpose of design education and often articulated his ideas on a national level. At a formal discussion at Princeton University in December 1953, he emphasized technical competence as a key educational goal. There, he was one of five selected heads of leading American schools of architecture and eight practicing architects to participate. Princeton published the proceedings in 1954.¹⁶⁴

In addition, Kamphoefner stressed technical competency and design skills on the part of faculty. At the Princeton meeting he repeated his oft-stated opinion that it was "a fundamental necessity that teaching faculty also practice architecture."¹⁶⁵ He realized that the actual practice of architecture sharpened the architectural skills of the faculty who he

162. North Carolina State College, *Catalog,, 1948-49*, 98; also cited in Black, *School of Design*, 26.

163. Burns interview, 2000, 16-17; Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, 3, appointment of Burns as head of the Department of Architecture; *Summary History*, 6, Burns wins Paris Prize.

164. *Princeton Proceedings*, 17-18.

165. *Ibid.*, 50.

encouraged to practice directly out of their campus offices. Kamphoefner also emphasized the value of intellectual diversity and student intellectual stimulation. Accordingly, at the Princeton conference he spoke in favor of visiting professors, proudly pointing out that the SOD spent \$9,000 on the visitors program in 1953 compared to \$500 spent by other Southern Schools.¹⁶⁶

Although he also spoke over his life time of the need for technical proficiency, Henry Kamphoefner clearly did not want his graduates to be mere journeymen who could replicate styles or copy plaster models. Even before he came to North Carolina, in a paper presented at the 1947 North American Conference on Church Architecture, he advocated the development of the learner's individual creativity:

If he is encouraged in the development of his own technique, he will be more likely to express his own personality and character in the whole process necessary for architectural creation. Creative activity can be stimulated without resorting to methods whereby the student merely copies the work of others.¹⁶⁷

BUDGET AND PHYSICAL PLANT

The massive government spending by the United States needed to win World War II pulled the nation out of an intractable economic depression and into a sustained and relatively stable era of economic prosperity that lasted throughout the remainder of the twentieth century. Government policies and programs enacted to cushion individuals

166. Ibid., 63-64; Robert P. Burns, interview by David Black, December 1993, cited in Black, *School of Design*, E25 [regarding faculty practicing out of campus offices].

167. Henry L. Kamphoefner, "Architectural Education and its [sic] relation to Contemporary Church Architecture," paper presented to the North American Conference of Church Architecture, 4 January 1947, 2-3. Kamphoefner also stressed technical proficiency at the 1953 conference at Princeton University, titled "Architecture and the University."

against financial misfortune and to maintain a healthy economy eliminated catastrophic swings in the economy.¹⁶⁸

Yet, during the early Kamphoefner years at the SOD, the United States still suffered milder economic downturns in the form of recessions in 1949 and 1954.¹⁶⁹ Therefore, one can expect that the amount of public expenditures and private philanthropy slackened during recession years in North Carolina. Despite the 1949 recession, however, the North Carolina General Assembly generously funded the operation of state government and institutions, and school construction--in accordance with the "Go Forward" program of progressive governor W. Kerr Scott, newly elected in 1948.¹⁷⁰ Scott prodded the legislature to provide \$15.3 million for capital improvements at N. C. State.¹⁷¹

Moreover, the passage of the G.I. Bill of Rights in 1944 resulted in a surge in student enrollment at N. C. State College from 1945 to 1960. Unfortunately, legislative appropriations for new college housing and classroom space failed to meet the demand and the SOD used space in surplus army barracks until the 1950s.¹⁷²

Primary financial documents dealing with the School of Design reveal that Dean Kamphoefner achieved his goals through a dogged advocacy within and without the university system. From his first budget request, through the ensuing twenty five years, Kamphoefner steadfastly pushed for state appropriations to 1) improve the quality of the

168. John Case, *Understanding Inflation* (New York: Morrow, 1981), 102-104, concerning impact of WWII on the economy; Douglas A. Hibbs Jr. *The American Political Economy: Macroeconomics and the Electoral Politics in the United States* (Cambridge, MA and London: Harvard University Press, 1987), 17-19, on the elimination of depressions.

169. Case, 170.

170. Powell, 514-515.

171. Reagan, 140.

172. Ibid., 125-126, 137.

SOD's faculty and students, 2) implement a progressive and expanded curriculum, and 3) upgrade the school's classroom and office facilities.¹⁷³

Ross Shumaker's proposed 1947-1948 budget for architecture and landscape design of nearly \$69 thousand dollars was superseded the next year by actual funding for the new regime's salary, wages, and operations totaling nearly \$108 thousand, a 57 percent increase.

¹⁷⁴ The 1949 recession and probably the Korean War dampened funding prospects as SOD proposals dropped one percent for the 1950-1951 budget and six percent in 1951-1952.¹⁷⁵

Budget requests from Dean Kamphoefner continued to increase at a modest pace of 3 and 11 percent for the state fiscal years 1952-1953 to 1954-1955, only to be followed by a zero percent increase estimate for 1954-1955, probably due to the recession of 1954. The impact of that economic downturn apparently lasted into the 1955-1956 fiscal year in which the legislature cut the non-salary appropriation from the prior period by \$76 thousand dollars, leading the State College budget writers for the 1957 -1959 biennium to comment that in the 1953 to 1957 period the "state's general financial situation has been somewhat uncertain."¹⁷⁶

Throughout his tenure Dean Kamphoefner consistently pushed for the addition of new members to the faculty to replace those who moved on and those needed to staff new initiatives. For instance, in July 1948 he requested two new faculty members (which he always referred to in his requests as "new men" or "qualified men") for each of the years in the 1949-51 biennium, for a total of four new teachers. He wanted them for the new curriculum in architecture which was going to be phased in year-by-year. The dean added

173. Henry L. Kamphoefner, "Memorandum" to Advisory Budget Committee, 26 July 1948, School of Design, Dean's Office, Budget 1948-1970.

174. School of Design, Dean's Office, Budget 1948-1970; Finance and Budget Office records.

175. Ibid.

that the size of the student body would need to decrease in order to meet the twelve to one student to teacher ratio recommended by the National Architectural Accrediting Board. He thought that goal would be made easier “as the veteran load decreases.”¹⁷⁷

Chief among Kamphoefner's new initiatives was the proposed Department of Product Design, originally to be named “Industrial Design.” He began planning for that program soon after his arrival in 1948, and saw the new department as necessary for training students in the art of improving the design of North Carolina products mentioned above. In his 1950 justification statement to the General Assembly's Advisory Budget Commission, Kamphoefner requested four additional faculty positions for the new department and emphasized that costs could be minimized through collaboration with the School of Textiles and the Department of Industrial Engineering.¹⁷⁸ After a nine year effort in which he obtained the support of the state's major newspapers, Dean Kamphoefner's persistence spurred the legislature in 1957 to authorize the new product design department at an additional \$18,000 a year in the 1958-1960 biennium.¹⁷⁹

In separate memoranda in 1950 to the Advisory Budget Commission and to Gordon Gray, president of the Consolidated University of North Carolina, Dean Kamphoefner also gave notice of the need for a graduate school in the SOD, saying that by the fall of 1953 the graduate program would require at least two full time faculty members. Audaciously, he followed up by asking architects in the state to urge the state legislature to fund his graduate program proposal in the 1951-1953 biennium.¹⁸⁰ However, Kamphoefner soon found

176. *Ibid.*, N.C. State Biennium 1957-1959 budget estimates, 92.

177. Kamphoefner, "Memorandum" to Advisory Budget Committee, 26 July 1948.

178. Kamphoefner to Advisory Budget Committee, 17 July 1950.

179. *Ibid.*; Reagan, 157-158, Henry Kamphoefner to C. H. Bostian, 27 May 1959.

180. Kamphoefner to Advisory Budget Committee, 17 July 1950; Henry L. Kamphoefner, "Memorandum" to Gordon Gray, 17 July 1950; Henry L. Kamphoefner, letter to H. J. Harles, August 4, 1950; *Summary History*, unpaginated.

himself fighting a proposed budget cut of 12 percent for 1951-1952, a reduction that he partially rolled back by arguing that negotiations had already been completed on two faculty positions.¹⁸¹

In 1948 Dean Kamphoefner had the unenviable task of beginning to build an internationally competitive and progressive design school, partially housed in what he called "fire trap" surplus army barracks. The barracks were a mixed blessing. As remembered by Charles H. Kahn of the SOD class of 1956, students and faculty "froze in the winter and burned up in the summer." Yet the barracks with their wide open interiors provided an exceptionally creative learning space where "nobody ever worried about whether you dirtied up the walls or the floor or anything."¹⁸² Despite such serendipity in the rough, the dean immediately bent every effort to acquire more suitable quarters for a mature design education program.

In his 1950 memorandum to the legislative Advisory Budget Commission, Dean Kamphoefner emphasized that, although SOD programs had been approved by the National Architectural Accrediting Board, the board had rated the design school's physical space as below standard. Therefore, Kamphoefner warned that the school needed to be suitably housed by the time the accreditation board returned in 1955. He promptly requested funds for a new fire proof building of approximately one million cubic feet that could combine

181. Henry L. Kamphoefner to H. J. Harles, Rocky Mount, 4 August 1950, School of Design, Dean's Office, Budget 1948-1970; Henry L. Kamphoefner, memorandum to J. G. Vann, assistant controller, 16 May 1951, School of Design, Dean's Office, Budget 1948-1970.

182. Reagan, 126; Henry L. Kamphoefner to J. W. Harrelson, 25 November 1947, School of Design Deans Office, 1945-1994; Kamphoefner to Advisory Budget Commission, 17 July 1950, quote on "fire trap army barracks" School of Design Deans Office, 1945-1994; Charles H. Kahn interviewed by author, 28 October 2003, tape recording and transcript in possession of the author, Raleigh, N.C., 6, barracks with quote.

under one roof the scattered elements of the SOD in Daniels and Patterson Halls and in the two surplus army barracks.¹⁸³

Ironically, the college responded by making its former D. H. Hill Library building, now Brooks Hall, available. The columned and classically designed building in the style of Jefferson was aesthetically anathema to the passionately modernist, Kamphoefner.¹⁸⁴

Nevertheless, he pushed hard for the necessary appropriations to renovate Brooks Hall, to build the contemporary styled “Matsumoto Wing” (informally named after its designer, SOD Professor George Matsumoto), and to build a laboratory landscape garden--all totaling over \$500 thousand.¹⁸⁵ In that effort he had to overcome the objections of the state Budget Bureau's engineer, F. B. Turner that preliminary sketches of the addition were not in keeping with the character of nearby older structures on campus. Kamphoefner defended the proposed modern structure as conforming in materials, texture, color, and scale, and that the SOD would suffer “academically and professionally“ unless the addition were designed “in the most progressive way we know.” Confronted with those arguments and of the prospective cost reduction that would be achieved by the absence of decorative elements, Turner yielded.¹⁸⁶

The SOD moved into its new complex in January 1956. An April dedication ceremony followed with Governor Hodges on the program and with John Shirley, dean of the faculty, as principle speaker. In keeping with the SOD’s growing visibility, the dedication served as the opening event for a regional conference of the Association of

183. Kamphoefner to Advisory Budget Commission, 17 July 1950.

184. *Summary History*, unpaginated, 8.

185. Untitled and undated brochure c. 1953 outlining proposals, 1950, School of Design Deans Office, 1945-1994; “Permanent Improvements 1953-55, North Carolina State College of Agriculture and Engineering of the University of North Carolina,” Finance and Business Office Records.

Collegiate Schools of Architecture. At the conference, Pier Luigi Nervi, one of the world's great structural engineers and Italy's most notable designer during the post WW II era, served as the principal lecturer. Other conference speakers included Jose Luis Sert, dean of the Graduate School of Design at Harvard University.¹⁸⁷

IMPACT OUTSIDE THE ACADEMY

Henry Kamphoefner's collection of brilliant modernists on his faculty soon began to affect the physical appearance of Raleigh. The modernists designed buildings that today are achieving recognition as being historically significant because of their architecture. In a 1994 "National Register of Historic Places Multiple Property Documentation Form," architectural historian David R. Black wrote a well researched and reasoned essay on the early modern architecture of Raleigh associated with the School of Design faculty.¹⁸⁸ Black's study was intended to serve as the documentary underpinning for a number of National Register nominations and listings of Raleigh properties associated with the SOD faculty during Kamphoefner's time as dean. Those properties included residential, commercial, and institutional structures. To be listed on the Register, properties had to meet the general federal criteria of "integrity of location, design, setting, materials, workmanship, feeling, and association."¹⁸⁹

186. F. B. Turner to Henry L. Kamphoefner, 7 April 1952; Henry L. Kamphoefner to F. B. Turner, undated c. April 1952; Henry L. Kamphoefner to F. B. Turner, 21 April 1952, School of Design Deans Office, 1945-1994.

187. *Summary History*, unpaginated, 6, 8; Henry L. Kamphoefner to Chancellor Carey H. Bostian, 1955-1956 academic year report, 27 June 1956, concerning the move to the new SOD complex, dedication, and conference: Nervi discussed in J. M. Richard and Dennis Sharp, "The Modern Age: Developments since 1918," in *Great Architecture of the World: An Illustrated History from Stonehenge to the Twentieth Century*, ed. John Julius Norwich (New York: Random House, 1975), 242-243.

188. Black, *School of Design*, E1-E34, F1-F13 *passim*.

189. *Ibid.*, unnumbered first page, F1, F12; Department of the Interior, National Park Service, *National Register Bulletin 16B: How to Complete the National Register Multiple Property Documentation Form*, by Antoinette J. Lee and Linda F. McClellan (Washington, D.C., 1991) 1-26 *passim*.

Black's essay summarized a variety of building types including the Wrightian-style Henry Kamphoefner House, designed in 1948 by Kamphoefner with the drafting undertaken by George Matsumoto. Horizontally oriented with expanses of glass walls affording views over the Carolina Country Club golf course, Kamphoefner's house was the first modern residence in Raleigh. Black cited other homes designed by faculty members James Fitzgibbon, Wayne Koontz, G. Milton Small, Eduardo Catalano, and Harwell Hamilton Harris. Those men employed the modern repertoire of Wrightian, Usonian, and Miesian styles--all experimental in regard to construction, materials, design, and site orientation.¹⁹⁰

Commercial and institutional buildings created by SOD faculty also changed the face of the capital city. Those buildings, too, were experimental in nature, and included Miesian-style office and commercial buildings designed by Small, St. Giles Church by Hamilton, the 1956 School of Design wing by Matsumoto, the cylindrical Harrelson Hall at NCSU by Waugh, and most significant, the internationally renowned Dorton Arena (at the state fairgrounds) with its revolutionary hyperbolic paraboloid design created by Matthew Nowicki.¹⁹¹

Finally, as noted by Black, the impact of the School of Design was especially evident in public school design. In 1949 the North Carolina General authorized the raising of \$50 million dollars as part of a \$135 million dollar school construction program. The SOD, in cooperation with the state Office of School Construction, held school planning institutes for architects and local officials in 1949 and 1950, and SOD faculty successfully advocated the

190. Black, *School of Design*, F1-7; George Matsumoto, Oakland, California, telephone interview by author, 18 April 2004, notes in possession of author, Matsumoto confirmed that Henry Kamphoefner designed the Kamphoefner House and that Matsumoto prepared the working drawings. A common misconception is that Matsumoto was the actual designer of the house.

191. Black, *School of Design*, F7-12; Ernest Wood, "A Radical Settles Down in Raleigh, N.C.: The Nowicki Pavilion is Both a Conversation Piece and an Accepted Civic Symbol," *American Institute of Architects Journal* 69. No. 11 (September 1980): 54-60.

adoption of modern design. The institutes obtained statewide outreach; the December 1950 session featured speakers from California, Texas, and Maine, and drew 100 Tar Heel architects and 50 school superintendents.¹⁹²

In reading Black's essay, it is clear that the institutes' instructors clearly followed the "organic" ideal of modern architecture:

The conference organizers encouraged architects to study the academic program of the school they were designing for, and to carry out their designs in materials appropriate for the particular areas. They urged a use of greater areas of glass for natural lighting and of less massive, more carefully-detailed construction devoid of added ornament, as well as a more careful integration of landscaping, site and building. In place of stock school plans they advocated flexible planning tailored to the specific location.¹⁹³

As an agent of change, Henry Kamphoefner's presence in the South quickly caused reverberations in a region that revered its heritage. In November 1948, the new dean created a storm of indignation (including an editorial in the *Raleigh News and Observer*) by his speech before the Virginia Chapter of the American Institute of Architects. The blunt speaking Midwesterner declared the Williamsburg restoration to be a "catastrophe" for the modern architecture of the South. He also pointedly criticized the "genteel purse of the ruling taste" of the second generation of Rockefeller for "contributing to [such] piddling things." He urged Virginia architects to forget historical precedents altogether, and to view modern architecture not as a style but as "a solution to modern problems in modern terms."

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192. Black, *School of Design*, E15-16 concerning school construction program; Henry L. Kamphoefner to Chancellor J. W. Harrelson, 13 July 1951, 2, concerning December institute and \$135 million project cost.

193. Black, *School of Design*, E16.

194. Henry L. Kamphoefner, "Contemporary Architecture and the Southern Tradition" Address to the Virginia Chapter of the American Institute of Architects, 12 November 1948, 4, 11, reprinted in, " *Carolina Quarterly* 1 (March 1949): 8; see also Henry Kamphoefner to The Editor, *Raleigh News and Observer*, 29 November 1948.

Yet, despite Henry Kamphoefner's outspoken rejection of historical motifs in modern architecture, he appreciated historical structures as authentic manifestations of their own time. With his controversial speech decrying the Williamsburg restoration still fresh in people's minds, he bravely attended with Professor Morley Williams the December 1949 annual meeting of the North Carolina Society for the Preservation of Antiquities (SPA) which had many members from North Carolina's old and socially prominent families. The number one priority of the SPA was to restore and reconstruct along the lines of Williamsburg, the old colonial capitol in New Bern, Tryon Palace.¹⁹⁵

Dean Kamphoefner received a frosty reception at first. The society's formidable president, Ruth Coltrane Cannon told the new dean that his wife charmed her although Cannon did not "think much of what . . . [he] was doing." However, at the insistence of playwright Paul Green, the SPA members gave him the floor. Kamphoefner explained that he respected the architecture of Williamsburg and supported its restoration and historic preservation in general. He went on to state, however, that the Georgian architecture of Williamsburg should not be used in place of contemporary architecture as that retarded architectural progress. In that sense only did he view Williamsburg as a "catastrophe."

