

BLACK MOUNTAIN COLLEGE

Fonds KANDINSKY



BLACK MOUNTAIN COLLEGE

Black Mountain, N. C.

BULLETIN 3

VIEWS OF AND FROM THE COLLEGE

Outside of Folder

On this page: a i r p l a n e v i e w, Lee Hall in center, with dining hall in back and swimming pool at right,

Left: Robert E. Lee Hall.

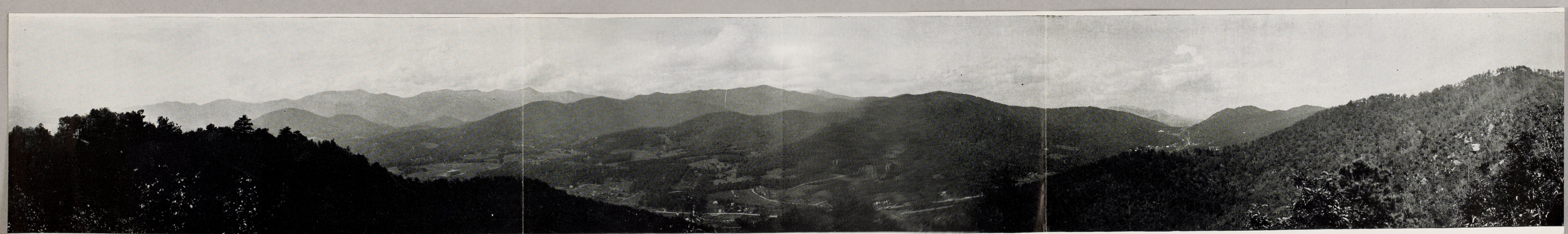
Center: setting of the College in the mountains on the slope of the Blue Ridge, main divide between the Atlantic Seaboard and Mississippi watersheds. View, looking south, from the railroad near the Black Mountain Station, on the main line from New York to Asheville. (Black Mountain is 3 miles and Asheville 17 miles from the College. Elevation 2700 feet.)

Inside of Folder

Panorama looking north. View of the Great Craggy Mountains and other ranges with the Swannanoa Valley in the foreground.







STUDENTS

Fall Term 1934

Alsberg, George New York City . N. Y.
Applegate, John C. Toledo Ohio
Bailey, David W. Cambridge Mass.
Barber, George Swarthmore Penn.
Beaman, Mary Cornish N. H.
Brown, Alan Amsterdam N. Y.
Carter, Sydney Chestnut Hill Mass.
Chapin, Anne Great Neck, L.I. . N. Y.
Cramer, Doughten Moorestown N. J.
Crane, Lucien Pittsburgh Penn.
Dall, Annette Whitney . . Brookline Mass.
Dwight, Margaret Summit N. J.
French, Caroline Kendal Green Mass.
French, Nathaniel S. Kendal Green Mass.
Hall, Robert Moorestown N. J.
Hoyt, Barbara Brentwood, L. I. . N. Y.
Jenks, Edward N. Haverford Penn.
Jenks, Robert D. Haverford Penn.
Martin, Marcella E. Summit N. J.
Orr, Robert Yonkers N. Y.
Rice, Frank Black Mountain . N. C.
Russ, Nancy Lincoln Mass.
Russell, William Foster . . St. Petersburg . . Fla.
Seasongood, Janet Cincinnati Ohio
Spaulding, Elizabeth Weston Mass.
Swan, Alice Lee Oshkosh Wis.
Sylvester, Sarah Jacksonville Fla.
Tippett, Stanley Katonah N. Y.
Weston, Norman Wilton Conn.
Young, Mary Elizabeth . . Sebring Fla.

BLACK MOUNTAIN COLLEGE

Fall Term, 1934

ADMINISTRATIVE STAFF

JOHN ANDREW RICE

RECTOR

FREDERICK RAYMOND GEORGIA

SECRETARY

THEODORE DREIER

TREASURER

ELIZABETH VOGLER

REGISTRAR

STUDENT OFFICERS

NATHANIEL STOWERS FRENCH

EDWARD NORTH JENKS

NORMAN BETTS WESTON

FACULTY

JOSEF ALBERS (Formerly of the Bauhaus.)

PROFESSOR OF ART

ANNI ALBERS (Formerly of the Bauhaus.)

INSTRUCTOR IN WEAVING

HELEN ELIZABETH BOYDEN, A. B.

INSTRUCTOR IN ECONOMICS

THEODORE DREIER, A.B., S.B. in E.E.

ASSOCIATE PROFESSOR OF PHYSICS AND
MATHEMATICS

JOHN EVARTS, B.A.

INSTRUCTOR IN MUSIC

FREDERICK RAYMOND GEORGIA, B. Chem., Ph.D.

PROFESSOR OF CHEMISTRY

ROBERT MYAR GOLDENSON, A.B., M.A.

INSTRUCTOR IN PHILOSOPHY

WILLIAM WHEELER HINCKLEY, M.A.

INSTRUCTOR IN PSYCHOLOGY

JAMES GORE KING, JR., A.B., M.A.

INSTRUCTOR IN HISTORY

HILDA MARGARET LORAM, M.A.

INSTRUCTOR IN ENGLISH AND DRAMATICS

FREDERICK ROGERS MANGOLD, M.A., Ph.D.

INSTRUCTOR IN ROMANCE LANGUAGES

JOSEPH WALFORD MARTIN, B.A. (Oxon.)

INSTRUCTOR IN ENGLISH

JOHN ANDREW RICE, B.A. (Oxon.)

PROFESSOR OF CLASSICS

FRANK HOWARD RICHARDSON, M.D., F.A.C.P.

PROFESSOR OF HYGIENE AND
CONSULTING PHYSICIAN

BLACK MOUNTAIN COLLEGE

BULLETIN 2

CONCERNING ART INSTRUCTION

When Rembrandt was asked how one learns to paint, he is said to have answered "One must take a brush and begin." That is the answer of genius which grows without school and even in spite of schooling. At the same time we know that he had a teacher and became a teacher.

Delacroix went further when he wrote in his diary: "How happy I should have been to learn as a painter that which drives the ordinary musician to despair." He meant by this the study of harmony and especially the "pure logic" of the fugue: "which is the basis of all reason and consistency in music."

These two assertions are not contradictory. They merely emphasize different aspects of an artist's work: on the one hand the intuitive search for and discovery of form; on the other hand the knowledge and application of the fundamental laws of form. Thus all rendering of form, in fact all creative work, moves between the two polarities: intuition and intellect, or possibly between subjectivity and objectivity. Their relative importance continually varies and they always more or less overlap.

