

Interviewee: Nell Goldsmith Heyns  
Interviewer: MARY EMMA HARRIS  
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**[BEGINNING OF SIDE 1, TAPE 1]**

**MEH:** [GIVES IDENTIFICATION] Nell, I have the piece of paper here and you probably remember the year that you went to Black Mountain?

**NGH:** Yes. I was there from September of '42 until June of '44.

**MEH:** How did you come to be at the college?

**NGH:** It was a novelty. [LAUGHS] I really, I had been – I was a senior in high school and I was going to be graduating in June. About, oh, I guess November, I started ordering catalogues from various schools. I did not want to go to the University of Wisconsin. It was too darn big. So I ordered catalogues, and I put them on the coffee table and hoped my father would look at them, and he didn't. He may have, but there was no response. At Christmastime I went to a tea, I think, or some gathering. Ruth O'Neill was there, and she had graduated a year ahead of me in grade school. So we chitchatted around and she said – I said, "Well where are you going to college?" She said, "I'm going to Black Mountain." I said, "Black Mountain – where is that? I've never heard of it." Well, she had heard of it through Rudy Haase. Roy Haase was one of the kids in my class and Rudy was a couple or three years older. She said, "It's a fantastic school. It's in the mountains in North Carolina and I love it." I said, "Ooh, do you have a catalogue?" She said, "Yes I do." I said, "Okay I'm coming over to

your house and I'm going to get the catalogue." So I did, and I brought it home, put it on the coffee table, and my dad looked at it and he said, "Oh, this looks like an interesting school!" So I wrote for an application, and I showed it to him and he said, "Okay, let's go." So we sent in the application and I was accepted. I was spending the summer in New York – this is – I'm originally from Milwaukee – I was spending the summer in upstate New York. My aunt Nell had a kids camp, so I was there with kids and then when camp was through, I went to – actually I took a – I'm not sure whether it was a bus or a train, from New York. I stopped in New York City and had my first drink in a New York bar with Peter Hill, who was my father's first cousin's stepson. Peter Hill and Barbara Hill Steinau were – so I always call him my step-second-cousin. [LAUGHS] He took me to a bar in New York on Times Square. I think it was in the Astor Hotel. Then I got on the bus or the train, I'm not real sure which. He had a ride, or he was going another way, but we met after we got down there. I enjoyed it thoroughly, from beginning to end, and got into it and the whole thing.

**MEH:** I was saying that I had forgotten you part of the Steinau-Hill family. In fact, you also are Gerda Slavson Cooke –

**NGH:** Gerda Slavson is my first cousin.

**MEH:** Okay, and was it her mother's camp that you were at?

**NGH:** Yes. Right. Yeah, there were all sorts of connections. Yeah. Gerda, according to her and to her husband, they didn't have – I didn't have any influence on their going to Black Mountain. Somebody else did. But yeah, we were – That's where I was for the summer. They didn't call me Nell because they called my aunt Nell. I was "Junior." [LAUGHS]

**MEH:** Do you remember your first impression of the college?

**NGH:** I think the mountains really got to me right away, because – We have hills in Wisconsin, but we don't have things like that. No, I don't remember a particular first impression. It was a whole new exciting adventure, and I waited for Peter. I think he was there by the time I got there. But he was very kind and introduced me around to various people, and it just was great.

**MEH:** What particular classes did you take? Do you recall?

**NGH:** I started out – I'm not sure which, whether it was the first year or the second year, but I took some architecture with – In fact I took architecture both years that I was there.

**MEH:** With Larry Kocher?

**NGH:** Larry Kocher. Then the Frenchman came in. What was his name?

**MEH:** Kopp – Anatole.

**NGH:** Anatole Kopp, yes. He came in the second year, and he was, they were doing it sort of jointly, and then they quit completely, I think, in the second semester of my second year. There was no architecture left at all. I think Larry left for someplace. He got another job or something. I don't remember all the details. But I took the architecture classes. I took a botany class. I took a class of Eric Bentley's. Juppi, I was in one of his classes. I think I took one of Anni's classes. Yeah, I did. I took some, and wove some stuff that my mother had. Trying to think whether I – I know I was involved with Bob Wunsch in plays. I wasn't in any plays, but I was part of the do the scenery and change it around and backscene type stuff. I took a music course with – his wife was the ballerina.

**MEH:** Cohen. Fritz Cohen.

**NGH:** Fritz, yes.

**MEH:** When you went to the college, did you have any idea what you wanted to study? Any particular interest?

**NGH:** Not really.

**MEH:** You were just out of high school.

**NGH:** Yeah. I had done, I'd been very athletic in high school, and I had done art classes and stuff, but I didn't have any particular thing. I just – In fact, I was thinking in terms of going to college and then getting married and having kids. I wasn't in a career mode at all.