Kamphoefner's thesis that the old architecture should be preserved respected, and lessons learned from it, while new architecture should be creative, living, and dynamic, struck the preservationists as reasonable. The tall and courtly Christopher Crittenden, director of the North Carolina Department of Archives and History and chairman of the

195. Minutes of annual meeting, 1 December 1949, 13-15, North Carolina Society for the Preservation of Antiquities, North Carolina State Archives; David L. S. Brook, *A Lasting Gift of Heritage: A History of the North Carolina Society for the Preservation of Antiquities, 1939-1974* (Raleigh: North Carolina Department of Cultural Resources and Preservation North Carolina, Inc., 1997), 83-85.

meeting, told Kamphoefner that he thought “everyone of us will go along with you in what you are interested in today.”¹⁹⁶

THE KAMPHOEFNER WAY, EARLY YEARS

Henry Kamphoefner had a complex array of personal traits, positive and negative, that affected his leadership. Among his most positive attributes was loyalty to his teaching staff against outside pressure. Perhaps wisely, the dean did not develop close friendships among his faculty. His friends were his fellow deans and his faculty members were his colleagues. Although he advocated a modernist approach to design, within that idiom the Kamphoefner allowed his teaching staff a good deal of autonomy in the classroom. At the same time he was an authoritarian leader and in his single-mindedness, could inflict petty indignities on his staff and colleagues. Although Kamphoefner had many attractive personal traits such as conviviality, and a delightfully wicked sense of humor, he could also be blunt and hurtful.¹⁹⁷

His intense devotion to the school and programs sometimes took turns that unnecessarily wounded feelings, hurt morale, or even limited opportunity, even though he was very liberal for his time. Yet, in Henry Kamphoefner’s mind, admittance to the school was a privilege to be enjoyed only by serious students dedicated to a career in design. Dean Kamphoefner viewed female students with suspicion as he felt that they were in the school

196. Minutes of annual meeting, 1 December 1949, 13-15, North Carolina Society for the Preservation of Antiquities, North Carolina State Archives; Brook, *History of the North Carolina Society for the Preservation of Antiquities*, 83-85.

197. Stuart concerning friendships of Kamphoefner; Burns, 2000, interview, 13-14.

to meet marriageable men. Thus, women faced an especially uphill battle in seeking admittance to the School of Design.¹⁹⁸

From the beginning of his time at the SOD, Kamphoefner's parsimonious allocation of tenure was the rule. Years later the dean summarized his antipathy toward tenure in a letter to Governor James B. Hunt. Arguing that there were sufficient safeguards for academic freedom, Kamphoefner told the governor that tenure was "obsolete." He went on to argue:

The competent, the brilliant, the productive person, and the efficient and respected teacher needs no further job assurance than his own capability. Only the weak and insecure demand a life-time contract. Tenure is doing more to degrade the American University than any other factor.¹⁹⁹

Of course, the dean only saw tenure from an administrative point of view. While not addressing tenure directly, Duncan Stuart in as much argued for it when he recalled the dean's vindictive side: "If you were with him, you could do no wrong. If he decided you were not with him, you could do no right." Stuart reported that in the early years of the SOD the dean thought most highly of Eduardo Catalano and was close to him. Yet, in the mid-1950s when Catalano expressed interest in M.I.T.'s offer to head its department of architecture, the cordiality stopped. Kamphoefner allegedly gave the Argentinean the "shit details," gave him no classroom support, and forced him to teach courses that were out of his area of expertise.²⁰⁰

Aside from the issue of faculty tenure, Dean Kamphoefner's alleged treatment of the student Raymond Sides during the Korean War was much more egregious and potentially

198. Burns interview, 2000, 13-14; Wilkinson interview, 5; Henry Kamphoefner to Cal Briggs, 7 September 1960, with praise for Lois Langhorst and recalling his recommendation of her to M.I.T., School of Design, Dean's Office, 1945-1994.

199. Henry L. Kamphoefner to the Honorable James B. Hunt, 18 January 1983, Kamphoefner Papers.

200. Stuart interview, 34.

deadly. Sides dropped out of school because he was dissatisfied with the visiting fifth year critic, and went to work full time for James Fizgibbon's Synergetics Inc. He planned to come back to finish up with a different critic and then graduate. Dean Kamphoefner took great exception to Sides's withdrawal and in retaliation called Sides's draft board to report that he was no longer in school. Sides was drafted into the army, but fortunately came through his military service unscathed. A disturbingly similar story occurred with Thomas C. "T.C." Howard who entered the SOD in 1949. Howard, who came from the small mountain town of Denver, North Carolina near Lake Lure, decided to withdraw after three years in order to attend the NCSU School of Engineering. Dean Kamphoefner (who avoided the draft in World War II) also notified Howard's draft board and the would-be engineer was soon wearing army fatigues. Although the Korean War was in progress, Howard was sent to Europe. After he returned from his tour of duty, T.C. Howard received a degree in Nuclear Engineering from NSCU in 1958.²⁰¹

In addition to occasionally depressing faculty and student spirits, Kamphoefner's strong personality seemingly hindered cooperative efforts with at least one major institution, the Department of City and Regional Planning, headed by Professor John Parker at the University of North Carolina at Chapel Hill (UNC-CH). The relationship of Parker and Kamphoefner began auspiciously with Parker full of "praise and congratulations to the College for having a man of Dr. Kamphoefner's caliber." Moreover, a month before Dean Kamphoefner arrived to assume his new post, UNC President Frank Porter Graham made it clear to both men that it was the University of North Carolina at Chapel Hill that granted the

201. Stuart interview, 34-35, concerning Raymond Sides; Betty (Mrs. T.C.) Howard, Raleigh, N.C., telephone interview by the author, 14 July 2005, notes in possession of the author. Betty Howard said that the late Duncan Stuart may have been confused about Raymond Sides being drafted, and that she thought that only T.C. Howard was drafted at the instigation of Dean Kamphoefner.

planning degree and State College that gave the architectural degree. An optimist, Graham incorrectly foresaw a cooperative and reciprocal relationship between the two programs.²⁰²

Agreement on the placement of the planning program changed to disagreement, according to the late James Murray Webb (1908-2000), Professor Emeritus of City and Regional Planning at UNC-CH. Webb was the first faculty member recruited by Parker in the new city and regional planning program instituted in 1946 at UNC-CH. He had received his architectural degree from the University of California, Berkeley, in 1937 and a master's degree in urban planning from M.I.T. in 1946. In 1998 Webb credited Matthew Nowicki with trying to increase interaction and cooperation between the two schools. Tragically, after Webb and Matthew Nowicki began to collaborate with courses that Webb taught at Chapel Hill, Nowicki died in 1950, thus ending a promising beginning to institutional partnership.

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Webb thought that Kamphoefner had been soured by a broken promise that the School of Design would house the University of North Carolina's city and regional planning program. He remembered that Governor Kerr Scott had been persuaded to renege on that commitment after Webb and Parker traveled to Scott's home in Saxapahaw in Alamance County to argue personally for keeping the program at Chapel Hill. Thus, Kamphoefner's prickly attitude toward Parker and his department seems to have flowed from the dean's strong sense of personal identity with and loyalty to his school. The bad feelings never abated. Robert Stipe, a lawyer and city and regional planner, who joined the SOD faculty in

202. Frank P. Graham to Chancellor John W. Harrelson, 13 April 1948, quote and placement of planning degree program. Graham copied Parker and Kamphoefner.

203. James Webb in James Webb and Robert E. Stipe interview, 1, 5-7; "James M. Webb," obituary with page, date, and name of newspaper missing [faxed by Robert E. Stipe to author, 4 January 2000].

the mid 1970s recalled hearing from a colleague that “Kamphoefner and Parker could not be in the same room together without perspiring through their blue shirts.”²⁰⁴

204. James Webb and Robert E. Stipe interview, 5; Robert E. Stipe, in interview of James Webb and Robert E. Stipe by author, 28 July 1998, tape recording and transcript, 5, in possession of the author; Stipe clarified 5 May 2005, in a notation on the author’s dissertation draft that he had heard the perspiration story from a colleague.

CHAPTER III
LARGE ADDITIONS
1957-1967

By 1957, having caught the energy and relative progressivism of Post-War North Carolina, an energetic and determined Henry Kamphoefner had created a dynamic learning environment for the study of design. He recruited outstanding faculty and visitors and put the curriculum in the mainstream of state-of-the-art modernism. At the same time the 1956 move to Brooks Hall greatly expanded office and classroom space for the SOD. Yet after eight years, the realities of the public purse and the political process still left many parts of Kamphoefner's plans unfulfilled. A Department of Product Design and a graduate school remained at the top of his list of needs.

FACULTY, VISITORS, AND STUDENTS

In 1957, the dean could easily have thought that he was being punished by fate for his early success in recruiting great names in design. By that time, most of his shining 1948 staff had departed. Accepting faculty turnover as a fact of life, especially those who maintained private practices, he still refused to settle for mediocrity. In the early 1960s, Kamphoefner wrote in *Architecture Plus*, a student journal for the Division of Architecture at the Agricultural and Mechanical College of Texas, that, "a good teacher is rare, and the dedicated teacher is even rarer."²⁰⁵ He followed by saying:

205. Henry L. Kamphoefner, "The Designer -Teacher," *Architecture Plus* (1962-1963): page numbers missing from copy; *Summary History*, unpaginated, 4, concerning 1950 graduations.

The quality and vitality of the modern schools of design can be judged by the professional accomplishments, vitality, and dynamic creative ability of the teachers involved in the schools.²⁰⁶

By 1957, after his first four department heads (two each in architecture and landscape architecture) had either died or resigned, Dean Kamphoefner directly administered those departments himself. He sought administrative relief in the 1959-1960 academic year when he appointed faculty chairmen over common programs, such as descriptive drawing, that ran through all five years of instruction. However, by 1960 he wanted to name new heads because the press of department business still deprived him of the time he needed for his duties as dean²⁰⁷

In 1960, Henry Kamphoefner proudly told the new State College chancellor, John Caldwell, that almost the entire SOD faculty practiced in the private sector and that their work helped achieve national and international recognition. Yet, the very same visibility came at a price in the form of threatened legal action from the Raleigh firm of Jim Godwin and Dick Bell, who were 1950 SOD landscape architecture graduates. However, the breakup of the partnership ended the legal challenge.²⁰⁸

As faculty members moved on to success in the private sector or to academic posts elsewhere, Dean Kamphoefner kept renewing the faculty with the best people that he could find. In his June 1960 annual report to Chancellor Caldwell, the dean confided that he believed the SOD faculty was generally recognized as one of the outstanding design faculties in the United States. The academic strength of the SOD suffered a double blow, however, in the following 1960-1961 academic year with the loss of architectural faculty

206. Kamphoefner, "The Designer –Teacher."

207. Henry L. Kamphoefner to Chancellor John T. Caldwell, 15 June 1960, 4.

208. Ibid.

members George Matsumoto and Horacio Cominos due to what the dean called the “proselytizing” of the University of California for Matsumoto and M.I.T. for Caminos. Pay deficiencies were beginning to play a negative role in retention. Caminos left the SOD, where he earned \$11,000, for M.I.T. where he started at \$16,000. Matsumoto’s actual motivation for leaving was mostly personal; his father had died and he wanted to look after his mother in California.²⁰⁹

In 1960, Eduardo Catalano also recommended thirty-one year old Brian Shawcroft, an Englishman, who had just completed his M.A. in architecture at M.I.T and Harvard. A renowned photographer, Shawcroft possessed solid professional credentials from his architectural practice with the office of Page and Steele in Toronto. Sight unseen and over the telephone, the dean hired Shawcroft, who would serve as a full time faculty member, teaching architectural design and photography until 1968. He would then return to full time practice, while teaching part-time at the SOD. More than any other faculty member, Shawcroft shared Kamphoefner’s architectural philosophy and never yielded to the eclecticism of postmodern trends. Indeed, in 1988 the old dean would declare that Shawcroft’s “buildings provide the only good architecture in one town [Raleigh] which is blighted by so much architectural trash.”²¹⁰

One of the most significant faculty appointments in the middle period of Kamphoefner’s tenure at the SOD was Austin R. Baer in 1958, the first head of the

209. *Summary History*, unpaginated, 5, 9; Henry L. Kamphoefner to Chancellor John T. Caldwell, 15 June 1960, 2, outstanding faculty; Henry L. Kamphoefner to Chancellor John T. Caldwell, 30 June 1961, report on 1960-61 academic year, 2, concerning the loss of faculty; Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, 6, on salaries; Matsumoto interview.

210. *Fifty50 Photographs by Brian Shawcroft* (Raleigh: School of Design, N.C. State University, 2004), back cover, with biography of Shawcroft; Brian Shawcroft, interview by author, June 18-19, 2005, tape recording and notes in possession of the author, Raleigh, N.C., Shawcroft’s being hired and recommended by Catalano;

Department of Product Design. After Baer resigned in 1962 to resume his private practice as an inventor and design consultant, the leadership of Product Design rotated more frequently. Victor J. Papanek was appointed in 1962, but did not work out to the dean's satisfaction and was let go after the spring semester of 1964. In 1965, the dean appointed as head, Don Masterson, who came highly recommended from the University of Illinois. Kamphoefner thought that he would bring "inspired, imaginative, and articulate leadership to the department."²¹¹

Fred Eichenberger, whom the dean called "one of the best young people available in industrial design education," had joined the Product Design faculty from the University of Cincinnati in the 1962-1963 academic year. The independently minded Eichenberger did not fear confrontations with the dean and did not hesitate to call Kamphoefner in the middle of the night to argue a point. He thereby, may have put himself out of the running for an administrative post, if indeed he had any interest. Dean Kamphoefner may have ruled out another possible in-house candidate for the department, Walter Baerman, because of age and a dictatorial teaching style. Late in an internationally renowned career, Baerman joined the department in the 1964 to 1965 academic year and served as acting head until Masterson's hiring. Although Kamphoefner, himself was fifty-eight, not much younger than Baerman's sixty-one, he felt that he needed to act quickly in view of Baerman's age.²¹²

Kamphoefner, "Rise and Decline of Modern Movement, 19; Wiffen, *American Architecture*, 275, on stylistic markers of New Formalism. See also Weston, *Modernism*, 223-227, concerning Postmodernism.

211. Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, 3, Baer going to private practice; Kamphoefner to Caldwell, 11 July 1963, 4 Papanek; Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1964, 3 Papanek; Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 4, Masterson.

212. Henry L. Kamphoefner to Chancellor John T. Caldwell, 11 July 1963, 3-4, Fred Eichenberger; Henry L. Kamphoefner to Chancellor John T. Caldwell, 28 July 1965, 7-8, Baerman as acting head of Product Design; Shawcroft interview, Baerman's dictatorial style; Kurt Eichenberger, interview by author, 13 January 2005, tape in possession of author. Fred Eichenberger's career would be cut short by an early death at forty-seven after Kamphoefner's retirement.

In the early 1960s, Gil Thurlow, a traditionalist in landscape design, and given to curmudgeonly outspokenness, wearied of new trends and retired. He was the last of the old pre-Kamphoefner faculty. Dean Kamphoefner appointed Richard Moore as department head in 1962, but had personality conflicts and other “serious issues” with Moore. Undoubtedly, some of the conflicts and issues stemmed from an office romance between the married Moore and the dean’s secretary, also married. The dynamic and personable secretary was like a daughter to the childless dean, which may have exacerbated his sense of disappointment when she left his employment for Moore--whom she later married. After a leave of absence, Richard Moore resolved what must have been an awkward situation by resigning in the fall of 1967, and the dean appointed Lewis Clarke, also a native Briton, as acting department head.²¹³

Unfortunately, Dean Kamphoefner’s travails with Moore were not unique among the faculty. In July 1967 the dean reported that a number of faculty personal problems caused turmoil at the school, including the break up of three faculty marriages and the disappearance just ten days before the end of the semester of Robert Broderson a professor on a one year appointment. Broderson had also left his family for a woman student at Duke. Broderson’s disappearance left “unpleasant problems” for the dean in regard to unfinished class work and grading.²¹⁴

On the plus side, the salary disparity with other universities that cut into retention in 1962 had evened out by 1964. Dean Kamphoefner informed Chancellor Caldwell that the

213. *Summary History*, unpaginated, 6-9; Burns, 2005, interview, on Thurlow’s being a sometimes curmudgeon and traditionalist and Richard Moore’s courtship; Shawcroft interview, on outspokenness of Thurlow, married status of Moore and Kamphoefner’s secretary, her personal traits, and Kamphoefner’s fondness of her; Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, 5, problems with Moore; Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, 2-3 resignation of Moore.

214. Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, 6, faculty personal problems; Shawcroft interview, regarding Broderson.

SOD was competitive and was not losing faculty because of compensation. At the same time recruitment for experienced faculty “continued to be a critical and difficult problem.”²¹⁵

As outstanding staff left, the dean managed to pull in top names as best he could. In the Department of Architecture, he hired the nationally-known Harwell Hamilton Harris in 1962. Harris, then sixty, had been dean of the school of architecture at the University of Texas from 1951 to 1955. He was also known as one of the Pacific Coast’s most outstanding residential architects. The dean thought that Harris would demonstrate to SOD students “the principles and practice of compatible site and building relationships.” He also prized Harris for understanding and practicing “those principles of design first developed by Frank Lloyd Wright.”²¹⁶

With such a desirable hire within his grasp, Kamphoefner was appalled when sculptor and professor of design Roy Gussow led (in the dean’s terms) a “noisy minority” of design faculty who “voiced an obnoxious opposition” to Harris’s appointment. Harris’s purported sin was that he was out of date in his design philosophy. The dean charged that Gussow and his confederates misunderstood the difference between “design principles and design fashion” and stuck to his guns in hiring Harwell Harris, who, in Kamphoefner’s opinion became the most respected member of the design studio faculty.²¹⁷

Fallout from the fight over Harris’s appointment assuredly resulted in the resignation of Roy Gussow, who left in May 1962, before Harris joined the SOD faculty. Dean Kamphoefner cryptically reported to Chancellor Caldwell that Gussow departed “for a

215. Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, 3, difficulty recruiting and quote, 5, salaries competitive.

216. John Peter, *Masters of Modern Architecture* (New York: George Braziller, 1958), 218, concerning Harris; Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, 4, concerning appointment of Harris; Kamphoefner, “Regionalism Past,” 14-15 with quotes on Harris.