I do not wish to assert that the practice of art cannot be learned or taught. But we do know that appreciation and understanding of art can grow both through learning (the development of intuitive perception and

discrimination) and through teaching (the handing on of authoritative knowledge). And just as every person is endowed with all the physiological senses, – even if in varying degrees both in proportion and quality, – likewise, I believe, every person has all the senses of the soul (e.g. sensitivity to tone, color, space) though undoubtedly with still greater differences in degree.

It is of course natural for this reason, that the schools should at least begin the development of all incipient faculties. But going farther, art is a province in which one finds all the problems of life reflected – not only problems of form (e.g. proportion and balance) but also spiritual problems (e.g. of philosophy, of religion, of sociology, of economy). For this reason art is an important and rich medium for general education and development.

If we accept education as life and as preparation for life, we must relate all school work, including work in art, as closely as possible to modern problems. It is not enough to memorize historical interpretations and aesthetic views of the past or merely to encourage a purely individualistic expression. We need not be afraid of losing the connection with tradition if we make the elements of form the basis of our study. And this thorough foundation saves us from imitation and mannerisms, it develops independence, critical ability, and discipline.

From his own experiences the student should first become aware of form problems in general, and thereby become clear as to his own real inclinations and abilities. In short, our art instruction attempts first to teach the student to see in the widest sense: to open his eyes to

the phenomena about him and, most important of all, to open his eyes to his own living, being, and doing. In this connection we consider class instruction indispensable because of the common tasks and mutual criticisms.

We find this way more successful than starting, without previous study of fundamentals, on studies in special fields with purely individualistic corrections (according to the taste of the teacher). At first every student should come in contact with the fundamental problems in as many branches of art as possible, instead of beginning, for example, with life painting or animal sculpture.

Many years' experience in teaching have shown that it was often only through experimenting with the elements in various distinct branches of art that students first recognized their real abilities. As a consequence these students had to change their original plans. As an instance, a student of painting discovered his real talent was for metal working. Our first concern is not to turn out artists. We regard our elementary art work primarily as a means of general training for all students. For artistically gifted students it serves as a broad foundation for every special study.

We have three disciplines in our art instruction: Drawing, *Werklehre* (work with materials and forms), Color. These are supplemented by exhibitions and discussions of old and modern art, of handicraft and industrial products, of typographic and photographic work. The exhibitions are used to point out special intentions (e.g. art related to nature or remote from nature; the so-called primitivism; monumental form, pure form; and realism or imitation) and conditions due to work-

ing material (e.g. wood form, stone form, metal form; silver form in the Baroque, and gold in the Gothic). In addition collections of materials (different woods, stones, metals, textiles, leathers, artificial materials) are shown. By excursions to handicraft and manufacturing plants we seek to develop an understanding of the treatment of material and of working in general (both as matters of technique and as social matters).

D r a w i n g we regard as a graphic language. Just as in studying language it is most important to teach first the commonly understood usage of speech, in drawing we begin with exact observation and pure representation. We cannot communicate graphically what we do not see. That which we see incorrectly we will report incorrectly. We recognize that although our optical vision is correct, our overemphasis on the psychic vision often makes us see incorrectly. For this reason we learn to test our seeing, and systematically study foreshortening, overlapping, the continuity of tectonic and of movement, distinction between nearness and distance.

Drawing consists of a visual and of a manual act. For the visual act (comparable with thinking which precedes speaking) one must learn to see form as a three dimensional phenomenon. For the manual act (comparable with speaking) the hand must be sensitized to the direction of the will. With this in mind we begin each drawing lesson with general technical exercises: measuring, dividing, estimating; rhythms of measure and form, disposing, modifications of form. At the same time the motor impulse becomes consciously directed.

It will be clear that we exclude expressive drawing as a

beginning. Experience shows that in young people this encourages artistic conceit but hardly results in a solid capability which alone can give the foundation and freedom for more personal work.

For this reason our elementary drawing instruction is a handicraft instruction, strictly objective, unadorned through style or mannerism. As soon as capability in handicraft has been fully developed, more individual work may follow. As artistic performance it will develop best afterwards and outside the school.

We repeat, our drawing is the study of the most objective representation.

In *Werklehre* we cultivate particularly feeling for material and space. It stands in contrast to a pure manual training in various handicrafts which only applies fixed methods of work. We do not want "a little bookbinding", "a little carpentry", but rather a general constructive thinking, especially a building thinking, which must be the basis of every work with every material. *Werklehre* is a forming out of material (e.g. paper, cardboard, metal sheets, wire), which demonstrates the possibilities and limits of materials. This method emphasizes learning, a personal experience, rather than teaching. And so it is important to make inventions and discoveries. The idea is not to copy a book or a table, but to attain a finger-tip feeling for material. Therefore we work with as few tools as possible and prefer material that has been infrequently used, such as corrugated paper, wire, wire netting. With well-known materials we seek to find untried possibilities.

Werklehre has two kinds of exercises: "materie" exercises and material exercises.

“Materie” is concerned with appearance, aspect, epidermis, surface. Here we distinguish structure, facture, texture. We arrange the appearances according to optical and tactile perception. We represent them by drawing and other means.

In exercises of combination we examine the relations of different materie: just as color reacts to color, in contrast or relationship, so one materie reacts to another. For example, what wood and what leather go well together, or what metal and what stone.

The study of material is concerned with the capacity and strength of materials. We examine firmness and elasticity, differentiate tension, compression, bending, — in short, technical properties. Their application results in construction exercises. At the same time comes a feeling for space, dimension, expansion, contraction; for balance, static and dynamic; for positive and active, for negative and passive form.

We stress economy of form or the ratio of effort to effect.

Comparisons of various examples in architecture, sculpture, painting, help to make clear the conceptions of proportion, function, constellation, and composition as well as those of construction and combination.

In short, Werklehre is a training in adaptability in the whole field of construction and in constructive thinking in general. Although we do not actually make practical things, the Werklehre is not opposed to handicraft work but is its very foundation.

C o l o r we consider first as working material and study its qualities. Sound production before speech,

tone before music. And so at first we study systematically the tonal possibilities of colors, their relativity, their interaction and influence on each other, cold and warmth, light intensity, color intensity, physical and spacial effects. We practice translating color combinations into different intensities, and from colorful to colorless colors. We practice color tone scales, color mixtures and interpenetrations. We study the most important color systems, not for the sake of science or to find the harmony of colors in a mechanical way, but to learn to see and feel color. To prepare for a disciplined use of color and to prevent accident, brush, or paint-box from taking authorship.

Even after these fundamental studies that occupy half a year we are not in a hurry to make paintings. The studies that follow, from nature or model, are in principle concerned with the relationships between color, form, and space. Serious painting demands serious study. Rembrandt, at the age of thirty, is said to have felt the need of twenty years of study for a certain color-space problem.

By making an extended study in the three provinces of form, material, and color, we provide a broad foundation for the widest variety of tasks and for later specialization. No problem of form lies outside our field. Thus we do not cultivate dilettantism – just something to do – (*Beschaefigungstrieb*) but develop the creative, productive possibilities (*Gestaltungstrieb*). Class instruction with common tasks and criticisms coming first from the students and then from the teacher communicates understanding of different ways of seeing and of representing, and diminishes the tendency to overestimate one's own work.

It will be clear that this method is meant for mature students. For teaching children we should use other methods.

Life is more important than school, the student and the learning more important than the teacher and the teaching. More lasting than having heard and read is to have seen and experienced. The result of the work of a school is difficult to determine while the pupil is in school. The best proofs are the results in later life, not, for example, student exhibitions. Therefore to us the act of drawing is more important than the graphical product; a color correctly seen and understood more important than a mediocre still-life. It is better to be really able to draw a sign-board than to be content with unfinished portraits.

Most of our students will not become artists. But if they know, for example, the capacities of color they are prepared not only for painting but also for the practical use of color in interiors, furniture, clothes. These examples also illustrate the need of an understanding of materials.

We are content if our studies of form achieve an understanding vision, clear conceptions, and a productive will.

June, 1934.

JOSEF ALBERS.

THE DAYTON DAILY NEWS

THE SPRINGFIELD DAILY NEWS, SPRINGFIELD, OHIO.

MIAMI DAILY NEWS, MIAMI, FLA., NOVEMBER 16, 1934

REALM OF THE ROAD

BLACK MOUNTAIN, N. C., Nov. 16.—Eastward from Asheville, between the Great Craggy mountains on the left and Black Mountain on the right, runs the pavement to Winston-Salem, Richmond, Washington and New York. Fifteen miles out is the village of Black Mountain. Up the side of Black Mountain, a couple of miles to the right of the road, the Y. M. C. A., in a more prosperous time, erected, in white cameo against the black hill, a great conference camp. There was a central building, with a huge common hall lighted by a great open fire and three stories of rooms for guests. Other large buildings for supplementary use were arranged in slightly and convenient order, and on the surrounding slopes numerous individual cottages were placed. The ensemble stands out, in its coat of white, from its background of dark mountain side in prepossessing dignity.

There was a schism in a certain college of the South. No need to go into that here, save to say that against the protests of the American Association of College professors Prof. John A. Rice was dismissed from the faculty, and certain sympathizers followed him out. A portion of the students voluntarily did the same.

The Y. M. C. A. was using its Black Mountain establishment only in summer. Dr. Rice and his associates arranged to occupy the place during the school year, and Black Mountain college, a little over a year ago, was born. Thus arose another of the numerous educational ventures and experiments which are now enriching the American educational scene.

Since Mark Hopkins on one end of a log and a student on the other constituted an adequate university, American education has ranged far. The growth of bigness in business, in population, in wealth, has had its match in the schools. There are nine universities in the United States with more than 10,000 students enrolled. Not fewer than 25, in addition, have more than 5,000 students on their rolls. Ground enough for fear of centralization and regimentation of education there has been. A college, like a business, came to need a huge capital. Education, under that need, became suspected as a province where "the learned pate ducks to the golden fool." Upton Sinclair, who has almost won the governorship of California, wrote of education under the title of "The Goose Step."

And here in the North Carolina mountains we encounter a prosperous college without property, without endowment, with 31 enthusiastic students, and wondering whether it can much increase either its wealth or numbers without a fatal loss in character.

"We'll let ourselves grow," says Dr. Rice, "till we begin to need a full-time college executive—a college head with no time to teach. That will be the signal that we are getting too large."

When that point has been reached, Dr. Rice says, Black Mountain college will say to further applicants for professorships or for student admission: "Go over on the other side of the mountain and start a college for yourselves."

Black Mountain can be called a family college. In size and freedom of action it is to a Columbia university what a family car is to a railroad train. With its faculty of 13 and its 31 students it can even live like a family. That, in fact, is fundamental. Education being a training for life, and life being largely a question of getting on with people, the beginning of education is adjustment to an intimate human environment.

The big central room with the blazing fire is the college family living room. Up the slope a few yards is the family dining room. There are a few full-time jobs about this economically-operated place. Such jobs as waiting on table are not of them. The students and professors wait on themselves and on each other. All over the place student and teacher are largely indistinguishable. They mingle indiscriminately in living room and dining room, sharing alike in the common chores. Out of doors, where the wood for the fire is cut and the winter potatoes are dug, it is the same. Student and professor, both working as volunteers and not by rule, wear their working clothes—and this includes the women—alike. A professor who cannot learn to meet students as man to man, claiming no special privilege of reverence or respect, could not be happy here. He would soon abandon the effort and retire.

This region has many admirable institutions for educating the natives of the hills. The students at Black Mountain are not natives. More than the college feels is good for itself, they are sons and daughters of prosperous people of the North, youth who could go to institutions with ancient prestige and shining athletes if they pleased. They prefer this swankless place, where teacher and student stand close as Socrates and his followers and art is the center instead of the periphery of the college course and the humble activities of life, such as carrying one's own food, participating in outdoor labor and caring for one's own room, are democratically carried on.

Black Mountain college is an experiment. What will come of it this, the second year of its existence, is far too soon to say. One thing its even temporary existence proves. That is how little education needs to be or can be monopolized. "Go South, young man," Black Mountain seems to say, "and grow up with a college."—W. L.

ART AS A FOURTH "R"

A NEW AMERICAN COLLEGE IS COMBATING
THE IDEA THAT ONLY PAINTERS CAN PAINT

THE point of growth in any country is along its frontiers. After a land is scattered with masonry and fences, most of its frontiers are mental.

Changing attitudes toward art have been for months faintly discernible in American distances. But not too faintly for me to want to investigate when I heard rumors of a new college in North Carolina where art was said to be exciting otherwise normal healthy students.

I went to the Blue Ridge Mountains to live for a week and go to classes with students of Black Mountain College.

The mood of this new college was established under the leadership of Professor John Andrew Rice. He has a theory that there are two kinds of men today, the Renaissance man and the modern man. By his definition, practically all the graduates of well bred Eastern colleges emerge as Renaissance men. Their minds are furnished with a set of ideas—some from the classics, from history, from mathematics. Mr. Rice doesn't think this is enough for the modern man.

On the theory that life is by necessity a moving, changing thing demanding action as well as thinking, this school is organized around the practical uses and appreciation of art as the only force which can bring emotions into disciplined relation to thought. The aim is eventually to get through art a common experience for people—something which they mutually can talk about aside from clothes and eating and drinking.