217. Kamphoefner, “Regionalism Past,” 14-15 with quotes on Gussow and his faction.

destination presently unknown and for reasons quite familiar to you and President Friday.” As it turned out, Roy Gussow went back to his native Brooklyn to teach at the Pratt Institute, permanently leaving behind his impressive stainless steel sculpture (called the “Gussoid” by the students) in the school garden behind Brooks Hall.²¹⁸

Another strong addition with Harris in 1962 was Jerzy Glowczewski (nicknamed “the Glove” by the continually irreverent students), who was a senior designer for the Ministry of Industry in Poland. A former Spitfire pilot with a Polish unit in the Battle of Britain, Glowczewski was known as a “constructivist-virtuoso.” Kamphoefner hoped that Glowczewski would “continue the tradition of experimentalism in the teaching of fifth year students in architecture begun by Nowicki, Catalano, and Caminos.” Unfortunately, the lure of the spectacular Aswan Dam project pulled Glowczewski away for good. In 1965 he resigned to go to Egypt full time to work on the dam for the Ford Foundation and the Egyptian government.²¹⁹

With faculty and visitors from other parts of the United States and the world, Henry Kamphoefner also had to deal with intellectual and social friction between his academic world and the expectations and mores of a more traditionally minded public. First, as demonstrated by the uproar from his 1948 remarks disparaging the influence of Colonial Williamsburg on design, the modernist ideals of the dean and his faculty ran counter to popular taste in architectural design. Secondly, “Le affair Mumford” had grown out of the conservative political climate of the McCarthy era. Finally, in 1964 at the height of the

218. Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, 4, concerning the loss of Gussow, 7 Gussow’s sculpture; John Knox interview by author, 24 October 2003, concerning “Gussoid,” tape in possession of author; Shawcroft interview, on Gussow’s return to Brooklyn..

219. Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, 4, Kamphoefner Papers, concerning Glowczewski appointments and quote of his hopes for Glowczewski; Weston, 152 on constructivism, a European design movement dating from the early 1920s that emphasized function and technology; John Knox

conflict over civil rights, Kamphoefner faced a crises brought about by the liberal social views of one of his faculty members. The handsome, urbane, and single Brian Shawcroft loved music, classical and jazz, and played the piano. A devotee of ballet and opera he met Barbara Smith Conrad, an opera singer, in New York City in the early 1960s. An African American from Texas, Conrad was also a protégé of Harry Belafonte. In 1964 Conrad came to Raleigh to visit Shawcroft. After showing the tall and striking Miss Conrad around the NCSU campus, Shawcroft took her to the Kamphoefner home where she was cordially received.²²⁰

However, the black-white couple had been seen in front of Brooks Hall and reported by a student to Chancellor Caldwell. The next day, Shawcroft found himself seated across a conference table from both the chancellor and Dean Kamphoefner. Although, Caldwell was a Mississippi native with a career solely at Southern universities, his candidacy as chancellor of NSCU had been opposed by some university trustees because of his liberal politics. Yet, in a time when interracial marriage was against state law, Caldwell brushed aside Shawcroft's assertion that the university should be a place where one could exercise the right of association. The chancellor warned that Shawcroft's actions were "radically and unacceptably beyond the tolerance of the people among whom this university finds its existence and sustenance." Caldwell made it clear that Shawcroft should never again invite Miss Conrad to Raleigh and that if he did so, his contract would be terminated. Finally, and in reference to Dean Kamphoefner and others, the chancellor stated that the professor had

interview, "The Glove" as a nickname; Henry L. Kamphoefner to Chancellor John T. Caldwell, 28 July 1965, 3 Glowczewski's leaving; Shawcroft interview, Glowczewski's war record.

220. Shawcroft interview; "Barbara Smith Conrad: Mezzo-soprano, Civil Rights Pioneer," *TxTell: UT Stories* [online] (Austin: University of Texas, accessed 16 July 2005); available from <http://txtell.lib.utexas.edu/stories/c0006-full.html>. After coming to North Carolina, Brian Shawcroft and his English wife, Barbara were divorced. Barbara Shawcroft became a faculty member of the University of California and a nationally known textile artist.

“thrust a social burden” upon his friends and colleagues that “they should not be asked to bear” regardless of their tolerance. Later that day, Chancellor Caldwell summarized the meeting in a confidential letter given to the chastened professor. Subsequently, Conrad and Shawcroft remained friends, but followed their own lives and careers. Years later, during a friendly discussion, Brian Shawcroft reminded Chancellor Caldwell of the incident, and Caldwell denied any memory of it.²²¹

By the summer of 1965, Dean Kamphoefner began to feel the punishing wear of being both dean and acting head of the Department of Architecture. He informed Chancellor Caldwell that he hoped that among the new appointments to the SOD a department head would emerge to relieve him of some of the administrative burden. His respite came in the next academic year in the person of Robert Paschal Burns, whom Dean Kamphoefner appointed as head of the Department of Architecture in 1967. Burns, a native of Roxboro, North Carolina, was a Kamphoefner protégé, and while a student at the SOD in 1957 won the highest student award in the United States, the 44th Paris Prize in Architecture. He also took top honors in his graduate studies at M.I.T.²²²

Dean Kamphoefner immediately threw administrative responsibilities at Burns by appointing him chairman of a committee to make a study of graduate programs in the SOD and chairman of a curriculum study committee in architecture. He viewed Robert Burns as an “important stabilizing factor” at the SOD. Calling him “a brilliant young man” Kamphoefner glowingly reported to Chancellor Caldwell that “in a quiet way he [Burns] has

221. Shawcroft interview; Chancellor John T. Caldwell to Professor Brian Shawcroft, 4 June 1964, original letter in possession of Brian Shawcroft.

222. Burns, 2000, interview, 1; Kamphoefner to Chancellor John T. Caldwell, 28 July 1965, 8 concerning need to find a head of the Department of Architecture; Burns, 2000, interview, 1; Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 3-4 Burns; Edwin Harris interview, according to Edwin “Abie” Harris, former University Architect for NCSU, the Paris Prize today is sponsored by the National Institute for Architectural Education (NIAE). Harris won the Paris Prize in 1958.

injected an intelligent leadership into architecture.” The strong willed dean and his quiet and able new lieutenant became very close—breaking the pattern in which Kamphoefner reserved his friendships for his fellow deans. In the words of fellow professor, Henry Sanoff, Burns became Kamphoefner’s “number one son.”²²³

Although he managed to highly please the dean, Burns strongly felt “green behind the ears” and found that he had to “create the department from whole cloth” having to develop basic administrative forms and procedures. Although Nowicki and Catalano had been department heads, in their day Dean Kamphoefner actually performed most of the administrative work for the department. Burns later doubted that Catalano had ever called a faculty meeting. With the young Burns’s appointment, Duncan Stuart, who had objected to the appointment of Catalano, now complained about Burns’s higher salary as department head. Dean Kamphoefner stood by his decision, explaining to Stuart that Burns’s pay reflected increased duties as department head.²²⁴

Kamphoefner must have feared that some resentment and jealousy would attend Burns’s promotion. Before the appointment, he had quietly commissioned Brian Shawcroft to discretely sound out the faculty about their acceptance of Burns, and had been jolted by Shawcroft’s findings that some of the older faculty such as Joseph Boaz wanted to be head of the department themselves. Boaz, whom Kamphoefner considered to be a “first rate teacher,” had joined the faculty in the 1961-1962 academic year after twenty years of

223. Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 3-4, Burns; Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, 4, Burns; Burns 2005 interview, closeness to Kamphoefner; Sanoff interview.

224. Burns 2005 interview.

architectural practice. Yet, it was the greatly talented Stuart, who Shawcroft thought had a “vicious” streak and who in Shawcroft’s opinion actively worked to undermine Burns.²²⁵

With the public debate in the 1960s over civil rights, feminism, Vietnam, and the environment, many in the academy saw the university as an agent of change. The spirit of the times brought in different people and new programs to the SOD. Henry Sanoff, a native of New York City, graduate of the Pratt Institute, and assistant professor at the University of California joined the faculty in September 1967. The articulate and fresh-eyed liberal from Berkeley was not overawed by Kamphoefner, thinking during the interview that Kamphoefner was “backward” in his use of the old term “colored” for black students. When he came to Raleigh to interview, Sanoff received the special Kamphoefner privilege of having the Frank Lloyd Wright bedroom. In turn, the candidate facetiously asked the dean if the linens had been changed since Wright slept there.²²⁶

According to Dean Kamphoefner, Sanoff’s appointment was path breaking because Sanoff was “essentially interested in research in architecture” as opposed to “private practice.” Sanoff did not see research as technically oriented, but perceived it as a way to engage the public (particularly low income and underprivileged) in order to achieve better design solutions and to make progressive changes in society. Before coming to North Carolina, he had published research on housing for low to moderate income families, and believed that the existing architectural faculty at the SOD was still steeped in the “super-

225. Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, 4, School of Design, Dean’s Office, 1945-1994; concerning hiring of Boaz; Shawcroft interview.

226. Sanoff interview.

structuralism” of Nowicki, Catalano, and Caminos. Looking askance at Sanoff, faculty members sought reassurance from Kamphoefner that Sanoff was really an architect.²²⁷

The visiting lecturer program continued apace even though Kamphoefner acknowledged that it was time consuming. Yet, he felt that its enrichment to the academic program had to be maintained. Well known lecturers during the 1950s included furniture designer Charles Eames (1907-1978, whose chairs with molded fiberglass seats and metal rod bases became ubiquitous in American homes and businesses from the 1950s into the 1980s. Also invited to lecturer was Eames’s sometime collaborator, the internationally renowned furniture designer and architect, Eero Saarinen (1910-61). In his treatment of Saarinen, Kamphoefner demonstrated that even though he sought to expose the students of the SOD to the best and most influential minds in the world of architecture, he was not dazzled by big names and could be as harsh a critic of them as he was of the Beaux-Arts plodders of old. When Saarinen proved to be a bad speaker, Kamphoefner never invited him back.²²⁸

Throughout his years at State College, Dean Kamphoefner allocated about twenty percent of his annual reports to the accomplishments and special achievements of the faculty and students. For instance in 1964, he pointed out that faculty members Fred Eichenberger, assistant professor of Product Design, received a research grant from the United Cerebral Palsy Association, and that Jersey Glowczewski and Zenon Zielinski were traveling back and forth to Egypt as consultants on the Aswan Dam project. In 1966 Duncan Stuart, whom George Matsumoto later considered as a “Leonardo De Vinci,” lectured at Harvard on his

227. Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 6-7, quotes on research; Sanoff interview, quote “superstructuralism.”

“Investigations on the Subdivision of Space.” An exhibition accompanied the lecture, and other leading schools in the United States displayed Stuart’s exhibition.²²⁹

Matsumoto himself garnered international recognition in the 1957 to 1958 academic year at the Brussels World Fair where he displayed photographs and a model of his own house in Raleigh. The United States State Department had invited him as one of twenty-five American architects to exhibit their work. George Matsumoto was particularly gifted as an architect. Student John Knox, who took a term off in 1961 to work for Matsumoto remembered that the Californian designed and built as carefully as a cabinet maker with absolutely no wasted space.²³⁰

Sample student honors in 1966 included Dinsmoore White’s award of a \$1,500 Portland Cement Regional Scholarship for a summer’s study at the School of Fine Arts at Fontainebleau, France. White’s classmate, Edward Frank, won a Guggenheim Scholarship of \$8,000 to continue his writing in architecture. Frank’s achievement especially impressed the dean because he had not heard of a Guggenheim Scholarship ever being awarded to an undergraduate.²³¹ In addition to Robert Burns, other notable student prize winners in the dean’s mid-career years at the SOD were Paris Prize winners Edwin “Abie” Harris (1958) and Lloyd G. Walter (1960), and Rome Prize winner E. Wayne Taylor (1959).²³² In 1965 the American Institute of Architects honored SOD teachers and students alike by selecting the school as just one of seven to represent the United States in the 1965 Paris exhibition of

228. Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 10, on visiting lecture program; *Summary History*, unpaginated, 7. See also Weston, 208-210, 21, 234 on Eames and 235 on Saarinen. Kamphoefner, interview by Kahn, 17-18, concerning Saarinen’s failure as a speaker.

229. Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1964, 4, Glowczewski and Eichenberger; Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 7, Stuart at Harvard; Matsumoto interview.

230. Henry L. Kamphoefner to Chancellor Carey H. Bostian, 3 July 1958, 2 Brussels World Fair; Knox interview.

231. Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 8-9 for student awards.

the Union of International Architects. North Carolina State University joined Harvard, the Illinois Institute of Technology, the Massachusetts Institute of Technology, the University of Minnesota, Washington University, and the University of Southern California. 233

The dean set the pace for the faculty in regard to national leadership. In the late 1950s and early 1960s he served four years as treasurer of the Association of Collegiate Schools of Architecture. In May 1963, Henry Kamphoefner was elected president of the association. From that national platform he also addressed conventions of other major organizations such as the American Institute of Architects and National Council of Architectural Registration Boards. In the 1964 to 1965 academic year, his national prestige as an educator also resulted in his serving on advisory committees for the establishment of new schools of architecture at the University of Tennessee and at Ball State University in Indiana.²³⁴

The early to mid 1960s were halcyon years for graduates in architecture and landscape architecture. In 1963, Dean Kamphoefner thought that the school could have placed the entire class of twenty-two in architecture in the city of Charlotte alone. The demand for graduates was so great that he feared that the accompanying high starting

232. *Summary History*, unpaginated, 6-9.

233. Henry L. Kamphoefner to Professors Shawcroft, Moore, Cox, Glowczewski, and Stuart, 18 January 1965, appointing those men as a committee chaired by Brian Shawcroft to prepare an exhibition for the Paris show, School of Design, Deans Office, 1945-1999.

234. Henry L. Kamphoefner to Chancellor John T. Caldwell, 30 June 1961, 6, treasurer of Association of Collegiate Schools, 6; Henry L. Kamphoefner to Chancellor John T. Caldwell, 11 July 1963, 8 concerning the presidency of the ACSA; "Prizes, Honors, Awards, Scholarships and other Distinctions Received by Faculty and Students of the School of Design During 1964-1965," (n.d.), School of Design, Dean's Office, 1945-1994, concerning advisory committees for new schools of architecture; Henry L. Kamphoefner to Chancellor John T. Caldwell, 28 July 1965.

salaries were “too high for the welfare of a young man making a responsible start in his profession.”²³⁵

At the same time, higher admission standards resulted in better students, which in turn led to a lower attrition rate. As a result admissions became more restrictive numerically because, with fewer students leaving, the school had less space for new students. In 1966 Dean Kamphoefner observed that nonresident admission standards had been higher in the SOD than any other school on campus for several years. He foresaw being able to admit only 147 out of 700 applicants, not to mention 300 hundred more who had been discouraged from applying. In 1966 the 27 faculty members in the SOD taught 463 students. At other major architecture and design schools the case load was much lower. At Harvard the same number of faculty at 27, handled 161 students, less than half of the number at the SOD. Similarly at M.I.T., faculty numbered 24 and students only 149.²³⁶

At the end of the 1966-67 academic year Dean Kamphoefner lamented that “the changing social, educational and technological factors are having their toll on many of our best students” and that counseling was becoming more critical. On that theme he gave Chancellor Caldwell a gloomy and gossipy recital of seven students receiving psychiatric treatment, one threatening suicide, and one losing \$40 thousand “in dishonesty, high living, an exchange of wives, and general ethical disintegration.” The dean was especially concerned that all the troubled students had been top scholars.²³⁷

235. Henry L. Kamphoefner to Chancellor John T. Caldwell, 11 July 1963, 5, students; Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1964, 5, Kamphoefner estimated that two to three times the June graduates could have been placed.

236. Henry L. Kamphoefner to Chancellor John T. Caldwell, 11 July 1963, 5, students; Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 2 concerning restrictive enrollments; Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 August 1966, comparative faculty student figures at other institutions.

237. Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, 6, concerning student troubles.

Though he was a social liberal, Dean Kamphoefner continued to feel that the presence of women students was disruptive and that they enrolled just to find husbands. According to Brian Shawcroft, the dean lectured every woman entering the school that she was not there to take his best students and hinder their careers. During his interview of Henry Sanoff, Kamphoefner again voiced his concern over coeds seeking husbands, but Sanoff had the temerity to discount that claim, saying that women could more easily find husbands with higher income potential in the medical and law schools. Paradoxically, during those same years, the dean had been generous in writing recommendations for female students including an Oklahoma University graduate, Lois Langhorst. In boosting Langhorst for Fulbright and Guggenheim Fellowships. Kamphoefner declared that she was a “man’s woman—tough, perceptive, observant, and literate;” and had been one of his best students.

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In North Carolina, with a successful architect such as Elizabeth Bobbitt Lee, who had graduated from the Department of Architecture in 1952, Dean Kamphoefner could hardly deny women a place at the SOD. However, it would not be until the early 1960s that the next woman graduated in architecture. The integration of women was even slower in landscape architecture, where in 1967 M. Sally Schauman became the first woman to take a degree.²³⁹

238. Robert P. Burns, interview by author, 7 November 2000, 14, concerning status of women, tape recording and transcript in possession of the author; Sanoff interview; Shawcroft interview; Henry Kamphoefner to Cal Briggs, 7 September 1960, with praise for Lois Langhorst School of Design, Dean’s Office, 1945-1994; Henry Kamphoefner, “Guggenheim Recommendation,” 13 November 1961, saying Lois Langhorst was “a man’s woman.”

239. School of Design, Dean’s Office, 1945-1994 Wood in *Architects and Builders*, 144, concerning second woman graduate in architecture; *Summary History*, unpaginated, 9, Sally Schauman.

CURRICULUM

In the middle years of his administration, Henry Kamphoefner's product design and graduate studies programs, envisioned in 1948, finally came to fruition. After a nine year effort in which he obtained the support of the state's major newspapers, Dean Kamphoefner's efforts spurred the legislature in June 1957 to authorize the new department of Product Design. He set into motion a faculty search committee headed by Roy Gussow that recommended Austin R. Baer, a mechanical engineering graduate of M.I.T. with more than a dozen patents to his credit. With Baer, as its first head, the Department of Product Design began operation in the fall of 1958 with thirteen students as the second only such program in the southeast. The first class graduated in 1962 with a Bachelor of Science in Product Design.²⁴⁰ In 1964, the first visual design studio was taught with the first project being a poster designed for the School of Design *Student Publication* art auction. The SOD obtained an off-set press and printed the winning art auction poster by student Gerald L. Eckstein on the new press.²⁴¹

From the beginning of his tenure as dean at the SOD, Henry Kamphoefner taught overview courses dealing with the history and philosophy of architecture. Course names evolved over the years and in some State College catalogs names of instructors do not appear. Yet, Kamphoefner was listed as teaching with William Baumgarten the History of Architecture in the 1949-1950 school year. In the 1958, 1959, and 1960 sessions, the dean team-taught a Philosophy of Design course with visiting professors. His courses were highlighted by an evening "seminar at home" for which Mrs. Kamphoefner baked cookies

240. *Summary History*, unpaginated, 7, concerning the establishment of the Department of Product Design, 8, concerning the first class to graduate in the Product Design program; Henry L. Kamphoefner to Chancellor Carey H. Bostian, 27 May 1959, concerning legislative action, Baer's hiring, and students; Reagan, 157-158.