The curriculum of this college, in outline not different from the curriculum of other institutions of higher learning, provides a unique opportunity for students to acquaint themselves with art subjects. There are no required courses. The student acquaints himself with the fields of knowledge, and then makes a selection of the things he personally wants most to know.

The process of exposing the student's mind to art is done entirely by indirection. At the hours when important art courses are being conducted, no other classes are held, so that any student may enroll without conflict. Further, the student's own interest in art classes spreads the interest in painting through the school.

Mr. Rice feels that American art schools are still working too much on the principle of self expression, that the arts should merge and make a respectable place in the real-



istic world. "It is unfortunate that so many graduates are held to their colleges by writing as a sort of umbilical cord. Like Socrates' demon who told him what not to do, the college should cut away the false illusions the student has about himself and his own abilities and reveal to him possible adjustments which can make him fit into a possible world. The college should be a complete world in itself, a perfection of the outside world. The experience in the college should have the same quality as experiences of the outside world."

It was in the hope of building a college like this that he established a democratic community at Black Mountain. Men and women students and faculty live in the same dormitory and eat together three times a day. They maintain an independent community as naturally and successfully as did large families on the American frontier.

Indeed, I was not so sure as I arrived that I had not struck the lost American Frontier itself. We met as we drove into the gate that starts a steep ascent to the college buildings, an overalled girl student with a shotgun on her shoulder.

"Betsy's hunting bears again," the student driver said over his shoulder. Betsy, pampered offspring of a socially prominent family, happens to like to go off hunting alone, hoping to meet a bear. (She hasn't met one yet, but if she did, she'd probably take it calmly.)

After Betsy and the bears, chronologically, my next surprise at Black Mountain College was Plato. It went around by word of mouth that there was to be a Plato seminar the evening of my arrival. The tone of voice (anticipation—could it be?) moved me to debate attending. I went. So, to my amazement, did fifteen or twenty other people who were not enrolled in the course. Classes are not regarded as a bore at Black Mountain.

In most American colleges, the school of fine arts is regarded as the remote, gifted sister of the school. Except for a few courses in history and theory, we ordinary citizens emerged from college into life without the vaguest idea that participating in creative art had anything to do with us.

The courses in art which Professor Josef Albers teaches at Black Mountain College are, surprisingly, not for artists but for people. Art becomes a discipline and focusing of personal powers, and a release for original creation.

There are classes in drawing and color and *Werklehre*,

the development of the feeling for material and space. The student acquaints himself with wood and glass and tin and various plastics. He does not copy existing forms in these materials, but works with the material from his own fresh, original point of view, as the designer must learn to do. There are no answers in the back of the book for the problems Professor Albers gives in this course. The right answer for each student is his individual acquaintance with a material—its properties and limitations, and his imaginative use of that experience to build up new forms. A few designers may emerge from these classes. But every student is sure to feel the discipline of this creative thinking.

It is a standing joke that the only course that was originally intended to be *exclusively* for students majoring in fine arts, is attended by nearly everyone in the college, students and faculty. It is a painting seminar, which Professor Albers conducts informally, talking about any phase of painting he may choose. All the chairs in the classroom are filled, and then people sit on the floor, so that more can get into the room. Art in this classroom is no dead, historical subject. Professor Albers had chosen, the morning I attended, the seventeenth and eighteenth century painters. He hung up a Gainsborough, asked a student in the class to take the pose of the subject. By the time the little finger was curled, the pointed toe attitude struck, so much was revealed about the social ideals of the time that Professor Albers sighed, "See, he cannot *be* that person—he is too natural." As the foibles of eighteenth century England came out in a quick survey of painters, John Evarts, teacher of music, brought out the similar curlicues and flourishes characteristic of music composed in the same period.

Professor Albers feels that we should regard old paintings as a kind of historical record.

"The historian is a looking-back-man. He has nothing to do with what is coming. It is absurd that the historian has had the last word to say about art, for he is not so much interested in the spirit of the thing as in the outward form. In museums one can learn the possibilities of comparing the power of forms; one can measure a certain period against another period and see that different times have had different interests. But the real problems of art are changing and the challenge to the modern artist is that he must find his own way."

Professor Albers feels that it is the responsibility of art, as the most sensitive activity of the human race, to find out what is coming next in the world. Art, he says, must settle whether the new era is to be a spiritual time or a materialistic time. "Art has a new utility—it can give a new seeing to the world.

"Forms can become worn too much just as clothes can; a form originally pleasant and meaningful can be over used. Problems are changing. We must have new forms to express new problems."

Instruction in art and design in this school is never very remote from the conditions of actual life. In the courses in textile design which Anni Albers, Mr. Albers' wife, teaches,

STUDENTS in Mr. Albers' *Werklehre* classes evolve basic design forms for industrial objects. They do not copy existing forms but experiment with the possibilities of different materials and methods.

students design patterns for machine production. They execute these problems themselves on hand looms as a test of practicality and beauty. One of the students in the class is actually preparing himself for work as a designer in his father's great carpet manufacturing plant.

I am tempted to call Josef Albers' own workroom in the school a laboratory rather than a studio. Ten years a teacher at the Bauhaus at Dessau, he studies like a scientist, bent on discovering form values and color relationships that are sure, and eliminating by trial and error the uncertain and false. His methods as a "research artist" are as precise as the experimental chemist's.

His hope is to contribute something definite to painting as an art with a life of its own, aside from the portrayal of actual objects. Defending abstract painting, Professor Albers points out that music has been an abstract art for so long that we have completely stopped expecting or wanting it to imitate sounds made in nature. It is toward discovering the basic "scale" of form and color relationships that Professor Albers is working.

The forms he is using are the simplest possible. Research into painting is a fairly unexplored field—the beginnings must be simple. Large 3's and 8's and 1's are among his favorite motifs. He has a theory that the Arabic figures have been used so long that they have human expression, and are round and clear, like very old people.

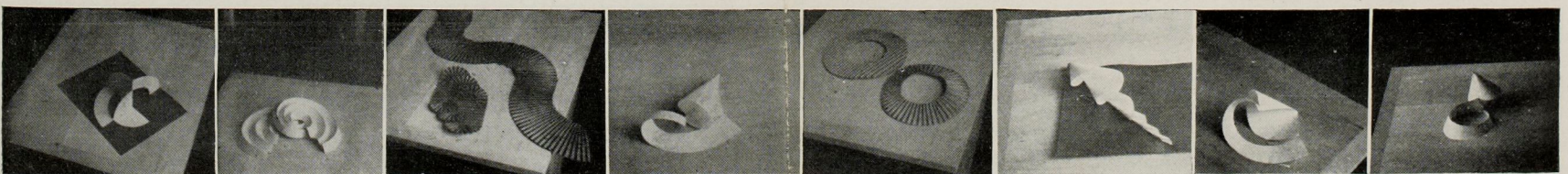
He showed me the repeated studies he has made of a simple motif taken from the signature of the soprano clef. For a dozen of these studies he has used only black and white and an intermediate gray. Just how does white retreat or advance from black when the two are associated in various forms? To just what extent do white areas seem to become greater when placed in juxtaposition to black.

I exclaimed at his patience in making over the same subject again and again. He said, "Life is always changing—no object is ever for two minutes exactly the same. A shift in light, a change in temperature, a slight turn of your eyes in looking make it something else." It is probably this feeling of the closeness of art to life pervading the school that makes the student body accept art courses so enthusiastically.

It is too soon to know whether this little school, not yet a hundred strong counting both students and faculty, is a new deal in education for Americans. Or whether it is a sporadic outgrowth of an ideal too perfect to be repeated successfully. Certainly it is the most vivid demonstration that human beings of college age are adults, of infinitely greater sensitivity to art than they are customarily supposed to have. Nothing could make you wonder more whether students really want the great snowball of social life, fraternities, athletics and student politics that have rolled up in the name of college life.

Certainly, no large scale production of graduates could duplicate the camaraderie and the democratic interchange of thought and levity. Professor Rice doesn't want his school to get large. When someone comes who dreams of expanding it to take care of hundreds of students, he calmly tells him to go over on the other side of the mountain and start a college for himself.

GRACE ALEXANDRA YOUNG



BLACK MOUNTAIN COLLEGE

1933-1934

BLACK MOUNTAIN, NORTH CAROLINA

CALENDAR

1934 - 1935

FALL TERM . . . September 24 to December 22

Christmas Vacation . . . December 22 to January 7

WINTER TERM January 7 to March 16

Spring Vacation March 16 to March 25

SPRING TERM March 25 to June 8

A FOREWORD

Black Mountain College was founded in order to provide a place where free use might be made of tested and proved methods of education and new methods tried out in a purely experimental spirit. There is full realization, however, of the fact that experiment is, for the individual, also experience; hence, no experiment is being tried which is not submitted beforehand to the test of reasonable likelihood of good results. It is for this reason that the College is for the present content to place emphasis upon combining those experiments and the results of those experiences which have already shown their value in educational institutions of the western world, but which are often isolated and prevented from giving their full value because of their existence side by side with thoughtless tradition.

The College is at the same time a social unit. The members of the teaching staff, their families, and the students live in the same building, have their meals together and are in constant intimate contact with one another; as a result, the distinction is broken down between work done in the class-room and work done outside, and the relation is not so much of teacher to student as of one member of the community to another. This ease of communication restores one of the time-tested necessities of education. This does not mean that the disparity of interests between younger and older people is not recognized. On the contrary, it is understood that the ways of the scholar are not always those of the student; but an effort is being made to make the fields of common interest as wide as possible.

Another and equally important aspect of the life of the College lies in the relations of the students to one

another. One of the implications of the accepted equality of men and women is that they should be educated together; but co-education should mean something more than the unconsidered association of young men and women in college. Here they should learn to know that their relationship to each other, both while they are in college and afterwards, is to be, in the main, not one of opposites, but of those who live upon the common ground of humanity. Hence the attempt to keep the intellectual and social life of the College as much as possible on the same plane.

Of equal importance is the part played by the work that has to be done around the College. All of this, except that which requires the continuous attention of one person, is divided among volunteers from the student body and the teaching staff. For example, at meal times members of the College take turns serving the food, and when it is necessary to repair the roads or cut wood or work on the farm, volunteer crews do this under the supervision of a student. It would of course be misleading to suppose that all students are equally alert in their responses. When the student learns to assume full responsibility, one of the principal tasks of the College is done. The emphasis is upon seeing whether the student is actually becoming responsible, not upon whether he acts as if he were responsible. Punctuality, for instance, may be evidence of complete slavery or of complete self-control.

There is no discrimination between students who pay the full fee and those who pay less, and unless the latter choose to tell it themselves, no one knows that they are beneficiaries. No student works his way through Black Mountain College. To have some students servants to the rest is disruptive of community life.

Curricular and extra-curricular activities, as the words are usually employed, imply divided responsibility; that is to say, students are responsible to teachers for their curricular activities and to themselves and each other for their extra-curricular activities. No such sharp distinction holds in Black Mountain College, where there is full recognition of the fact that self-directed work is invaluable.

As an inevitable result of this point of view, Dramatics, Music, and the Fine Arts, which often exist precariously on the fringes of the curriculum, are regarded as an integral part of the life of the College and of importance equal to that of the subjects that usually occupy the center of the curriculum. In fact, in the early part of the student's career, they are considered of greater importance; because, in the first place, they are, when properly employed, least subject to direction from without and yet have within them a severe discipline of their own; and also because of the conviction that, through some kind of art-experience, which is not necessarily the same as self-expression, the student can come to the realization of order in the world; and, by being sensitized to movement, form, sound, and the other media of the arts, gets a firmer control of himself and his environment than is possible through purely intellectual effort. This is a theory, but a theory which has met the test of experience. It has already been shown to the satisfaction of those who have had a share in it that the direct result of the discipline of the arts is to give tone and quality to intellectual discipline. It is expected that the way can be found to use other fields of activity, Science, for instance, as it is proposed to use the Arts. In the meanwhile, the student is encouraged on entering to alter the procedure to which he has usually become accustomed and to put the same faith in doing

that he has been taught to have in absorbing. The effort is not always successful, but the fact that the whole community takes part is persuasive.

As a corollary to this belief, there are no required courses. The student is free to choose whatever courses he pleases, provided only he has the prerequisite knowledge that is necessary.

This extreme freedom of choice would in many cases result in confusion if it were irresponsible, but one of its purposes is to place responsibility where it belongs; namely, on the student. However, he is not thrust into an incomprehensible world and told he must find his way by trial and error, for there are always nearby older and more experienced people ready to help. But in the end the choice is with him. In consequence, there have been set up two points in the career of the student at which he must face comprehensive tests of his failure or success in meeting responsibility. The curriculum of the College is divided into two parts, the Junior Division and the Senior Division. Before passing from the Junior to the Senior Division the student must pass one of these tests, and before graduation, the other.