241. *Summary History*, unpaginated, 8.

and made coffee and other light fare and at which students presented their papers. The homes sessions included a tour with a reverential look at the bedroom where Frank Lloyd Wright stayed. In his lectures Kamphoefner regaled the students with entertaining stories of the lives, careers, and peccadilloes of great architects many of whom he knew. As those escapades were often sexual, students concocted humorous nicknames for the class, as “sexual monuments of modern architecture” and “the sex lives of the modern greats.” Yet, not all was gossip; the dean sought to broaden the horizons of his students through intellectual discussions and constructive argument. For instance, in his fifth year, Edwin “Abie” Harris took a Kamphoefner home seminar class in which students discussed books that they were assigned to read. His book dealt with whether opera was a “true aesthetic” or not.²⁴²

In 1960 the SOD budget proposal called for two research position which the dean saw as being split among four people working half time in research. He believed that research would significantly boost the school. While the legislature stalled on the 1960 research funding request, the existing SOD staff proceeded on research projects with the help of released teaching time. In the 1960 to 1961 academic year Charles Kahn and Horacio Caminos examined thin shell roof structures. The Alcoa Corporation aided them with a \$7,000 grant. Dean Kamphoefner considered the work of Kahn and Caminos to be the most important research accomplished that year. The research element of the curriculum received legislative recognition with a research position which the dean reserved for

242. North Carolina State College, *Catalog, 1948-49*, 186; North Carolina State, *Catalog, 1958-1960*, 76; Jo Ramsey Leimenstoll interview, on seminars at Kamphoefner home; Eichenberger interview, on student tour of the Kamphoefner House; Denis Wood to Mr. Spectator, *Spectator*, [1978 or after], with student names of course. Many of those interviewed recalled that student nicknames existed for the dean’s courses, but none could recollect the exact names; Edwin Harris interview.

teaching so that faculty members could rotate on research opportunities without leaving their regular posts.²⁴³

In his 1962 report to Chancellor Caldwell, Dean Kamphoefner listed the establishment of graduate programs in all three departments of the SOD as a “major aim.” However, being a pragmatist, he also recommended postponing the graduate program until a new research wing was built.²⁴⁴ SOD planning for the graduate program accelerated in the 1965-1966 school year when new Assistant Professor Robert P. Burns chaired the graduate program study committee and personally drafted the curriculum change for architecture.²⁴⁵

In making his recommendations, Burns looked to the model of the “Princeton Report” by Robert L. Geddes, dean of the Princeton University School of Architecture and Urban Planning. Geddes’s report helped to spur a national trend of schools of design and architecture moving to a four plus two-year program. Under the new plan, the five year architectural degree was scrapped for a four-year Bachelor in Environmental Design degree and an additional two-year Master of Architecture degree. With the completion of the second wing to Brooks Hall, Kamphoefner pressed home an updated plea for graduate programs in his budget request for the 1967-69 biennium. He contended that with the completion of the new Research Wing, there was now space for the graduate programs.²⁴⁶

243. Henry L. Kamphoefner to Chancellor John T. Caldwell, 15 June 1960, 4, report on 1959-60 academic year; Kamphoefner to Caldwell, 30 June 1961, 4, report on 1960-61 academic year; Kamphoefner to Caldwell, 2 July 1962, 5, report on 1961-62 academic year, research position.

244. Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, report on 1961-62 academic year, discussing deferral of graduate program until the building of an addition to Brooks Hall; Oddly, the request for the 1967-69 biennium funding for graduate programs appears to have followed annual funding in the 1966-67 by the legislature for the commencement of graduate programs.

245. Henry L. Kamphoefner to Chancellor John T. Caldwell, 8 July 1966, 3-4, Burns’s work: Burns, 2005 interview, concerning drafting report.

246. Burns, 2005 interview, Princeton report; North Carolina State College of Agriculture and Engineering of the University of North Carolina, “B’ Budget Request, 1967-69,” 61, Finance and Business Office Record, containing justifications for a graduate program; Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, 7 on proposed graduate programs; Chancellor John T. Caldwell to President William Friday, 24 April 1968, names of degrees; Henry L. Kamphoefner to Gordon Gray, 17 July 1950, School of Design,

In all, the 1967-1969 SOD budget proposal included four graduate programs in environmental design leading to master's degrees in urban design, architecture, landscape architecture, and product design. The SOD's supporting narrative characterized the graduate programs as a way to "solve the complex physical problems of urban life in North Carolina," and to stop a brain drain from the state of the "most brilliant talent from the School of Design." In addition, the budget request touted the graduate program as a means to draw the best graduates of other schools to North Carolina.²⁴⁷

The graduate programs plea worked. Upon the completion of the South Wing (Research Wing) in December 1966, the General Assembly appropriated \$93,000 in the 1966-1967 fiscal year for the commencement of graduate programs in all of the SOD departments of architecture, landscape architecture, product design, and urban design. Approval of a graduate program in the SOD was a proud milestone in its history. Yet, the SOD faculty was immediately immersed in a difficult struggle in revamping the undergraduate courses so that they would logically lead into the new graduate level studies. The new undergraduate course changes went into effect in September 1967 and the first graduate students arrived in the fall of 1968. Students in the pipeline in the old five year programs were allowed to stay in those programs with the last five year class scheduled to graduate in 1972.²⁴⁸

Dean's Office, Budget 1948-1970, with initial request for graduate program; See information on Robert L. Geddes and Princeton in "The School of Architecture and Urban Planning," from Alexander Leitch, *A Princeton Companion* (Princeton University: Princeton, accessed, 22 July 2005), available from http://etc.princeton.edu/CampusWWW/Companion/architectrue_urban_planning.html.

247. North Carolina State College of Agriculture and Engineering of the University of North Carolina, "B' Budget Request, 1967-69," 61, Finance and Business Office Record, containing justifications for a graduate program.

248. Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, report on 1966-67 academic year, 7-8, concerning the initial legislative grant for graduate programs and concerning undergraduate course changes; Robert P. Burns to National Architectural Accrediting Board, Inc., annual report due February 1, 1969, mentioning phase-out of five year program, School of Design Dean's Office 1945-1994.

In addition to mainstream design courses, by 1958 all second year architecture students in the SOD architecture and landscape architecture programs had to complete a two-week historic architecture field research project. By 1962, the SOD was working with the North Carolina Society for the Preservation of Antiquities and the National Trust for Historic Preservation to launch a survey of North Carolina's historic buildings using SOD students.²⁴⁹

As early as the 1959 to 1960 academic year, the school faculty and students gained hands-on and research experience in special projects that provided a civic or community benefit. Those projects included improvement in the design of rural churches in North Carolina and the development of a nature museum in the Smoky Mountains. Special projects of that type revealed a growing social consciousness and perception that the SOD needed to adjust to the problems of a changing society—a need that Dean Kamphoefner acknowledged in his annual report in 1965.²⁵⁰

Despite the evolution of curriculum toward research and civically oriented projects, core design courses necessarily predominated, especially studio courses in which student projects were critiqued. In 2003, John Knox, who enrolled in the fall of 1957, remembered the critiques as a psychological “bloodletting” in which positive comments were rarely made by the design critics. One incident still remained on his mind. Knox’s studio class, taught by a young instructor, Fred Taylor, had worked hard on its problem of a combination city hall and fire station for a generic and small Eastern North Carolina town. Faculty critic Horacio

249. North Carolina State College, *Catalog, 1958-1960*, 75-76; Lura Tally to Vernon Shogren, 20 March 1962; Elizabeth M. Young to Lura Tally, 12 November 1964; Lura Tally to Mary Emma Branch, 15 November 1964; North Carolina Society for the Preservation of Antiquities Records, North Carolina State Archives; Minutes of board Meeting, 5 December 1962, 1; Minutes of annual meeting, 6 December 1962, 1-2, Historic Preservation Foundation of North Carolina Records; Brook, *History of the North Carolina Society for the Preservation of Antiquities*, 115.

Caminos, walked around the room and peered at the designs posted on the wall. He finally said curtly, “These are not good. Have them do them over.” Caminos then abruptly exited with no further explanation, leaving the instructor and students stunned and spirits crushed. Taylor, who was a favorite of Kamphoefner and former SOD student himself, did not make the class redo their project.²⁵¹

Depending on the level of the class, studio problems could vary from creating a design based on a mathematical formula to designing a city hall complex. According to Knox, students had drilled into them a process of analysis which was never to start with drawings of what the building would look, or even to look for a solution. Rather they had to look at the building’s function and to “understand the problem.” The theory was that once they understood the problem the solution would present itself. Instructors did not want students to do final drawing and decisions on elevations until all the problems and solutions had been worked out. So, typically with just a few days before the due date and with about four thirty-inch ink boards to fill up, students did not go home and worked around the clock. Knox said that “you were trained to put it off until the last minute.”²⁵²

THEORY AND PRACTICE

In a 1958 speech on architectural education given at Texas A & M College, Henry Kamphoefner lauded Walter Gropius for his role in organizing at Harvard the first school of modern architecture in America. He noted that most architectural schools in the United States soon fell in line to teach "modern architecture based on the new aesthetic and the new

250. Henry L. Kamphoefner to Chancellor John T. Caldwell, 15 June 1960, 5 civic projects; Kamphoefner to Caldwell, 28 July 1965, 8 on need to face new challenges of society.

251. Knox interview.

252. Ibid.

technology."²⁵³ In his address, reprinted in the 1958 spring issue of the SOD's student publication, Dean Kamphoefner also advocated a non-doctrinaire approach to teaching. He prescribed multiple viewpoints in the classroom as a good way to encourage creativity and independence in design instruction: "Diversity [in the faculty] rather than conformity of appointment is best for the school."²⁵⁴

But, because Kamphoefner dismissed the traditional Beaux-Arts system as "degenerating and demoralizing," the freedom and creativity he espoused existed only within the framework of modern architecture. Years later, Robert Burns affirmed that while the dean's interest in architecture was centered on modernism, it had a broad range within modern design. Burns pointed out that unlike many other schools of design Kamphoefner's SOD did not focus "exclusively on what became known as the international style or European modernism as exemplified by Gropius, Le Corbusier, and Mies van der Rohe."²⁵⁵

In his Texas speech, Dean Kamphoefner also added his prescription for a vigorous learning environment: visiting lecturers, and intellectual give and take among faculty.²⁵⁶ He concluded by saying that the essential goal of the school should be to produce students of character and social responsibility--more so than to produce graduates of "brilliance and talent."²⁵⁷

253. Kamphoefner, "Architectural Education," *The Student Publication*, 3-4 , quote on 4.

254. *Ibid.*, 4-5.

255. Burns 2000 interview, 13.

256. Kamphoefner, "Architectural Education," *The Student Publication*, 5-7.

257. *Ibid.*, 7-8.

BUDGET AND PHYSICAL PLANT

During the middle Kamphoefner years at the SOD, the United States suffered recessions in 1958, 1960, and 1966-67²⁵⁸ Therefore, one can reasonably infer that the amount of public expenditure and private philanthropy slackened during recession years in North Carolina.²⁵⁹ Nevertheless, in the remaining sixteen years of Kamphoefner's tenure from the 1956-1957 academic year to the end of the 1972 calendar year, the actual SOD budget fell only one time below the funding level for any prior year. That 2 percent decline in 1958-1959 was undoubtedly due to the recession of 1958. The SOD budget bounced back with a 20 percent increase in 1959-1960. A more modest 11 percent increase occurred in 1960-1961, possibly reflecting the negative effects of the recession of 1960. Surprisingly, SOD funding was unaffected by the recession of 1966 and 1967.²⁶⁰

The 1960s were a time of rapid increase in student enrollment at N.C. State. At the same time the institution struggled to obtain construction funds from the legislature and suffered a \$4.5 million dollar loss from a failed 1961 bond issue. Yet, campus development continued with the addition of new dormitories and classroom buildings, some of which were built with the assistance of private support and federal funding in addition to state funding.²⁶¹

Student enrollment at the SOD in 1954, the year before the Brooks Hall complex opened, stood at 252, and Brooks Hall and the 1956 North or Matsumoto Wing seemed large enough to house the design school for the foreseeable future. By 1961 enrollment had inched up to 298. Although that growth rate was a modest eighteen percent for the six year period,

258. Case, 170.

259. Case, 170-171. According to Case, a recession generally occurs when real GNP drops over two successive three-month periods.

260. School of Design, and Finance and Budget Office Records.

Dean Kamphoefner pressed Chancellor John Caldwell for a new addition south of Brooks Hall. Speaking for all the faculty in his annual report, Dean Kamphoefner expressed keen disappointment that, despite the school's important statewide and national reputation, the legislature made no appropriation for the addition in the next biennium.²⁶²

Thanks to Henry Kamphoefner's efforts in the first decade of the SOD, the state legislature in 1957 authorized the new Department of Product Design at an additional \$18,000 a year in the 1958-1960 biennium. As mentioned above the new department began operations in 1958. However, the new product design program amplified the pressure for additional space.²⁶³

By 1961 the SOD was experiencing the largest proportional increase of freshmen applications on campus, leading the State College administration to make the Brooks Hall addition its third highest priority in its 1961-1962 expansion budget request. Overall enrollment had surged from 298 in 1960 to 351 in 1961, and then to 393 in the fall of 1962. The university upped the Brooks Hall addition as its number two priority in the 1963-1965 expansion budget request. The legislature relented in 1963 and authorized the south addition (called the Research Wing) to Brooks Hall. That addition, which added 17,000 square feet to the existing 48,000 square feet of Brooks Hall, was completed by December 1966, three months after the school, desperate for room, had already moved in.²⁶⁴

261. Reagan, 194.

262. Henry L. Kamphoefner to Chancellor Carey H. Bostian, 13 July 1954, report on 1953-54 academic year, on future adequacy; Henry L. Kamphoefner to Chancellor John T. Caldwell, 15 June 1960, report on 1959-60 academic year concerning SOD's greatest proportion of freshmen enrollment; Kamphoefner to Caldwell, 30 June 1961, report on 1960-61 academic year concerning need for expanded space; Kamphoefner to Caldwell, 6 June 1961, Finance and Business Office Records.

263. Kamphoefner to Advisory Budget Committee, 17 July 1950; Reagan, 157-158, Henry Kamphoefner to C. H. Bostian, 27 May 1959; Henry L. Kamphoefner to Chancellor John T. Caldwell, 30 June 1961, report on 1960-61 academic year concerning need for expanded space.

264. Henry L. Kamphoefner to Chancellor John T. Caldwell, 2 July 1962, report on 1961-62 academic year concerning enrollment and need for expanded space; Kamphoefner to Caldwell, 13 February 1962, concerning

Immediately, with the 1967 approval of the graduate program to begin in the fall of 1968, Dean Kamphoefner did not miss a beat in predicting that the influx of new students would exacerbate overcrowding. He informed Chancellor Caldwell that a fourth floor in the in the north wing of the school must be given “top priority” by the 1969 general assembly.

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In September 1967, even before the graduate program began in the fall of 1968, the SOD registered 482 students. To ease the SOD’s space dilemma, in the 1967-1968 academic year Chancellor Caldwell assigned the 8,000 square-foot west side of Leazer Hall for first year architectural student classes. The classically styled Leazer Hall, built in 1912, also served as the campus cafeteria. Caldwell’s space allocation enabled the SOD to absorb up to 500 students.²⁶⁶

THE KAMPHOEFNER WAY, MIDDLE YEARS

By his mid-career at the North Carolina State University, Henry Kamphoefner’s leadership in faculty and student selection, new programs, and expanding the physical plant had squarely placed the SOD on the academic map. In the late 1950s, a poll of collegiate

details on plan for an anticipated South Wing; Kamphoefner to Caldwell, 11 July 1963, report on 1962-63 academic year concerning enrollment and anticipated South Wing; North Carolina State College of Agriculture and Engineering of the University of North Carolina, “B’ Budget Request, 1961-63,” 6, concerning freshman enrollment; State College “B’ Budget Request, 1963-65,” 6, concerning general overcrowding including the lack of research space. (The first priority of State College in the 1963-65 expansion request was for an addition to Gardner Hall that housed the primary work area for the biological sciences.); State College “B’ Budget Request, 1965-67,” 71, with description of the 1963-1965 funding of the Research Wing; Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, report on 1966-67 academic year, 3, concerning 1966 completion of the Research Wing.

265. Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, report on 1966-67 academic year, 8, 13, concerning prediction of overcrowding.

266. Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, report on 1966-67 academic year, 1, concerning enrollment, 2, concerning assignment of west side of Leazer Hall to the SOD; State College, “C” Budget Request, 1971-73, 10, for 8,000 square feet assigned from Leazer Hall; Reagan, 51, 221-222, concerning Leazer Hall’s history.

deans throughout the nation ranked the School of Design in the top ten design programs along with Harvard, Princeton, and Yale.²⁶⁷

Henry Kamphoefner's hard-nosed management style was consistent over his nearly twenty-five year career as dean of the SOD. In later years Professor Robert Burns who joined the architectural faculty in 1965 during the middle years of Kamphoefner's administration and Richard "Dick" Wilkinson, who later joined the faculty in the fall of 1968, agreed that although Kamphoefner could be iron fisted, he generally left his faculty alone and allowed them to enjoy autonomy in the conduct of their programs. His authoritarianism was rightly reserved for matters of instructional preparedness and the exercise of faculty duties. Burns, too, felt that Kamphoefner seemed to be "less concerned with the mechanics of the educational program." Instead, according to Burns, Kamphoefner exercised leadership as a lobbyist, fund-raiser, spokesperson, and a prophet for new ideas.

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Most people who knew Henry Kamphoefner remember that he had a strong personality and tended toward authoritarianism. In 2003, Professor Sanoff felt that Kamphoefner's style had kept the faculty united with Kamphoefner serving in the role of common enemy. On the other hand, Professor Charles Kahn credited Kamphoefner with establishing a school where collegiality reigned. Moreover, Kahn observed that the collegial spirit extended to the students who had first access to the visiting faculty and the students who took the lead in entertaining them at mixed student-faculty parties. In the 1950s, as a thirty-year old bachelor and student, Kahn, himself, hosted a dinner party at his Cameron Village apartment in Raleigh for Mies van der Rohe. Kahn fondly recalled that the

267. Burns interview, 2000, 8, poll of deans.

268. Wilkinson interview, 3, 21, 25-26; Robert P. Burns 2000 interview, 6, including quote.

Kamphoefners entertained every faculty member at their home at least once a year, and that Mabel cooked lamb, her favorite dish. Because the Kamphoefners took over thirty foreign trips and were passionate about travel, the conversation was frequently about travel. According to Henry Sanoff, Dean Kamphoefner believed so strongly in the educational value of travel that he granted credit to students who traveled to visit and sketch important structures.²⁶⁹

Throughout his administration, Henry Kamphoefner, remained unchanged in his belief that tenure should be only extended “on a most conservative basis.” At the middle or end point of his career he told Banks C. Talley, vice chancellor for student affairs at North Carolina State University, that, “The minute I give tenure to anyone they quit working.”²⁷⁰ At the same time, he actively worked to give his faculty members opportunities for professional growth. In 2003, Charles Kahn, who graduated from the SOD in 1956 and who returned to teach from 1959 to 1968, warmly recalled Kamphoefner’s help in getting Kahn signed on with private sector architects to work on challenging projects such as the auditorium at East Carolina University and North Carolina State’s Carter-Finley Stadium.²⁷¹

Except for the committee he established in 1957 to search for a head of the new Department of Product Design, Henry Kamphoefner customarily exercised total dominion over faculty hiring. However, the personal interview and selection by the dean in 1967 of Henry Sanoff marked the end of an era. After Sanoff, Kamphoefner finally felt ready to share his “burden for the recruitment of faculty.” He informed Chancellor Caldwell that he

269. Kahn interview by author, 11-12, collegiality and entertaining; Sanoff interview; Henry L. Kamphoefner to Daniel Sapp, 4 September 1985, concerning 34 foreign trips.

270. Banks C. Talley, telephone conversation with author, 1 November 2004, notes in possession of author.

271. Kahn interview by author, tape recording and transcript, 2, 5, in possession of author.

did so because he now had department heads, Dan Masterson and Robert Burns, who had the capacity to share that obligation.²⁷²

For the students the interview process and Kamphoefner's sometimes idiosyncratic criteria became the stuff of legend. In 1957, just two weeks before the start of classes, twenty-five year old John Knox, a college graduate, former seminarian, army veteran, and insurance salesman who was tired of selling insurance, flew to Raleigh from Birmingham, Alabama, to seek admittance to the SOD. Knox was told by Birmingham architects that the two best schools in the United States were the Illinois Institute of Technology and the SOD. Without an appointment Knox was ushered in to see Dean Kamphoefner. At first the dean refused to admit Knox because the twenty-five year old Alabaman had a car, a wife, and a college degree. The dean thought that already having a degree, coupled with the distractions of wife and car would doom Knox to certain failure. In his mind students needed to be totally devoted to the school's tough regime. But, Knox persisted. After an hour and a half, he left the dean's office, admitted to the SOD. Kamphoefner, apparently seeing a positive spark in Knox relented and said, "All right, we'll give you a try."²⁷³

The normally liberal dean still held his reservations about women. In looking back at Kamphoefner's bias, Charles Kahn, put Kamphoefner and his views into perspective. Kahn, who had left the SOD faculty in 1968 to become a dean himself in Kansas, pointed out that

. . . if you look at the composition of the school, it wasn't radically different from the composition of schools throughout the country. Architecture was not a women's game for a long, long time. It wasn't that Henry had made the

272. Henry L. Kamphoefner to Chancellor Carey H. Bostian, 3 July 1958, 1 search committee for Product Design head; Sanoff interview concerning his hiring by Kamphoefner; Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, 4, regarding relief from hiring burden.

273. Knox interview; Knox graduated and practices architecture in North Carolina. When John Knox was a student at the SOD, his name was John Smith, which he had acquired from his stepfather. Knox later changed back to his original surname.

decision to close the school to women; the profession had made the decision to close the school to women.²⁷⁴

For the outside world the dean's frankness and outspokenness sometimes created a mix of controversy and entertainment. His penchant for the biting word had created an uproar in 1949 with his "Williamsburg is a catastrophe" remarks, and his outspokenness about two new Raleigh landmarks in May 1966 would put him back in the news. In his speech at a conference on art and worship at a Raleigh church, the dean likened the new faculty club at North Carolina State University to the "Wake County headquarters of the highway patrol," and the new state legislative building on Jones Street to "the Raleigh Branch of the Four Seasons Restaurant." Internationally known architect Edward Durrell Stone, working with Raleigh architect Ralph Reeves, had designed the legislative building, and Asheboro architect Hyatt Hammond had prepared the plans for the faculty club. In the furor that arose, Kamphoefner blamed the news reporter for taking his comments out of context and blowing them out of proportion. To the press he argued in Olympian terms that his point had been lost in the tempest: "The most elusive quality in design is the spirit achieved by the architect in the building" and that "in the case of the two buildings, this spirit is not achieved."²⁷⁵ Kamphoefner tried to assuage offense by praising the two North Carolina architects involved and said that the faculty club building committee did not give Hammond sufficient time. Hammond refused to make any comments, but Reeves,

274. Kahn interview by author, 14-15.

275. Rod Cockshutt, "State House Like a Restaurant? Kamphoefner Says Remarks 'Blown Up,'" *Raleigh Times*, 17 May 1966, page numbers missing from clipping, Kamphoefner Papers. Stone, who tended to use masonry, in revolt against the glass and steel of the International style, had a prolific worldwide practice that included commissions on the American embassy in New Delhi and the Kennedy Center for the Performing Arts in Washington, D.C. See Aylesa Forsee, *Men of Modern Architecture: Giants in Glass, Steel, and Stone* (Philadelphia: Macrae Smith, 1966), *passim*. 161-188.

presumably on behalf of Stone and himself, asserted that Kamphoefner's comments were "not in accordance with any kind of ethical conduct."²⁷⁶

Kamphoefner and Stone knew one another and their bad blood preceded the legislature building project. According to a widely circulated story—often told by Kamphoefner himself—he and Stone earlier had a run-in at an apartment party in New York City, hosted by Henry Haskell, editor of the *Architectural Record*. Protagonist Stone was five years older than Kamphoefner and a native of Arkansas. He was described by interviewers as a "big, informal, handsome man who was soft of speech and had a habitual expression of kindness." Yet, that evening all his gentle traits went out the window. Sweeping into the party with a lady friend, Stone surveyed the crowd, spotted Henry Kamphoefner, and declared in a stentorian voice, "Well, what do you know, Henry Kamphoefner is here. You know, there are three things in this world that are overrated: architecture, fucking, and Henry Kamphoefner!" There was dead silence; then the host turned to Kamphoefner and dryly said, "Well, Henry, you're in pretty good company." With that witty counterpoint everyone burst out laughing.²⁷⁷

Sometime after the New York incident, Edward Stone came to a treatment center near Kinston, North Carolina, allegedly to "dry out" from alcoholism. Stone socially met legislative powerhouse Thomas Jackson "Tom" White (1903-1991), chair of both the Advisory Budget Commission and the Legislative Building Commission. White took a

276. Cockshutt, "State House."

277. Kahn interview by author, with story of the New York party and Henry Haskell's wit, 18; Shawcroft interview, with the story of the New York party with the added detail that Mabel was present and that the party incident occurred before Stone's association with the N.C. legislature building. Shawcroft said that Kamphoefner enjoyed retelling the New York party story; Forsee, *Men of Modern Architecture*, 184, quote about Stone's traits.

liking to the big Arkansan and strongly championed him for several state projects including the new statehouse, the design of which Kamphoefner later publicly excoriated.²⁷⁸

Beyond his relationship with practicing architects, Dean Kamphoefner's sometimes difficult personality and negative traits diminished his effectiveness and reduced the respect for him of his staff and his professional circle. For the most part he functioned as an esteemed academic dean with sober habits and mature judgment. However, in the unforgiving eyes of his long time colleague and senior faculty member, Duncan Stuart, the dean exhibited some serious lapses in behavior. Stuart was disdainful of what he considered to be the dean's tendency to misbehave "when he got off the reservation." Stuart went so far as to tag his long time colleague and boss as a "a thoroughly obnoxious drunk" and woman chaser.²⁷⁹

Stuart remembered well the then fifty-eight year old dean's antics in 1965 while Kamphoefner served as Director of the Nuclear Defense Design Summer Institute in Aspen, Colorado. SOD faculty members Stuart and Vernon Shogren were also there, conducting a short course on bomb shelters. During an evening of drinking and socializing with secretaries present, Stuart became so alarmed at Kamphoefner's behavior that he pulled the dean out of the party and made sure that he got to his room—later only to see the Kamphoefner sneak back out to rejoin the party. By then, Stuart gave up trying to rein in Kamphoefner--thinking that he (Stuart) "had done my bit."²⁸⁰

278. Shawcroft interview; Stephen E. Massengill, *Biographical Directory of the General Assembly of North Carolina Sessions 1929-1980: Volume U-Z* (Raleigh: North Carolina Department of Cultural Resources, 1982) s.v. "Thomas Jackson White, Jr. (1903-1991)."

279. Stuart interview, 35-36.

280. *Ibid.*

Stuart also bore a lingering resentment against Kamphoefner because of the latter's seeming "great joy in being rather crude" to Mrs. Kamphoefner.²⁸¹ However, most of Henry Kamphoefner's other colleagues remembered only that he and his wife, Mabel, were devoted to one another. Robert Burns acknowledged that the dean loved beautiful women and "naughty stories" and sometimes imbibed too much. Yet, Burns was convinced that Kamphoefner was "totally faithful" to Mabel, even though he occasionally exhibited the kind of sophomoric behavior that men displayed at business meetings in a more innocent time. Burns also pointed out that Mabel Kamphoefner also frequently accompanied her husband to conferences as part of the travel that they enjoyed together.²⁸²

281. *Ibid.*, 40.

282. Burns, 2005 interview.

CHAPTER IV
FINISHING OUT
1968-1972

In 1968, the twentieth year of Dean Henry Kamphoefner's administration, the SOD enrollment was expanding with better students, the new graduate program was getting underway, community outreach and service was expanding, and the visiting lecturer program continued to bring in outstanding names in the field of design. At the same time, faculty leadership had stabilized in the departments. Yet, space remained a problem despite the completion of the 17,000 square-foot Research Wing in 1966.²⁸³

FACULTY AND STUDENTS

Henry Kamphoefner entered his last five years of administration with his departments of Architecture and Product Design stabilized with Robert Burns and Dan Masterson at the helm. The appointment of Richard Wilkinson from the University of Michigan as head of the Department of Landscape Architecture in September 1968 completed the solid leadership team of the SOD. Within the graduate program, the dean appointed Peter Batchelor to direct a new Urban Design program. Batchelor was just completing his Ph.D. in urban design at the University of Pennsylvania.²⁸⁴

A major vacancy occurred when Charles Kahn, professor in the Department of Design resigned in 1968 to become dean of the School of Architecture and Planning at the University of Kansas. Kahn had been in charge of all of the technology courses and taught all the structural courses. To fill the instructional gap left by Kahn's departure, Dean

283. See generally Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, report on 1967-68 academic year.

Kamphoefner made arrangements with the Department of Civil Engineering to share the services of Mehmet “Nick” Uyanik, a native of Turkey.²⁸⁵

Kahn’s leaving brought the dean to a point of retrospection about his faculty. He observed that with Kahn gone, and the prospective stepping down of Baerman and Harwell Harris to part-time teaching (required by the demands of their thriving private practices), only Lewis Clarke in the Department of Landscape Design had an outside practice. Dean Kamphoefner saw the faculty norm as changing from one in which members maintained outside practices to one in which faculty members found “full satisfaction as teachers and professional people by their teaching and school related activities.” The dean, who for years had argued that practice made the faculty better teachers, now concluded that the change to an exclusively teaching faculty “is making a better unified and more cohesive school.”²⁸⁶

Dean Kamphoefner continued to tell his chancellor about the successes of his faculty. He praised the socially beneficial work of Henry Sanoff in creating solutions to low income housing and of Duncan Stuart for the honor he brought to the school by being awarded an Alumni Distinguished Professorship. At the same time the visiting lecturers of about twenty each year continued to be a priceless addition to the intellectual climate of the school. Distinguished visitors included Bruce Archer, head of the Department of Industrial Design of the Royal College of Art, London and Romaldo Giurgola, chairman of the School of Architecture of Columbia University.²⁸⁷

284. *Summary History*, unpaginated, 9-12; Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, 3 hiring of Wilkinson and Batchelor.

285. Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, Kahn and Uyanik; Kahn, interview by author, 23 October 2003, tape recording and transcript, 4, in possession of author; Burns 2005 interview, nickname of Uyanik.

286. Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, 4-5 changing character of faculty.

287. *Ibid.*, 9 staff achievements and benefits of outside lecturers. With his Alumni Distinguished Professorship award, Stuart received a \$2,000 annual salary supplement for five years.

As preparations readied in 1967 for the graduate program beginning in 1968, the dean had estimated that the graduate admissions could be as high as forty students, putting a prospective strain on classroom space. Yet, the applicant response for the entering class was tepid with thirty-five applications and only five to six graduate students being qualified for admission.²⁸⁸ The first three graduate students graduated in 1972 with master's degrees in architecture: Gary Coates, Richard McCommons and Theresa Rosenberg. In regard to other student achievements, undergraduate Kenneth Moffett won the Paris Prize in 1968.²⁸⁹ In addition to Rosenberg, women continued to advance with Deanne B. Beckwith being the first female to graduate from the Department of Product Design.

The author could find no SOD records regarding African American enrollment. However, according to Professor Brian Shawcroft, who taught full time at the SOD from 1960 to 1968 and Abie Harris who taught part-time from 1966 to 1970, a few African American students matriculated at the SOD during the latter stages of Kamphoefner's tenure. Among those students was Arthur J. Clement of Durham, North Carolina, who graduated from the SOD in 1971, and who went on to study at M.I.T. In the mid 1970s, Clement entered the practice of architecture in Atlanta, Georgia.²⁹⁰

In 1950 there had been only two black architects registered in the whole state. That small number was in spite of there having been a long established architectural program at the North Carolina Agricultural and Technical State University (A&T), a historically black

288. Henry L. Kamphoefner to Chancellor John T. Caldwell, 3 July 1967, report on 1966-67 academic year, 8, concerning his graduate admissions projections; Kamphoefner to Caldwell, 1 July 1968, report on 1967-68 academic year, 8, concerning his graduate admissions projections.

289. *Summary History*, unpaginated, 9-12; Wood, in *Architects and Builders*, 413-414 concerning African American architects.

290. Shawcroft, interview, concerning African American students at the SOD; Edwin Harris interview, Harris remembered Arthur Clement of Durham as being one of the African American students at the SOD. See "Arthur J. Clement," *Clement & Wynn: Program Managers* [online] (Accessed 22 July 2005); available from http://www.clementandwynn.com/bios_arthur.html.

institution. North Carolina A&T established its program in architectural engineering in 1924, and probably the vast majority of the state's African Americans who sought design education during the Kamphoefner years did so at A&T or at out of state schools. By 1980 the number of black architects increased to 65 with 20 being black women out of North Carolina's 1,909 architects.²⁹¹

Charles Kahn, who left the SOD faculty, later appraised and rationalized Henry Kamphoefner's failure to recruit more minority students. It was not because Dean Kamphoefner was unsympathetic. Kahn had been active in the civil rights movement and praised Kamphoefner for protecting activist faculty from legislators who demanded that the dean rein them in. From his own experience as a dean Kahn speculated that Kamphoefner may have faced too much competition for too few minority students:

. . . there are few minorities who really want to study architecture, because it's not a profession with which they are enormously familiar. But more than that, the kind of student that Henry would have recruited at N.C. State, very bright, was the student who could get in anywhere in the country. He could go to Harvard, he could go to Yale. And they were the students for whom Harvard looked to fulfill their requirement for minority students.²⁹²

CURRICULUM

The new SOD graduate program in architecture began in the fall of 1968. Graduate study in landscape architecture, product design and urban design soon followed. All were on track by 1969. With the addition of graduate programs in urban design and Henry Sanoff's architectural research, the curriculum of the SOD became more multidisciplined and less

291. Wood in *Architects and Builders*, 413-414, concerning statistics on blacks in architecture.

292. Kahn interview by author, 15.

rooted in a unifying concern with modern design.²⁹³ As part of that trend, Kamphoefner and his faculty expanded landscape architecture into broader areas of regional planning and conservation. However, the dean drew the line when it came to hiring people in allied specialties such as law or city and regional planning. For him only design professionals should be members of the full time SOD faculty.²⁹⁴

As an option within the newly created Master of Architecture program, Professor Henry Sanoff began the Community Design Group (CDG), a program in which SOD students could gain educational credits while performing needed grass roots services to agencies and local community groups for which design services were normally out of reach. Two to three member student teams worked on projects throughout the state that included elderly housing, child centers, and small town revitalization to name a few. The emphasis was on practical experience for the students and community participation. Sanoff was especially proud of his many long haired and bearded students when they were singled out for praise in the *Raleigh News and Observer* by University of North Carolina system president, William Friday. Friday favorably compared Sanoff's students, who were undertaking beneficial community-based projects, to other university students who were simply engaged in protest and destructive disruption on campuses.²⁹⁵

Likewise, the landscape design faculty expanded their programs into broader areas of regional planning and conservation. In the dean's approving view, those programs helped to

293. *Summary History*, unpaginated, 10; Sanoff interview, concerning loss of cohesiveness; Burns, 2005 interview, concerning loss of cohesiveness.

294. Claude McKinney, interview by author, 8 May 2004, tape recording and notes in possession of the author, Raleigh, N.C.

295. Henry Sanoff and Zeynep Toker, *Three Decades of Design and Community: History of the Community Development Group*, with a preface by Gary Coates, (Raleigh: North Carolina State University, 2003), i-v, Coates on his student experience with the program at its beginning; vi, biography of Sanoff; 2-3, 7 [more than 200 projects]; 17, 28, 46 [elderly housing]; 57-77 [child centers]; 176-236 [small town revitalization]; Sanoff interview.

bring “significant community and regional studies into the classroom.” Projects undertaken by the Department of Landscape Design in the late 1960s included studies for the reclamation of Pullen Park in Raleigh and the development of Chavis Heights as a community action center.²⁹⁶

As the SOD put its graduate programs into operation in 1968 and 1969, the old five year degree was dropped and replaced by four year “environmental design” baccalaureate degrees in the departments with two additional years of study required for a master’s degree.²⁹⁷ Studio and design fundamentals courses remained the defining experience and central focus of the design school. Every architecture student was required to take at least six hours of studio a semester. From the personalized platform of their own assigned desks, learners entered into an intensive and enriching creative experience with fellow students and a diverse faculty that included architects, artists, sculptors and engineers. In 2000, Professor Richard Wilkinson, former head of the Department of Landscape Design, recalled that the amount of studio time was “around the clock seven days a week.” He further noted that although the “all nighter” and intensive academic culture might seem onerous to an outsider, the students thrived on it.²⁹⁸

Wilkinson viewed the School of Design studio as “one of the most exciting places that I have ever been in the world.” He remembered how 118 students, including those from the mountains and small towns of North Carolina as well as the urban North, worked together in the design fundamentals studio all hours of the day to physically build a large model of a community. In that process they created multistoried designs and creative wall

296. Kamphoefner, “School’s Beginning,” 10; McKinney interview, regarding distaste of Kamphoefner for faculty who had no design background.