The student's stay in the Junior Division is a period of discovery, of himself and for himself, and of exploration. Here it is expected that he will come into contact with the fields of Science, Social Science, Literature, and the Arts in a way that will enable him to form an intelligent opinion about them; for one of the principal purposes of the Junior Division is to allow the student to make a wise selection of a field of knowledge in which to specialize during the latter part of his career in college. But there is no prescription as to how he shall come to this choice. On his entrance to college, a plan of

work for the first term is made out with each student individually, and thereafter each term while he is in the Junior Division. At first he may take entirely new subjects, or a combination of new subjects with some with which he is already acquainted, or he may work in the field of his immediate interest. It is expected, however, that as his interest grows and expands, he will see how it touches other subjects; so that, by the time he has completed his work in the Junior Division, he will have acquired an attitude towards Science, Social Science, Literature and the Arts that is based upon knowledge rather than ignorance.

When the student, after consultation with his teachers, decides that he is ready to enter the Senior Division, he presents to the Committee on Admissions to the Senior Division a detailed statement of what he has accomplished and what he knows, and a plan of the work he proposes to do in the Senior Division. If the committee is satisfied with the quality of these statements, that is to say, if the statement of accomplishment and knowledge indicates that the student has an adequate foundation for his proposed specialization, and if his plan of work shows an understanding of what lies ahead, he is required to take comprehensive examinations, oral and written. These examinations, set by the Committee on Admissions to the Senior Division, are devised to test capacity as well as knowledge. The record that the student has made in college is also considered an important criterion of his fitness.

The student on entering the Senior Division, begins to work in a special field and closely related fields of knowledge. By this time it is assumed that he is sufficiently mature to assume responsibility for his work, and this is made easier by having him work under the

supervision of one or more tutors. What courses he will take or whether in a given term he shall take any courses at all, is a matter to be determined on consultation with his tutor. It is not expected, however, that his special subject will take up much more than half his time, leaving the rest for related subjects and other interests.

When the student, on consultation with his tutor, thinks that he is ready to graduate, he will submit to the faculty a statement of what he has accomplished and what he knows; if, in the opinion of the faculty, this statement is satisfactory, the candidate for graduation will be required to take comprehensive examinations, oral and written, covering the work he has done in the Senior Division. These examinations will be set by professors from other colleges and universities, and their opinion of his work will be the principal criterion of his fitness to graduate. The use of outside examiners tends to change the relationship of teacher and student, to put their work on a more agreeable footing, and increases the student's willingness to work hard.

The purpose of both these examinations, to enter the Senior Division and to graduate, is to find out whether the student knows what he professes to know, and how he can use this knowledge. This is one reason why the oral part is considered important, in that it tests the capacity to follow thought in motion. Another is that it is prepared for by intelligent conversation.

Every teacher has complete freedom in choosing methods of instruction; as a consequence, a visitor will find classes conducted as recitations, lectures, tutorials, and seminars. One of the experiments that is being made is in the conduct of the latter. At the present time there

are two seminars, one in writing, and another in English literature and history, in which there are four or more instructors who attend every meeting and who represent in their training several fields of knowledge. The intention is to let the student see the way in which an idea, a movement, a period in history, an art form, appear to a group of specialists, and also to get the student away from the habit of trying to please the teacher. Most of these seminars meet in the evening from eight o'clock on, in order to have plenty of time to follow an idea. Sometimes they are in session for less than an hour, sometimes for more than three hours. Other classes meet at some time between eight-thirty and twelve-thirty in the morning or between four and six in the afternoon. This allows a period after lunch for getting out of doors, and during this time no classes are scheduled. There is no prescription as to how often in the week a class shall meet; that is left to the discretion of the teacher.

As the faculty attempts to place responsibility on the students for their conduct, so also it assumes full responsibility for the government of the college. The Board of Fellows, elected by the faculty and consisting of members of the teaching staff, is like the governing bodies of Oxford or Cambridge colleges and those of some of the older colleges of this country in their early history. There is no legal control of the college from the outside, but in order to maintain contact with the outside world, an Advisory Council has been established on which there are representatives of the educational world and the world of affairs. The Board of Fellows works in close cooperation with the Advisory Council, keeping the Council continually informed as to what is being done in the college, and asking advice in the solution of difficult problems.

The Board of Fellows also keeps in constant communication with the student body through a committee of three students, who meet with the Board at least once a week. Most of the questions that come up are settled at these meetings, but when a matter is considered sufficiently important, there is a meeting of the whole college community. Here the question is discussed until a decision is reached. If this cannot be done in one session, the discussion continues at later meetings until the community moves as a whole. The development of the habit of self-government is at first slow; but, as principles of action are disclosed, skill and speed follow, both in the individual and in the social unit.

ADVISORY COUNCIL

MRS. H. EDWARD DREIER . Brooklyn N. Y.
COL. ARTHUR S. DWIGHT . Great Neck, L. I. N. Y.
MR. J. MALCOLM FORBES . Milton Mass.
MISS SARAH GOODWIN Concord Mass.
MR. T. W. SURETTE Concord Mass.
MR. EDWARD YEOMANS . . Westport Point . Mass.

BOARD OF FELLOWS

JOSEF ALBERS
THEODORE DREIER
FREDERICH RAYMOND GEORGIA
JOSEPH WALFORD MARTIN
JOHN ANDREW RICE

ADMINISTRATIVE STAFF

FREDERICK RAYMOND GEORGIA
RECTOR AND SECRETARY
THEODORE DREIER
TREASURER
ELIZABETH VOLGER
REGISTRAR

STUDENT OFFICERS

NATHAN STOWERS FRENCH
ANNE HOWARD CHAPIN
EDWARD NORTH JENKS

FACULTY

JOSEF ALBERS (Formerly of the Bauhaus.)

PROFESSOR OF ART

ANNI ALBERS (Formerly of the Bauhaus.)

INSTRUCTOR IN WEAVING

HELEN ELIZABETH BOYDEN, A. B.

INSTRUCTOR IN ECONOMICS

THEODORE DREIER, A.B., S.B. in E.E.

ASSOCIATE PROFESSOR OF PHYSICS AND
MATHEMATICS

JOHN EVARTS, B.A.

INSTRUCTOR IN MUSIC

FREDERICK RAYMOND GEORGIA, B. Chem., Ph.D.

PROFESSOR OF CHEMISTRY

WILLIAM WHEELER HINCKLEY, M.A.

INSTRUCTOR IN PSYCHOLOGY

JOHN A. H. KEITH, M.A., Ph.D.

INSTRUCTOR IN ROMANCE LANGUAGES

HILDA MARGARET LORAM, M.A.

INSTRUCTOR IN ENGLISH AND DRAMATICS

*RALPH REED LOUNSBURY, B.A., L.L.B.

PROFESSOR OF GOVERNMENT, PUBLIC LAW
AND HISTORY

JOSEPH WALFORD MARTIN, B.A. (Oxon.)

INSTRUCTOR IN ENGLISH

JOHN ANDREW RICE, B.A. (Oxon.)