297. *Summary History*, unpaginated, 10.

298. Wilkinson interview, 2-5, 9-10, quote 9.

surfaces that Wilkinson said “became this expression of themselves during the course of the year. “ The studio immersion and small classes of about fifteen reflected Kamphoefner’s emphasis on students and the quality of their education. Wilkinson related that students who attended the school in Kamphoefner’s heyday viewed that experience as the “defining time of their lives” and that the place retained a “strange sort of mythic quality.” ²⁹⁹

THEORY AND PRACTICE

Although he brought the School of Design to the summit of national prominence, Henry Kamphoefner did not aspire to grandeur or to play on the international stage. His hopes were in his adopted state. Richard Wilkinson discovered a profound difference in the state of architectural practice in North Carolina due to what he perceived as Dean Kamphoefner’s motivating vision of supplying a cadre of trained design professionals who could “diffuse [architectural services] into the far corners of the society.” ³⁰⁰

The practical goal of such a vision was to foster the establishment of architectural offices and services within the smaller towns of the state of North Carolina. Although he harbored concerns about the context-free quality of the modern architecture spawned by Kamphoefner, Wilkinson credited him with the legacy of small architectural practices distributed throughout the Tar Heel State. By comparison, according to Wilkinson, “big office” firms in major cities dominate the practice in many other states. ³⁰¹

Wilkinson also discerned that anyone who came before the dean as a faculty candidate had to pass "the modernist test." But, Wilkinson, who thought that Kamphoefner's

299 .Wilkinson interview, 3-4, 25-26, quotes 5; See also Burns interview, 2000, 8.

300. Ibid., 18 with quote.

301. Ibid., 10, 18.

views on architecture were "trivial," believed that he was hired because of the dean's need to roll out the new SOD graduate program in 1969."³⁰²

NEW PERSPECTIVES, DIFFERENT VIEWS

In his 1994 essay on the early modern architecture of Raleigh associated with the SOD, David Black theorized that by the late 1960s, the SOD experienced greater difficulty in attracting faculty with international reputations. He did not flesh out his observation with hard information but plausibly attributed the difficulty to the proliferation of other schools of architecture and design, many modeled upon the SOD. Moreover, Black said that the growth in the size of the SOD and its programs, such as product design in 1958, diffused the school's focus and created a more intellectually fragmented faculty. Black also suggested that Kamphoefner's orthodox modernist views were becoming passé and that they began to restrict the school's influence.³⁰³

David Black's prognosis of fragmentation of mission is supported by knowledgeable observers. Robert Burns observed that the mission and direction of the school was complicated by the addition of more departments, a change in emphasis from design to an interest in scholarship and research, and finally a new emphasis on social concerns. Henry Sanoff perceived a split in the faculty between an old guard primarily concerned with design and newer faculty who saw design in regard to its impact on people and social change. In addition, he considered the artists on the faculty such as Duncan Stuart to be in his camp. Brian Shawcroft also detected a pronounced gulf between the artists and the architects in the design school, a gulf that at times resulted in conflict over school policy and administration.

302. Kamphoefner, "Architectural Education," *The Student Publication*, 3; Wilkinson interview, 11 modernist test, 28 trivial.

303. Black, *School of Design*, E28.

In looking back, Shawcroft felt that the artists gained the upper hand by reason of their relative longevity which resulted in seniority and dominance over committees. On the other hand, Abie Harris appreciated the yeoman's work of the artists in attending to administrative and committee work for which the architects had no time because of their outside practices. Though an architect himself, Harris believed in retrospect, that the presence of the artists kept the SOD from becoming too technically oriented.³⁰⁴

Henry Sanoff counted Henry Kamphoefner as being of the old school, whose earlier progressivism was standing still and becoming stale. In Sanoff's opinion, Dean Kamphoefner, not knowing how to give leadership in a radically new era, busied himself with routine budget and administrative matters. Sanoff recalled bringing in about a million dollars of federal grant funding on his own in 1970 for his community oriented programs while the dean remained on the sidelines, not demonstrably supporting or opposing Sanoff's initiatives. Robert Burns thought that from the dean's point of view "the first wave of modern thought had passed" and was "being turned into a kind of social activity that was not producing good quality work." He saw the dean as being turned off during the late 1960s and early 1970s by "'talkatecture,' a lot of social and environmental planning that didn't result in good design." And Burns found that after about 1970, Henry Kamphoefner did not keep current with new ideas in architecture and design," having reached a point that "he knew what he liked" and did not understand "what he didn't like."³⁰⁵

In the view of Duncan Stuart, Henry Kamphoefner's greatest contribution to the study of architecture over the years was a "well run school." He considered Henry Kamphoefner to have been "a very good dean—as well as a son of a bitch." Yet, like others,

304. Burns 2005 interview; Sanoff interview; Shawcroft interview. Shawcroft attributed the artists' lack of turnover to the difficulty of making a living as an artist in the private sector; Edwin Harris interview.

Stuart also thought that by the late 1960s, time was beginning to pass the strong-willed dean by, and that toward the end of his tenure, Kamphoefner had no longer been “steering a tight ship” and had “lost his rudder.” Stuart saw the dean’s problem as twofold. First, Kamphoefner had accomplished everything that he had set out to do twenty years before and did not know where to go next. Second, the generation of students in the age of protest started entering the school and Henry Kamphoefner and his concerns over design grew smaller in the larger scheme of things. In Stuart’s unvarnished appraisal, his long time boss became a “rather querulous older man” who sometimes pathetically would “try to find a place in the eyes of the students” such as showing up in his old pants and a sweatshirt at a protest.³⁰⁶

Yet, as mentioned above, by the late 1960s the dean himself did not see fragmentation occurring and believed that the SOD’s naturally evolving change to an exclusively teaching faculty was a force for unification. Philosophically, he remained a modernist in the organic and structuralist mode that continued to carry over to his classroom teaching. For instance, in 1972 he asked his students to state why the architecture of Frank Lloyd Wright “has been called organic and the architecture of humanism and romanticism.”³⁰⁷

The dean knew that the time was coming for him to step down and he worried about difficulty of finding the right person to succeed him.³⁰⁸ Henry Kamphoefner retired as dean

305. Burns 2005 interview; Sanoff interview.

306. Stuart interview, 32.

307. Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, 4-5 changing character of faculty; Henry L. Kamphoefner, “Final Examination, DN 122,” 18 December 1972.

308. Stuart interview, 32-33.

on December 31, 1972, and proudly observed after the last commencement that he had signed his one-thousandth diploma.³⁰⁹

BUDGET AND PHYSICAL PLANT

The long sought after graduate program commenced in the fall of 1968 with the SOD budget rising from over \$460 thousand in 1967-1968 to just over \$569 thousand in 1969-1970, a handsome 24 percent increase.³¹⁰ At the same time, the recently constructed Research Wing was soon “filled to overflowing” as enrollments accelerated to a projected number of 675 for the 1971-1973 biennium. Moreover, Dean Kamphoefner saw the use of the west side of Leazer Hall as a temporary measure and wanted the design students back in Brooks Hall.³¹¹

Thus, the SOD’s last major budgetary initiative under Henry Kamphoefner was a 1969 proposal for yet another addition, which he called “Design Building II,” to the Brooks Hall complex for 20,000 square feet, with the capacity to accommodate the construction of two additional floors in the future. The SOD’s request rose to 25,000 square feet for the 1971-73 biennium. However, the budget justification projected an actual need for 75,200 square feet over the next six years. In a bit of apparent horse-trading, Kamphoefner accepted the 25,000 square feet request in exchange for the university’s agreement to allow the school to continue its occupancy of Leazar Hall.³¹²

309. Kamphoefner, interview by Kahn, 26.

310. *North Carolina State University at Raleigh* [budget statement for year ended June 30, 1968], 25, Finance and Budget Office, Financial Reports.; *North Carolina State University at Raleigh* [budget statement for year ended June 30, 1970], 25, Finance and Budget Office, Financial Reports.

311. State University, “C” Budget Request, 1969-1971, 7, with quote on overflowing; Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, report on 1966-67 academic year, 9, Leazer Hall as temporary expedient.

312. State University, “C” Budget Request, 1969-71, 7; State University, “C” Budget Request, 1971-73 .

The university completed the “School of Design Addition” just to the west of Brooks Hall in 1978. In 1990 as Henry Kamphoefner lay on his hospital deathbed, a small delegation of SOD school officials informed him of plans to rename the addition, Kamphoefner Hall. True to form, the feisty dean replied, "I have some reservations about that," The official renaming occurred in 1991 and Kamphoefner Hall is still very much in use today by the present NCSU College of Design.³¹³

In 1971, the year before Dean Kamphoefner retired; the General Assembly merged the fifteen state universities and the School of the Arts into the University of North Carolina system, creating greater order through centralized planning and budgeting.³¹⁴ North Carolina State University continued to prosper. By the time that Chancellor John T. Caldwell retired in 1975, the NCSU student body had grown from 6,122 in 1959 to 15,751, and its faculty from approximately 600 to more than 1,200.³¹⁵ Near the end of Dean Kamphoefner's service, his budget requests through the years resulted in an respectable increase from 15 SOD faculty members and 3 support staff in 1948 to 36.7 faculty positions and 8 support staff by the 1970-71 fiscal year.³¹⁶

Moreover, in the sixteen-year period from 1956 through 1973, SOD budget increases averaged 10.4 percent annually. That 10.4 percentage aligned well with that of the 10.7 percent average increase in the same sixteen-year period for the overall NCSU budget. Those average increases over 10 percent in the School of Design and the general North

313. *Summary History*, unpaginated, 20; Day, “Dean Dies,” with quote.

314. Reagan, 201.

315. Reagan, 204

316. School of Design, and Finance and Budget Office Records; Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, report on 1967-68 academic year, 9, reference to “Design Building II.”

Carolina State University budgets from 1957 to 1973 outstripped by three-fold the average annual national inflation rate during the same period of 3.1 percent.³¹⁷

THE KAMPHOEFNER WAY: FINAL YEARS

Even in the closing years of his administration, Henry Kamphoefner's strong personality continued to affect his leadership both negatively and positively. Professor Richard Wilkinson observed that although Kamphoefner could be a tough antagonist behind closed doors, to the outside world he was "supportive to the end." Wilkinson recalled with appreciation Kamphoefner's spirited defense of him when he became embroiled in a public controversy as a new faculty member. Wilkinson's comment to a newspaper reporter that Raleigh's Capital Boulevard was ugly had enraged local developers who unsuccessfully tried to have Wilkinson fired. Wilkinson additionally recalled that Kamphoefner never retreated when negotiating on behalf of his staff and programs with the university administration.³¹⁸

Taking a less positive view, Duncan Stuart, acknowledged that at times the dean fought very hard for the faculty, but that overall "he tended to be the university administration's mouthpiece to us, rather than our mouthpiece to them." Henry Sanoff was even more critical, saying that the dean prided himself on keeping the school within the budget allotted and never made waves. Both Stuart and Sanoff thought that because

317. School of Design, and Finance and Budget Office Records; John Case, *Understanding Inflation*, (New York: Morrow, 1981), 130 inflation table 1950-1979; The author compiled comparative figures between the overall NCSU budget and that of the SOD as measured by the total of annual expenditures by major funds including total general funds and restricted funds.

318. Wilkinson interview, 18, including quote, in possession of author; Stuart interview, 43.

Kamphoefner's friends were the other deans, he may have been more inclined to be an "organizational man."³¹⁹

Kamphoefner's authoritarianism remained a central dynamic of his administration. In 2000, landscape architecture department head Wilkinson appraised the dean's sensitivity to consensus as non-existent: "Oh, he didn't care a whit for consensus. Not a whit. He could care less." On the other hand Wilkinson acknowledged that Kamphoefner heard people out and let them proceed on a course of action, even when he disagreed:

. . . if he didn't agree with you and it was not illegal and you were willing to take responsibility for it, he wouldn't stand in your way. You just had to indicate to him very strongly that you were willing to take responsibility for what you were going out to do and not come whining to him when it all came down around your ears.³²⁰

To the end of his administration Dean Kamphoefner remained tightfisted with tenure and promotions. In the 1967-1968 academic year, he recommended only one promotion, which was for Henry Sanoff from assistant to associate professor of architecture. Sanoff drew high reviews in the classroom and his research gained national attention. Yet, as Sanoff later ruefully remembered, as a condition to his accepting the promotion, he had to waive his claim to tenure.³²¹

In regard to Kamphoefner's boorish side, he horrified the then new faculty member Richard Wilkinson and his wife when they bravely hosted their first dinner party. The first thing the dean did when he walked into the kitchen was to lift up a drafting stool to see if it had a School of Design tag on it. Wilkinson later reflected that although "he got under your skin with all these petty things" Kamphoefner was a "dependable guy" who "never undercut

319. Stuart interview, 43; Sanoff interview, tape.

320. Wilkinson interview, 21.

321. Henry L. Kamphoefner to Chancellor John T. Caldwell, 1 July 1968, 3 Sanoff; Sanoff interview.

the faculty. “³²² Nonetheless, regardless of what others thought about him, Henry Kamphoefner was content with his own imperfections. When he retired, a student editorial about his career closed with the statement: “He was . . . irascible and a cast iron son of a bitch, but we love him.” According to Small, the dean showed him the article and liked it.³²³

322. Wilkinson interview, 20, including quotes, in possession of author.

323. G. Milton Small, III, Raleigh, N.C. to Claude E. McKinney, 8 April 1977, Kamphoefner Papers. It is not clear in Smell’s letter whether he paraphrased the wording of the editorial.

CHAPTER V
THE OLD DEAN
1972-1990

TURMOIL IN THE CASTLE

When Henry Kamphoefner stepped down as dean, he was replaced in January 1973 by Claude E. McKinney, who like Kamphoefner was the son of a Methodist minister. They also had Dutch ancestry. That is where their similarity ended. McKinney, who would serve as dean until 1986, was a North Carolina native and was born in Greensboro in 1929. He received a master's degree in art and design from the University of North Carolina at Chapel Hill, but was not an architect. A former naval officer, McKinney came from a city planning and development group, the Rouse Company, in Columbia, Maryland, where he was the director of its Center for Urban Policy Research. He worked for and was mentored by James Rouse, one of the nation's top-ranked developers whose projects were celebrated for their good planning, aesthetic quality, and human scale. Rouse's motto was "better planning for a better America, better places, and better lives."³²⁴

McKinney had been a guest lecturer at the SOD and school officials invited him to apply for the dean's position. Henry Kamphoefner played no active role in the hiring, but his trusted subordinate, Robert Burns, served as chair of the search committee. With the strong-willed former Dean Kamphoefner still on the faculty and the need to make overdue changes, McKinney faced Herculean challenges. One of McKinney's best friends, a dean at Johns Hopkins, warned: "The first thing you must do is get rid of the old dean, because there's no castle big enough for the old dean and the young prince." McKinney later ruefully said that

³²⁴. Wood in *Architects and Builders*, 422; McKinney interview, family background, and work experience; author's personal knowledge about James Rouse.

he had not been “attuned” to that advice. Perhaps his guard was down because Dean Kamphoefner wrote McKinney a warm letter of welcome, saying that McKinney was his first choice. Moreover, Dean Kamphoefner graciously pledged “to make myself completely invisible if that is the best thing for both you and the school.” After initial cordiality, and the passage of a couple of years, Dean Kamphoefner began to bitterly oppose the administration of his first choice as successor.³²⁵

Part of Henry Kamphoefner’s dissatisfaction grew from honest disagreement over policy and part out of differences in management style. Yet, a significant spur to Dean Kamphoefner’s behavior probably came from his negative emotions in no longer being the center of attention and power at the SOD. Matters came to a head, however, when Kamphoefner learned that he would not be allowed to teach his courses beyond the age of seventy-two in the 1978-1979 academic year. He believed that Dean McKinney had reneged on an earlier assurance that he would be able to teach as long as he wished. Dean Kamphoefner’s anger exploded upon hearing that Dean McKinney had, in Kamphoefner’s view, “unwisely and so carelessly” granted tenure and handsome salaries to others while Kamphoefner “worked for peanuts.” Dean Kamphoefner had accepted a lower salary than he wanted thinking that his sacrifice was needed to help McKinney through tough budgetary times.³²⁶

In his management philosophy Claude McKinney viewed the dean’s role as “that of a facilitator rather than autocrat.” He drew upon his experience with James Rouse and sought to instill a more ecumenical approach “in which various disciplines would work

325. *Summary History*, unpaginated, 12-13; John T. Caldwell, Chancellor to Search Committee for Dean of the School of Design, 9 April 1971, School of Design, Dean’s Office 1945-1994, naming Burns as chair of the committee. McKinney interview, the “prince,” quote.

326. Henry L. Kamphoefner to Claude McKinney, 21 August 1979. Kamphoefner Papers.

together.” In his experience, financiers, public officials, lawyers, and architects worked together to shape the human environment. Accordingly, McKinney hired Robert Stipe, a University of North Carolina at Chapel Hill (UNC-CH) professor of planning, whose specialties were law, economics, and city and regional planning. Stipe was also becoming internationally known for his work in historic preservation when he joined the Department of Landscape Architecture in the mid 1970s. In contrast, Kamphoefner, believed that the faculty should only be design professionals “with a capital ‘D’” and that Stipe should have been on the faculty of a planning or law school. (Stipe had already been on the UNC-CH faculty for seventeen years.)³²⁷

In a less incendiary policy move, the new dean dropped Kamphoefner’s practice of personally interviewing each student application to the SOD. In order to achieve a more open process, McKinney had faculty and students serve on application committees with him and interview applicants.³²⁸

By 1977, the Dean Emeritus Kamphoefner feared that the SOD was drifting away from architecture that was “related to structural concepts.” He reaffirmed his long held belief that students needed a solid grounding in mathematics, engineering mechanics, and structure. He consoled himself that structuralism retained a voice in the school through Robert Burns, but feared that Burns was being isolated. In actuality, McKinney held Burns in high regard and subsequently appointed him as associate dean of the SOD which pleased

327. Claude McKinney, “The School Today,” *North Carolina Architect* 25, no. 5, (September/October 1978): 14-15, quote 14; McKinney interview, regarding distaste of Kamphoefner for faculty who had no design background, hiring of Stipe, and McKinney’s regard for Burns. Kamphoefner’s aversion to Stipe’s being hired also extended to the late Robert Leary, an urban planner, who joined the SOD faculty at the same time as Stipe. Information on Leary and on Stipe’s work history at UNC-CH, noted 5 May 2005, by Robert Stipe on author’s dissertation draft.

328. McKinney interview; Kurt Eichenberger interview, tenure.

Kamphoefner. (Years later McKinney still regarded Burns “as an architect of great renown and a good friend.)³²⁹

After his teaching days ended in 1979, Kamphoefner’s complaints against McKinney increased. In 1984, he accused Dean McKinney of “foolishly squandering” SOD money and of putting “the school into a chaotic state of disarray.” He deeply objected to McKinney’s plan to spend \$225 thousand in Design Foundation money to remove the design jury room floor and to restore the rotunda of Brooks Hall to what Kamphoefner considered “its old ugliness” of neo-classicism. At the same time he advised a former student practicing in New York to withhold donations to the SOD and to channel contributions to a fund that he and Mabel Kamphoefner had set up in 1982 to support the design school library.³³⁰

Yet, the former dean rightfully expressed concern that the National Architectural Accrediting Board placed SOD’s Department of Architecture on probation in 1977 and put the SOD on limited accreditation to 1984. In a 1983 letter to Governor James B. Hunt, the ex-dean blamed Dean McKinney’s “indiscriminate” granting of tenure “as having “much to do with the sharp decline in the reputation of the school.” Dean Kamphoefner claimed that he left only six tenured faculty members when he stepped down in 1972, compared to Dean McKinney who (according to the old dean) had granted tenure to twenty to thirty faculty members. Finally, in searing terms, the angry Kamphoefner lectured the governor that tenure

329. Kamphoefner, interview by Kahn, 20, 27; McKinney interview, concerning hiring of Stipe; John T. Caldwell, Chancellor to Search Committee for Dean of the School of Design, 9 April 1971, School of Design, Dean’s Office 1945-1994, naming Burns as chair of the committee.

330. Henry L. Kamphoefner to Edward Frank, AIA, New York, New York, 29 March 1984, Kamphoefner Papers.

closed faculty appointments to the “the brilliant and gifted” while preserving positions for “the weak, the non-productive, [and] even psychotic.”³³¹

Unfortunately, the intemperate Henry Kamphoefner strayed over the line of civil disagreement over issues and attacked McKinney on a personal basis.³³² In a 1984 letter to Peter Knowland, an Asheville architect, the dean resorted to churlish name calling:

. . . he is only 80 % incompetent. The other 20 % is in the area of P.R. where he is very good. With P.R. you can cover up a lot of errors omission, negligence and sometimes some just plain damn foolishness . . . McKinney is as phony as . . . his snap-on wire wheels of his Cadillac.” [Underlining and spelling from original.]³³³

After fifteen years at the School of Design, Claude McKinney stepped down as dean in 1988 to direct the highly successful development of North Carolina State University’s Centennial Campus. He retired in 2000. McKinney’s mild assessment in 2004 was that his “biggest challenge” arose with Kamphoefner when the former dean “began to read his press notices, and he believed what was said about him.” Nevertheless, McKinney appreciated that Dean Kamphoefner had been a great educator who brought to the SOD a creative process in which the allied disciplines of design, art, architecture, and landscape architecture, worked together. Dean Kamphoefner’s greatest strength, in McKinney’s opinion was being able to be able to attract bright young people to come work for him on the faculty.³³⁴

331. Henry L. Kamphoefner to Edward Frank, AIA, New York, New York, 29 March 1984, accreditation concern, Kamphoefner Papers; Henry L. Kamphoefner to The Honorable James B. Hunt, 18 January 1983, tenure, Kamphoefner Papers.

332. Henry Sanoff interview, quote on “disgraceful.”

333. Henry L. Kamphoefner to Peter G. Knowland, AIA, Asheville, N.C., 1 August 1984, Kamphoefner Papers.

334. McKinney interview; “A Retiring Force,” *NC State*, Autumn 2000, 3, concerning McKinney retirement from the Centennial Campus position.

DEAN EMERITUS

Henry Kamphoefner, who came so suddenly and forcefully to North Carolina State College in 1948, left by stages. Dean McKinney initially worked with Robert Burns to ease any feeling of Dean Kamphoefner of being “detached” from the school by letting him continue in the classroom. However, because of new retirement policies of the N. C. State Board of Trustees, Dean McKinney believed that he had no option but to withhold renewal of Dean Emeritus Kamphoefner’s teaching appointment when Kamphoefner turned seventy-two in 1979. Ironically, given his long held views on women students at the SOD, the former dean completed his academic career from 1979 to 1981 as “Visiting Distinguished Professor of Art.” at Meredith College, a women’s school in Raleigh. At Meredith, however, he taught for the most part North Carolina State University students according to an inter-institutional arrangement.³³⁵

Henry Kamphoefner continued to speak and write in the public arena. In a speech at Clemson in 1979, he stated that the end of formal education was just the beginning of real “development and growth.” He touted good learning habits acquired in school as a means to “intensify strengths and to eliminate weaknesses” throughout life.³³⁶ On the home front, Kamphoefner could still roil architects and politicians with pithy comments on design issues. In 1974, he was “shocked and appalled” when he saw proposed plans for a new governor’s residence. Those plans surfaced after complaints about the old executive mansion were made by former governor Bob Scott. The state had established an Executive Residence Building Commission to investigate building a new mansion in the Raleigh

335. Lovvorn and Jackson, *Biographical/Historical Note*, 4; *Summary History*, unpaginated, 11; McKinney interview, concerning trying to keep Kamphoefner from feeling “detached”; Dean Claude E. McKinney to Henry L. Kamphoefner, 9 August 1979, nonrenewal of Kamphoefner’s teaching appointment; Henry L. Kamphoefner to Edward Frank, New York, New York, 29 March 1984, post 1972 teaching.

suburbs. Saying that he had been bound to observe the wishes of the commission, Raleigh architect, William Dodge, executed plans for the mansion in the “French Country” style. While most local architects held back from criticizing the design publicly, Kamphoefner openly excoriated the design with memorable derision:

The building has been described as French Country architecture. That’s an incorrect characterization. It’s not French, it’s not architecture, but it certainly is plenty country.³³⁷

The suburban executive residence was never built and the historic governor’s house was rehabilitated.

In Henry Kamphoefner’s retirement years many honors fell his way. As the “dean of deans” he received in 1977 the Joint Award for Lasting Achievement in Architectural Education presented by the American Institute of Architects and the Association of Collegiate Schools of Architecture. In 1978 the North Carolina Institute of Architects established the Kamphoefner prize for distinguished design in modernism, and in 1979 Kamphoefner won one of his adopted state’s highest civic honors, the North Carolina Award for Achievement in the Arts.³³⁸

Yet, those public honors were more than counterbalanced by the greatest loss in his life. The faithful, supportive, and energetic Mabel Kamphoefner began her decline in 1972 when she was seventy-five and had her first mastectomy. Through the 1970s and 1980s she continued to battle cancer, which eventually spread to her lungs. Beginning at age eighty-four, Mabel Kamphoefner was plagued with a succession of heart attacks, and finally died in July 1987 of heart failure at the age of ninety. She had been married to Henry Kamphoefner

336. Henry L. Kamphoefner, untitled speech at College of Architecture, Clemson University, 11 April 1979, 1.
 337. Ernie Wood, “Architects Hit Design Plan for House, *News and Observer* (Raleigh), 6 April 1973, [page number missing from clipping], School of Design, Dean’s Office 1945-1994.

for fifty years. Her illness had led to a reversal of the roles that she and Henry had played during their marriage. He became the caretaker and, as the sympathetic Claude McKinney later observed, attending for her took his mind off of himself.³³⁹

When Mabel died, Henry was bereft for months. Writing to Durham friends, Max and Jane Isley, in October 1987, he said that he was “recovering very slowly from the state of shock that seemed to overwhelm me when Mabel passed away on July 8.” The following February, Kamphoefner wrote to his colleague, Richard McCommons of the Association of Collegiate Schools of Architecture, saying that he felt as if he had aged fifteen years since her death. But despite his grief, he never lost interest in the affairs of the SOD and in speaking and writing on architecture. Back to his old form, he was thrilled to report to the Isleys in June 1988 that Claude McKinney was leaving as dean from “what was once a famous school.”³⁴⁰

In the same year, Henry Kamphoefner gave an energetic reprise of his design philosophy, much in the form of condemning what he did not like about contemporary architecture. In the professional journal of the North Carolina Institute of Architects, the eighty-one year-old retiree launched an acid attack on postmodernism. (He called it neo-modernism.) The dean emeritus fulminated against the trend of incorporating traditional design elements in otherwise modernistic buildings, calling the practice, "bizarre and thoughtless" and a deviation "from the clearly stated principles of the modern movement."³⁴¹

338. Robert P. Burns and others to Mr. Spectator, *Spectator*, letter to editor [n.d but 1978 or after]; Lovvorn and Jackson, “Biographical/Historical Note,” 4 list of awards; *Summary History*, unpaginated, 12.

339. Henry L. Kamphoefner to Dan Sapp, 4 September 1985, Mabel’s illness; Kamphoefner to Sapp, 25 November 1986, on Mabel’s illness, Kamphoefner Papers; McKinney interview.

340. Henry L. Kamphoefner to Max and Jane Isley, 7 October 1987, state of shock, Kamphoefner Papers; Henry L. Kamphoefner to Richard McCommons, Washington, D.C., 16 February 1988, aged fifth teen years, Kamphoefner Papers; Henry L. Kamphoefner to Max and Jane Isley, 26 June 1988, concerning McKinney’s retirement as dean, Kamphoefner Papers..

341. Kamphoefner, "Rise and Decline of the Modern Movement," 19.

Through his remaining few years, Mabel's memory and influence remained strong with her husband. With an anonymous donation (from the Isleys) after Mabel's death, he quickly set up the Mabel Kamphoefner Memorial Scholarship for fifth year architectural students. After Henry Kamphoefner himself died three years later on Valentine's Day 1990, his funeral was held at Christ Episcopal Church in Raleigh. SOD alumnus John Knox who attended the large funeral, expressed surprise to Reverend Dan Sapp about the Christian burial of Henry, an agnostic. By way of explanation, Sapp replied, "Well, Mabel loved the Lord and Henry loved Mabel."³⁴² Thus, a church funeral for himself may well have been Henry Kamphoefner's last act of homage to the one person who loved him the most.

After the Kamphoefner era, the School of Design continued to display innovation and adaptation in its programs and to seek to the best avenues of public service. Claude McKinney and the faculty overhauled the curriculum in the 1970s into core groups: studios, core courses, university requirements, and electives. There was greater departmentalization geared more toward professional preparation. In 1983 the architecture faculty reintroduced the five year undergraduate professional degree program.³⁴³ However, the influence and regular production of the student publication ceased in the 1980s.³⁴⁴

In addition, in the 1970s, to facilitate relevance in course-work, the SOD under Dean McKinney established the Center for Design Research and Service. During the administration of Dean J. Thomas Regan the SOD established the Graphic Design and Industrial Design Departments. The school also established the Center for Accessible

342. Henry L. Kamphoefner to Max and Jane Isley, 7 October 1987, scholarship, Kamphoefner Papers; Knox interview.

343. *Summary History*, unpaginated, 14-15.

344. *Ibid.*, 18.

Housing and the Coalition for Community Conservation, with the Department of Landscape Architecture and the Conservation Trust of North Carolina partnering in that coalition.³⁴⁵

During the administration of the current dean, Marvin Malecha, the SOD developed a seven step planning process in the 1990s calculated to foster excellence and relevance to the curriculum, advance research, and extend the reach of the school to design professions and to the community. Moreover, in 1997, the American Center for Design's "Making History" conference featured the SOD's graduate programs.³⁴⁶

Through a foundation laid by Henry Kamphoefner's wisdom, strength of personality, and vision of design education, the North Carolina State University College of Design has grown to a student body of more than 700 with programs in architecture, landscape architecture, industrial design, graphic design, and art and design.³⁴⁷

THE REVOLUTION RECEDES

A generation has passed since Henry Kamphoefner retired as dean of the North Carolina School of Design. Although the school is thriving and was recently renamed as the "College of Design," the impact of Kamphoefner and his particular brand of modernist design in which he so ardently believed lost momentum over the years. David Black observed that after a surge of popularity in the housing market in the 1950s and 1960s, contemporary houses fell out of favor in the 1970s. Then traditional styles or their hybrids such as the colonial brick ranch house made a strong comeback, albeit with the retention of

345. *Summary History*, unpaginated, 19-25.

346. *Ibid.*, 25-28.

347. Diane Lea, "Celebration and Reunion: NCSU's School of Design Celebrates 50 Years, Looks to Future," *Spectator*, (8 April 1998): 9-10.

more open and functional interior plans in the modernist mode. In addition, many new commercial and institutional structures took on neoclassical embellishments.³⁴⁸

The Kamphoefner legacy in North Carolina suffered a great setback in 1992 when Raleigh's Carolina Country Club demolished its clubhouse to make way for a monumental Neo-Georgian structure. The old Miesian-style clubhouse, with interiors designed by SOD faculty members Matthew and Stanislava Nowicki, was one of the first modern clubhouses in the nation. Upon construction, it had received favorable national attention in *Progressive Architecture* and *Life* magazine.³⁴⁹

Fortunately, Henry Kamphoefner did not live to witness the demolition. Yet, in 1988, retired Dean Emeritus Kamphoefner, eighty-one, widowed, and bitterly alienated from his successor, Claude McKinney, had glumly acknowledged the downward trajectory of modernism—the design and philosophical ideal to which he had devoted entire educational career. He lamented that prominent architects were "selling out for a neo-modernistic populism" and that the famous maxim of Louis Sullivan, "form follows function," was being replaced by "form follows money."³⁵⁰ Nevertheless, the aged crusader for modernism closed his article on a note of optimism and faith in the future of his ideals:

Good modern architecture will survive, develop, and grow. Ultimately it will be a spiritual force in modern life. Good modern architecture will be that healing art which will ultimately bring cohesiveness back to our society.³⁵¹

348. Black, *School of Design*, E19-20.

349. *Ibid.*, E17.

350. Kamphoefner, "Rise and Decline of the Modern Movement," 21.

351. *Ibid.*

CONCLUSION

In 1948, after being hired by North Carolina State College, Kamphoefner enjoyed a free hand in setting up a new design school. He ruthlessly sacked the old faculty, brought in top ranked names in the profession, revamped the old architectural curriculum, instituted a distinguished visitors program, and placed State College's new School of Design on the leading edge of modernism. The school soon achieved an international reputation. During his twenty-five years as dean, the school continued to expand in the range of programs and especially in the development of graduate studies. Kamphoefner stepped down as dean in 1972 and continued to teach until 1979. When he died in 1990, the *Raleigh News and Observer* called him a “tough, cantankerous, architect, and educator.”³⁵²

What Kamphoefner, himself, identified as significant accomplishments during his tenure as dean was revealed in a short, two-page article in 1978 entitled "The School's Beginnings" in the *North Carolina Architect*. Dean Kamphoefner recounted the successes and innovations of the School of Design, including the recruitment of distinguished faculty, the visiting lecturer program, the student publication (actually named *The Student Publication*), and the summer exhibition of student work.³⁵³

The founding dean's assessment of his successes was close to the mark. Henry L. Kamphoefner gave the NCSU School of Design strong leadership that elevated it to the highest ranks of design institutions. His changes at the beginning of his tenure were swift and effective. Through the twenty-five years of his work as dean, the school continued to expand in the range of programs and especially in the development of graduate studies. He relentlessly strove to improve the human capital of the faculty and student body with

352. Day, "Dean Dies," 1B-2B; see also generally *Summary History* unpaginated.

353. Kamphoefner, "School's Beginning," 10-11.

stunning results. Under Kamphoefner's tenure as dean from 1948 to 1972, five of the school's students won the Paris Prize, the highest student academic award in architecture. Six students won fellowships to the American Academy in Rome, and faculty and students won three Guggenheim Fellowships and nineteen Fulbright Scholarships.³⁵⁴

Dean Kamphoefner was driven by a vision of architecture as inherently functional and pure in design that continually put him at odds with popular taste. He lived through and participated in an educational revolution in which instruction in Beaux-Arts classicism was overthrown by modernism and the educational model of the Bauhaus school. Yet, he was not doctrinaire in his modernism.

In retrospect, Duncan Stuart, who never spared his dean from criticism, readily acknowledged that Henry Kamphoefner was "a really great dean . . . in spite of himself." What made him a great dean according to Stuart was that he was always on "the right side of the really important issues that we were faced with." Stuart said that he never could understand how Kamphoefner did it. Similarly, Dick Wilkinson concluded that the dean "could see what was coming long before anybody else could . . . [and] was politically astute."³⁵⁵ Thus, Henry Kamphoefner was a great dean in the eyes of his colleagues because of his judgment and indefinable gift of perception.

In regard to the history of design education, a seeming lack of post-WWII studies on a national scope militates against assessing Henry Kamphoefner within that history. If respect from top ranked practitioners and election to office in national organizations is an indicator of fame, then in his day, Henry Kamphoefner was nationally famous. Frank Lloyd Wright, Walter Gropius, Joseph Hudnut and other stars in the architectural universe held

354. Ibid.; Wood in *Architects and Builders*, 412, also summarized the honors accrued by SOD faculty and students.

him in high regard and willingly participated in the distinguished visitors program at the SOD.

Obviously, he was an important part of the early to mid twentieth century evolution in teaching and practice from the Beaux-Arts to modernism. In the curriculum Henry Kamphoefner's philosophy had a decided influence in regard to the modernist approach of functionalism and structure. But his changes were unique to North Carolina, not unique to the nation. Comparisons of course catalogs with other institutions are difficult to evaluate because of the gap between the printed word of the catalog and what actually happens in the classroom. Yet, comparing the SOD curriculum listings to Harvard and the University of California reveals a general national conformity over the twenty years from 1948 to 1970.