PROFESSOR OF CLASSICS

FRANK HOWARD RICHARDSON, M.D., F.A.C.P.

PROFESSOR OF HYGIENE AND
CONSULTING PHYSICIAN

EMMY ZASTROW

INSTRUCTOR IN GERMAN

*Deceased October 16, 1933.

STUDENTS

Fall and Winter Terms 1933-1934

Applegate, John C.	Toledo	Ohio
Bagwell, J. T.	Blue Ridge . . .	N. C.
Bailey, David W.	Cambridge . . .	Mass.
Carter, Sydney H.	Chestnut Hill . .	Mass.
Chapin, Anne H.	Great Neck, L. I.	N. Y.
Cramer, I. Doughten	Moorestown . . .	N. J.
Dwight, E. E.	Summit	N. J.
Dwight, Margaret	Summit	N. J.
Fisher, Laura Belle	Tampa	Fla.
French, Nathaniel S.	Kendal Green . .	Mass.
Hinckley, Margaret C. . . .	Boston	Mass.
Jeffery, Dorothy	Ridgecrest . . .	N. C.
Jenks, Edward N.	Haverford . . .	Penn.
Johnson, Chandler W. . . .	Cambridge . . .	Mass.
McGraw, John G.	Black Mountain .	N. C.
Martin, Marcella E.	Summit	N. J.
Orr, Robert	Yonkers	N. Y.
Rice, Frank A.	Blue Ridge . . .	N. C.
Russell, William Foster . .	St. Petersburg . .	Fla.
Spaulding, Elizabeth	Weston	Mass.
Swan, Alice Lee	Oshkosh	Wis.
Sylvester, Sarah	Jacksonville . . .	Fla.
Weston, Norman B.	Wilton	Conn.
Young, Mary Elizabeth . . .	Sebring	Fla.

GENERAL INFORMATION

ORIGIN

Black Mountain College came into existence in the fall of 1933 as the result of the interest of a group of teachers and students in the idea of a college which should be free from outside control and in which there was a candid recognition of the importance of participation in responsibility by students as well as by faculty.

ORGANIZATION

When the College was incorporated its charter was drawn in such a fashion as to place direction of its affairs in professional hands. The faculty members exercise direct control over matters of educational policy and discipline, and ultimate control over other matters by electing members of the Board of Fellows for definite terms.

The Board of Fellows, all of whom are resident members of the faculty, make appointments to the faculty and have control over the business affairs of the Corporation. The Board is presided over by a Rector chosen by the faculty from among the Fellows for a term of one year. A Secretary and a Treasurer are elected by the Board.

The students elect a Committee of three officers for the governing of their own affairs. These officers also meet frequently with the Board of Fellows to consider matters which affect both students and faculty. No decisions affecting the students are made without consulting them or their representatives.

The benefits of outside opinion and contrasting points of view on college affairs are provided by an Advisory Council, composed of friends of the College competent to offer expert advice on special aspects of its work.

LOCATION

Black Mountain College is located in the mountains of North Carolina near the town of Black Mountain and about eighteen miles east of Asheville. The property contains 1619 acres of land. Most of the land is wooded, but there is a farm of about thirty acres and a considerable number of buildings well adapted to the needs of a college. The Black Mountains and the Craggy range directly north of the main building furnish one of the best and most interesting of the mountain views for which the region is well known.

The region offers unusual opportunities for both the geologist and the biologist. The great variation in altitude found within a short distance of Black Mountain provides conditions favorable to a great variety of plant and animal forms.

The winter climate is stimulating without being severe and the summer months are enjoyably cool.

The town of Black Mountain is on one of the main lines of the Southern Railway and is easily accessible by motor car and busses.

LIBRARY

A library of over eight thousand volumes, meeting present needs in a fairly adequate manner, has been provided by pooling the private collections of the faculty.

In addition the students have loaned or donated books and a library of about four thousand volumes belonging to the Blue Ridge Association is at the disposal of the College.

LABORATORIES

Scientific apparatus and laboratory equipment are at present meager, but as the demand grows for work in Science, they will be built up sufficiently to give adequate training in Physics, Chemistry, Geology, and Biology. As much as possible of the apparatus will be built by the students themselves, because it is believed that something is thereby gained that is usually lost where the latest and most expensive apparatus is provided.

ATHLETICS

Nearly everyone gets out-of-doors for about two hours in the early afternoon. This part of the day is sometimes devoted to athletic games but is also frequently given to some kind of outdoor work such as wood cutting or to walking on the mountain trails, of which there are many miles on or nearby the property. Many of the trails are excellent for horseback riding and horses may be rented in the village nearby. There is a large outdoor swimming pool and also a small lake suitable for swimming and other water sports. There is also an athletic field, several tennis courts, and a well equipped gymnasium, including hand ball and basket ball courts.

HEALTH

The health of the college community is under the supervision of the Professor of Hygiene and Consulting Physician. With him are associated in an advisory

capacity a number of physicians in the neighboring city of Asheville, which is well supplied with modern hospital facilities.

There is no desire to limit students in their choice of a physician. It is, however, expected that any student ill enough to absent himself from meals will report this fact to the Rector who will use his judgment about notifying the Consulting Physician.

The prevention of disease by all known methods, important as this is, is not the sole concern of the Professor of Hygiene. Health is conceived of and taught not as an inactive affair of freedom from illness, but rather as the active interplay between a sound body and a sane mind. Accordingly, while not stressed, the matter of mental hygiene is kept distinctly in mind. The faculty adviser for every student makes this a reality without the self-conscious mechanism that so frequently makes attempts at mental hygiene irritating to the student.

The idea held in the College regarding athletics as a life-long rather than a college-long avocation, brings this form of college activity within the scope of the work in hygiene, determining fitness for participation in sports, helping in the improvement of nutrition and posture, and teaching health concepts through seminar and conference rather than by lecture or quiz.

ADVISERS

During his first week in college the student is expected to choose an adviser from the faculty, who will help him to decide on what courses he will take and thereafter act as general supervisor of his work.

REQUIREMENTS FOR ENTRANCE

It is assumed that in most cases the applicant will have satisfactorily completed a four-year course in a secondary school approved by a recognized accrediting agency or the equivalent as shown by examination by a recognized college entrance examining board.

In the case of candidates who have neither had the usual four-year secondary school work, nor taken examinations set by a recognized college entrance examining board, there will be an examination set by Black Mountain College so gauged as to make sure that the candidate is not only adequately prepared to carry on the work of the college curriculum, but is also the kind of person who is likely to be benefited by being a member of the College. Black Mountain College is cooperating with the Progressive Education Association's Commission on the Relation of School and College in waiving the usual College Entrance Examinations and substituting the recommendations of the headmasters of the thirty experimental schools which have been chosen by the Association to participate in the new plan for entrance to college.