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Finally, as noted by Black, the impact of the School of Design was felt throughout North Carolina and beyond. Most obvious was the adoption of a modernist architectural vocabulary by many of the state's architectural professionals who by the 1960s were "reshaping the state," according to the Greensboro *Daily News*. David Black pointed out that the state's architectural transformation was especially evident in public school design, a legacy of the SOD's planning assistance to architects and local officials in 1949 and 1950. In 1949 the North Carolina General Assembly authorized the raising of \$50 million dollars as part of a \$100 million dollar school construction program. The SOD, in cooperation with the state Office of School Construction, held school planning institutes for architects and

355. Wilkinson interview, 20; Stuart interview, 43.

356. See generally under "Miscellaneous" in the *Bibliography* the university course catalogs for Harvard, North Carolina State College (and University), and the University of California, Berkeley.

local officials in 1949 and 1950 in which SOD faculty successfully advocated the adoption of modern design.³⁵⁷

Perhaps the greatest national impact of Kamphoefner and the SOD on higher education was the talented cohort of students and faculty members who began their career at the School of Design and then moved on to prominence at other institutions beyond the state's borders. Kamphoefner himself counted thirty-nine faculty members who came and left during his twenty-four years as dean to become more widely recognized, elsewhere. Among the SOD graduates, seven became deans or department heads. In recognition of his having incubated so many design educators, the Association of Collegiate Schools of Architecture presented to Kamphoefner a special award in 1972 for "having furnished more faculty members to other schools of design in the nation than any other design dean." Kamphoefner lightheartedly characterized the award as having been made "in serious jest," but the honor was signal: he was the second person to receive the award that later become known as the Topaz Award -- topaz being a stone that represents wisdom.³⁵⁸

Today, Henry Kamphoefner is immortalized through the continuing operation of the North Carolina State University College of Design, in the persons and intellectual legacy carried on by graduates of the SOD, and in material form in the structures his students have built. Most important, his chief memorial remains in the form of Kamphoefner Hall the naming of which was a gift to him on his deathbed. On the east and west walls of that hall, the spirit and legacy of Henry Kamphoefner is permanently honored in plaques for all future faculty, visitors, and students to see:

357. Black, *School of Design*, E27-28 citing Owen Lewis, "Graduates of School are Reshaping State," *Greensboro Daily News*, 6 June 1965, D-14.

358. Kamphoefner, "School's Beginning," 10-11; Burns, 2000 interview, 18, concerning the Topaz Award.

Dedicated to the Memory of
Henry Leveke Kamphoefner
Founding Dean, School of Design, 1948-1972

His personal sense of excellence and
Uncompromising devotion to the
Highest standards of design education,
Professional performance and ethical
Behavior created one of the preeminent
Schools of design in the nation.

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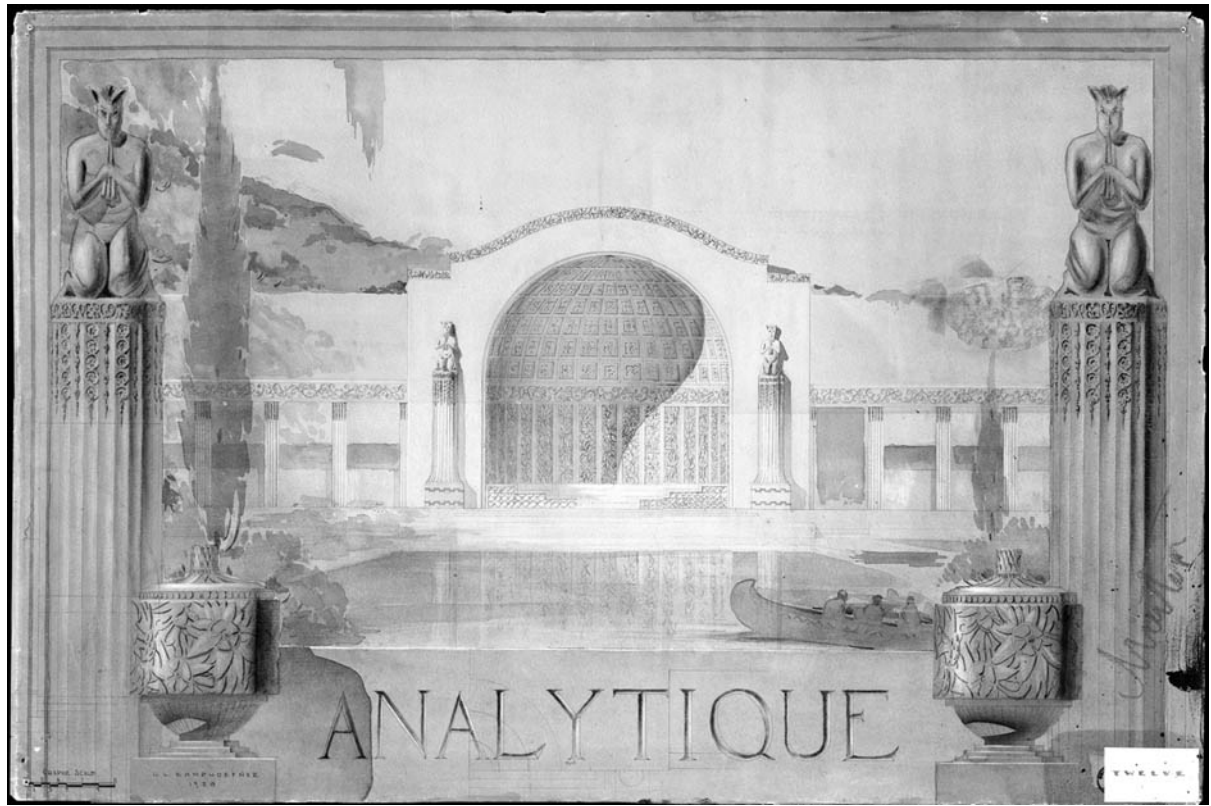
APPENDICES

Except for “A,” all photographs are from the Special Collections Research Center, North Carolina State University Libraries.

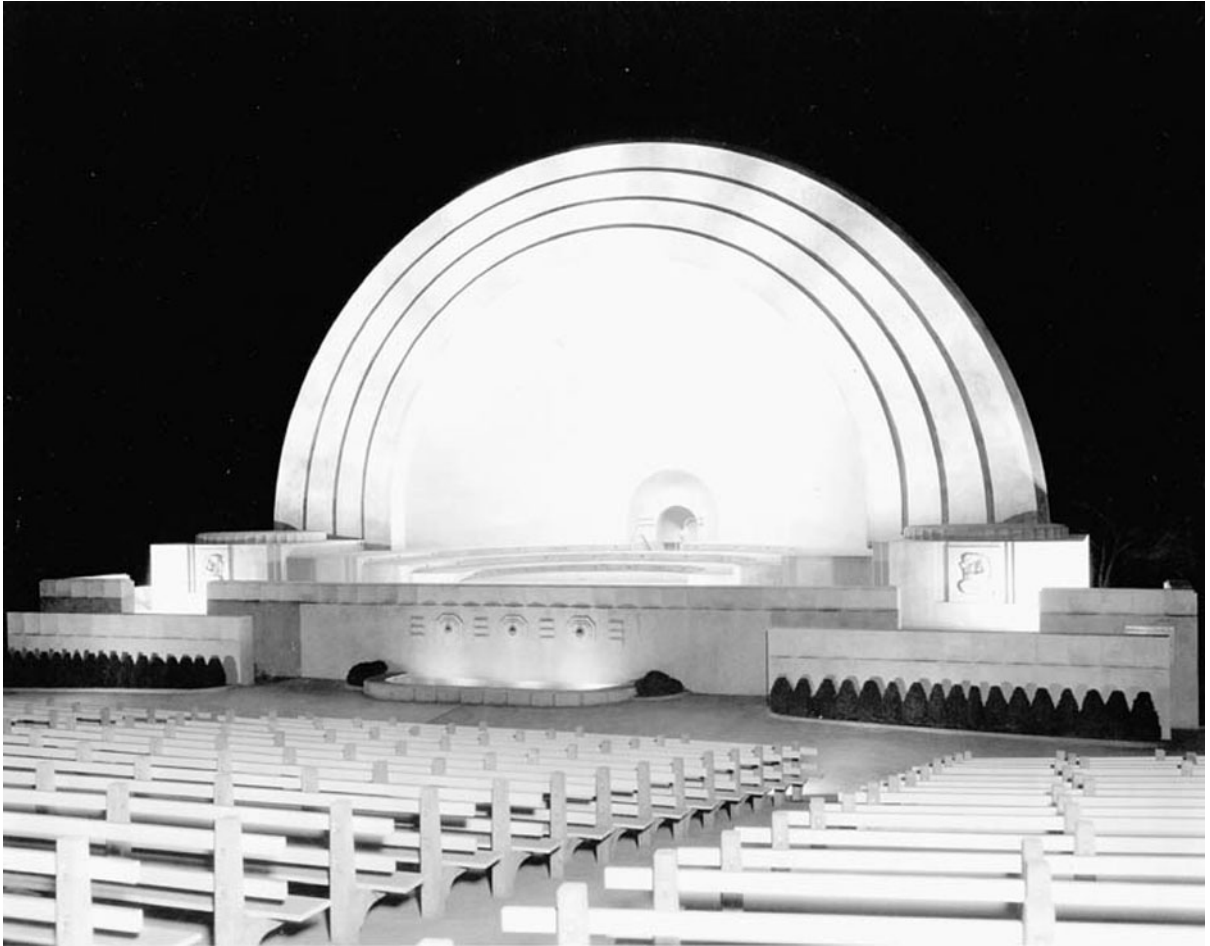
- A. City Hall Annex (Center), Louisville, Kentucky, Beaux-Arts Example.
(Photo by Author, Fall 2004)
- B. Kamphoefner “Analytique,” 1928.
- C. Music Pavilion and Outdoor Theatre Designed by Henry L. Kamphoefner, Grandview Park, Sioux City, Iowa, 1936.
- D. Henry Kamphoefner, 1945.
- E. Frank Lloyd Wright and Henry Kamphoefner, Walking, North Carolina State College, May 1950.
- F. Frank Lloyd Wright with School of Design Students, North Carolina State College, May 1950.
- G. Kamphoefner Residence, Exterior, Raleigh, 1950.
- H. Kamphoefner Residence, Interior, Raleigh, 1950.
- I. L-R, Henry Kamphoefner and Joseph Hudnut, Kamphoefner Residence, Raleigh, c. 1950s.
- J. SOD Class c. 1950s with Associate Professor Cecil D. Elliott.
- K. SOD Class at Kamphoefner House, Raleigh, c. 1950s.
- L. Henry Kamphoefner, North Carolina Award for Achievement in the Fine Arts, 1978.



A. City Hall Annex (Center), Louisville, Kentucky, Beaux-Arts Example.
(Photo by Author, Fall 2004)



B. Kamphoefner "Analytique," 1928.



C. Music Pavilion and Outdoor Theatre Designed by Henry Kamphoefner, Grandview Park, Sioux City, Iowa, 1936.



D. Henry Kamphoefner, 1945.



E. Frank Lloyd Wright and Henry Kamphoefner, Walking, North Carolina State College, May 1950.



F. Frank Lloyd Wright with School of Design Students, North Carolina State College, May 1950.



KAMPHOEFNER RESIDENCE RALEIGH, N.C. 1950
G. Kamphoefner Residence, Exterior, Raleigh, 1950.

HENRY L. KAMPHOEFNER · A.I.A. ARCHITECT

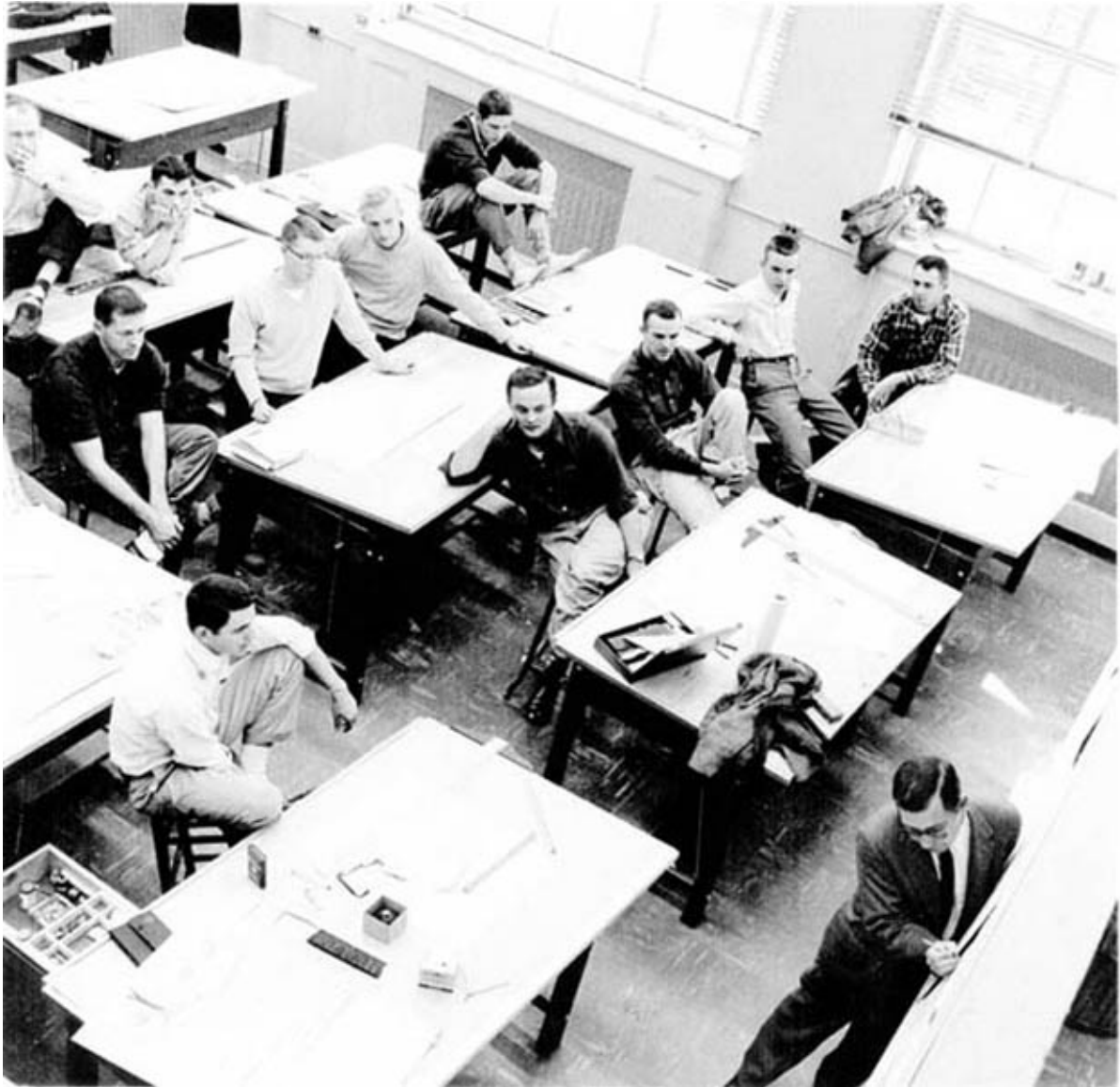


HENRY L. KAMPHOEFNER · A.I.A. ARCHITECT

KAMPHOEFNER RESIDENCE RALEIGH, N.C. 1950
H. Kamphoefner Residence, Interior, Raleigh, 1950.



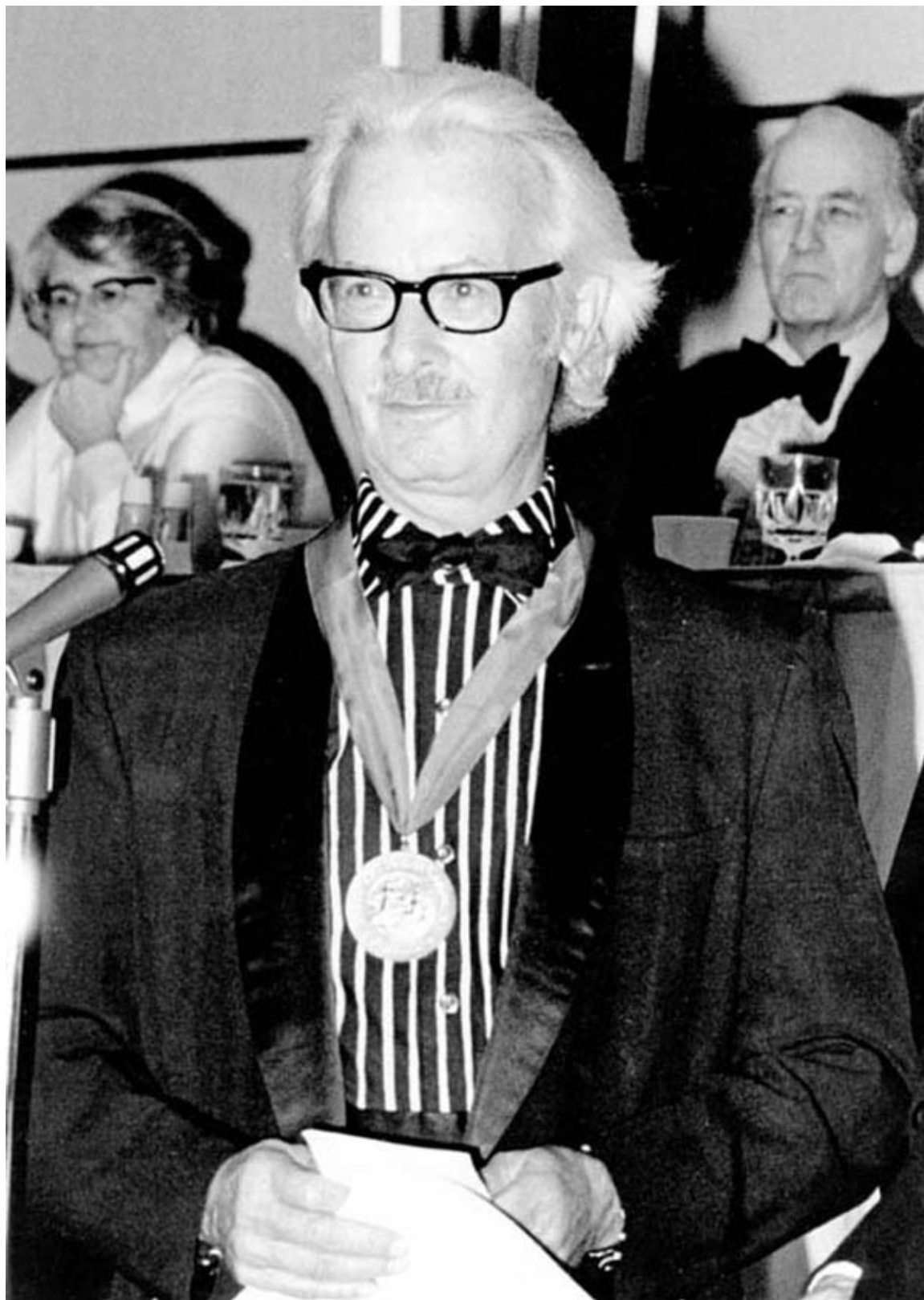
I. L-R, Henry Kamphoefner and Joseph Hudnut, Kamphoefner Residence, Raleigh, c. 1950s.



J. SOD Class c. 1950s with Associate Professor Cecil D. Elliott.



K. SOD Class at Kamphoefner House, Raleigh, c. 1950s.



L. Henry Kamphoefner, North Carolina Award for Achievement in the Fine Arts, 1978.