The College requires

1. A statement on a form provided by the college from the school principal or some reputable person in whose hands the applicant's education has been, regarding:
 - a. the quality and quantity of scholastic work accomplished.
 - b. personal characteristics and interests as shown in the applicant's participation in extra-curricular and summer activities.

- c. the results of scholastic aptitude tests, intelligence tests, and achievement tests wherever available.
2. A piece of work done by the applicant in the field of writing, such as an essay, a poem, a letter, or a story written by the applicant in his own handwriting. The applicant may also submit a specimen or a description of the work done in a field of special interest.
3. A personal interview, if possible, with a representative of the college.
4. A small photograph; and a certificate of physical examination made by a reputable physician.

Students may enter at any time.

TRANSFER STUDENTS

Transfer students will be accepted at any time but will be subjected to quite as careful investigation as students who are entering college for the first time. Transfer students will enter as Junior Division students but will be admitted to the Senior Division as soon as they can demonstrate their qualifications for such admission.

ACADEMIC REQUIREMENTS

JUNIOR DIVISION

Admission to the Senior Division depends upon:

1. A detailed statement of accomplishment in the Junior Division.
2. The record of the student.
3. A comprehensive examination based on the work of the Junior Division.
4. A satisfactory plan of study for the Senior Division.

SENIOR DIVISION

Graduation depends upon:

1. The satisfactory completion of the work outlined in the student's plan of study for the Senior Division.
2. The record of the student.
3. Comprehensive examinations based on the work of the Senior Division given by examiners from outside the College.

Some idea of the nature of the Senior Division examinations can be obtained from an outline of the proposed examination for students specializing in the field of English Literature:

A English Civilization:

One examination of not more than three hours in which the candidate will be permitted to demonstrate his knowledge of one or more other aspects of English Civilization, such as:

Political History
Economic History
Architecture
Painting
Music

Part or all of this examination may be oral, at the option of the candidate; and the written examination may be followed by an oral examination at the option of either the candidate or the examiner.

B History of English Literature:

I. One paper of not more than three hours in which the candidate will be expected to write on at least one question in each of the following groups:

History of the English Language

Medieval English Literature
Elizabethan Literature
Seventeenth and Eighteenth Century Literature
Nineteenth Century Literature

II. One paper of not more than three hours in which the candidate will have free scope to treat the broader aspects of the history of English literature, either by tracing the development of a literary form such as blank verse or the novel, or by discussing the intellectual content of various literary works and the philosophical questions they raise.

At least one question on each examination must be written; and the written examination may be followed by an oral examination at the option of either the candidate or the examiner.

C Texts:

I. Three examinations of not more than three hours each on the important works of three different authors, chosen by the student on the basis of reading which has begun in regular college courses. Chaucer, Spenser, Shakespeare, Donne, Milton, Dryden, Swift, Pope, Dr. Johnson, Fielding, Sterne, Wordsworth, Coleridge, Byron, Shelley, Keats, Scott, Dickens, Thackeray, Tennyson, and Browning are some of the classic English authors suggested as suitable subjects for such a study; but the student's choice is by no means limited to any set list.

These examinations must be written, but may be followed by an oral examination at the option of the examiner.

II. One examination of not more than three hours upon a subject of special study along the line of the student's particular interest. This may take the

form either of an intensive investigation of some special literary problem connected with one of the student's three major authors, or it may concern itself with entirely different material which happens to be of unusual interest to the candidate.

The examination is to be written with an oral examination following, at the option of the examiner.

III. In place of (or in addition to) an examination on a special subject, the candidate may submit to the examiners a piece of creative writing, taking the form of fiction, poetry, drama or essay.

RECORDS

Graphic records showing the quality and quantity of work done, and the application, aptitude and development of the student are kept instead of the more usual records in which results are recorded by numbers or letters. Except for purposes of transfer, credits will not be evaluated in terms of courses or credit hours, as it is desired to put the emphasis upon accomplishment over a longer period of time than is usually covered by these.

COURSES OF INSTRUCTION

In the number of subjects in which it offers instruction, Black Mountain College does not attempt to go beyond what is usually regarded as the proper province of a Liberal Arts College. At present, work is offered in the fields of Chemistry, Dramatics, Economics, English, Fine Arts, French, German, Greek, History, Italian, Latin, Mathematics, Music, Philosophy, Physics, Psychology, and Spanish. Work will shortly be offered in Biology and Geology, and additional work in the field of History.

The following is a list of courses offered to students during the present year. It is to be expected that this list will gradually be increased.

CHEMISTRY: General Chemistry, Qualitative Analysis, Quantitative Analysis, Organic Chemistry.

PHYSICS: Elementary Survey of Physics, General Physics, Elementary Optics, Electricity, Mechanics, Modern Physics.

MATHEMATICS: Trigonometry, Analytical Geometry, Differential and Integral Calculus.

PSYCHOLOGY: General Psychology, Mental Testing, Philosophy of Education, Psychology of Character, Social Psychology, Psychology of Family Relationships, Educational Problems for Psychological Study.

ECONOMICS: Elementary Economics, Economic History, Philosophies of Social Reconstruction, Evolution of Economic Theory, Labor Problems.

HISTORY: Seminar in Ancient History.

FINE ARTS: Drawing, Color, Werklehre (The development of the feeling for material and space), Weaving.

MUSIC: Appreciation of Music, Elementary Harmony and Music Dictation, Seminar in Music History, Nineteenth Century Opera.

ENGLISH: Chaucer, Elizabethan Drama, Milton, Seminar in the Eighteenth Century, Nineteenth Century Literature, Elementary Composition, Seminar in Writing, Dramatics.

FRENCH: Elementary French, Advanced French, Civilization of France, Studies in Medieval Literature, Studies in French Literature of the Seventeenth Century, Introduction to French Conversation, Seminar in Rousseau and his works.

SPANISH: Elementary Spanish, Advanced Spanish.

ITALIAN: Elementary Italian, the works of Dante.

GERMAN: Elementary and Advanced, Translation and Composition.

GREEK: Elementary Greek, Plato.

LATIN: Virgil, Latin Lyric Poetry, Roman Comedy.

FEES

Board and Room	\$500.00
Tuition	500.00
Matriculation	20.00
Examination for graduation	25.00
Contingent deposit for breakage (refundable)	25.00

Two double blankets and bed linen are furnished and the latter is laundered by the college.

The matriculation fee is charged only on admission.

INFORMATION

For information concerning the College communications should be addressed to: The Rector, Black Mountain College, Black Mountain, North Carolina.