**MEH:** What do you recall about – I'm trying to decide whether to start with Albers or with architecture. Where do you think we should start?

**NGH:** Probably with the architecture.

**MEH:** Okay. Was there any building going on at that point?

**NGH:** Now I'm not sure if it was the first year or the second year, but we did build the practice rooms down in front of the Dining Hall. There were four rooms. It was a, actually it was a square building and there were four different practice rooms for kids to practice their –

**MEH:** I'm not sure just where those practice rooms were located. If you were at the gatehouse –

**NGH:** Okay. They were in – Across the road from the Dining Hall, down the way from the Kochers' house.

**MEH:** Were the Kochers in the stone house there?

**NGH:** Yeah. The tennis court was on the other side.

**MEH:** So they were between the Dining Hall and the tennis court, not on the other side.

**NGH:** Right.

**MEH:** Okay. So you built those.

**NGH:** I was part of it. It was part of the Work Project. Actually I was a – I don't think I "managed" the Work Program, but I was one of the student operators of it, my second year.

**MEH:** The architectural program then consisted both of classes and some building.

**NGH:** Some building, yeah.

**MEH:** What do you remember about Kocher's classes? What was he teaching?

**NGH:** Not a whole lot. [LAUGHS]

**MEH:** You don't remember much, or he wasn't teaching much?

**NGH:** Well, no, I remember doing drawings and sitting there and being very precise because he wanted everything perfect. I remember doing a drawing for some – I'm not sure what it was, but it was going to be up on a hill and it was going to have – It was part of the campus. It was going to have two floors, and one you came in down below on the hill and the other one you came in on the top of the hill. But I don't remember what was the purpose of the building. I don't remember that. But I did a lot of drawings for that, and he encouraged me to keep going and developing the paths and the gardens and everything, and the rooms inside. Another thing they built while I was there was the Quiet House. That was part of the construction that was still going on when I was there.

**MEH:** With the music cubicles, were those designed as a class project? Or did Kocher design them?

**NGH:** I think he designed them. He was going to show us things about construction – how you do, you know, squares, squared off, and all that sort of thing. I don't know whether they ever used them. They weren't finished by the time I left, so I have no idea – I didn't see them when we were there for the reunion. I don't think they were there.

**MEH:** No, they were removed, but I think they were finished and used.

**NGH:** Were they? I have no idea.

**MEH:** Then Kopp came – Anatole. Did he basically continue the same sort of – did he continue (OVERTALK) the same sort of basic curriculum?

**NGH:** Pretty much. Yeah.

**MEH:** Who were other students involved in architecture? This was during the War.

**NGH:** Yeah. What's his name? He was at the reunion. He was an architect out in California.

**MEH:** Stoller?

**NGH:** Yeah. He was there when I was there. There were a couple of others that weren't as serious about a career in that direction. But I do remember him.

**MEH:** Looking back, what do you think – How would you evaluate what you were doing in architecture there? Reflect upon it as an undergraduate thing?

**NGH:** I don't know. I wasn't thinking in terms of being an architect. I was thinking in terms of just having a fun deal [LAUGHS], so it was – I think it was a good basic course. They found out when I was in the army. I left Black Mountain, because they kept drafting all the boys, and I said, "No way, I wasn't going to go to a girls' school," so I joined the army, and they found out that I had taken architecture in college so they put me in a drawing – I was doing drawing at

Homestead, Florida. Of course, I think there may have been one or maybe two buildings that they were working on and that I made drawings for. The rest of the time I did name plates for officers on their desks [LAUGHS] and signs that said go this way or that way or something. It was a school, it was a transformation school for people who had been – guys that had been flying B-54s in Europe and they were coming back and they were being retrained to fly B-24s and C-54s. In other words, they were cargo planes that they were learning how to fly. When they graduated from the school, they got a certificate, and I had to learn English script to write their names on all the certificates.

**MEH:** So what do you remember about Albers's class?

**NGH:** He was a character! I know everybody says that. I remember particularly when we were doing figure drawing. We'd take turns being the model. Nobody ever posed nude, but we posed in a bra and pants. He would go over and he would say – you would hold the arm and he would say "You see this ball, and this ball? Well they're connected. That's how you do it!" We just all laughed like crazy. But it was a fun deal. It was enjoyable. We did mostly drawing, and sort of, you know, if you got a little weird – instead of arms it would be balls that we kind of connected a little bit – he would say, "Well now you haven't done that the right way!" [LAUGHS] But he was, he was a good teacher I thought, and he enjoyed the kids.

**MEH:** Did you take his *matière* and color classes?

**NGH:** I don't think so. I just took a drawing class.

**MEH:** At the time did you have any sense of the Bauhaus? Was that a familiar –

**NGH:** Yeah, I was very familiar with the Bauhaus because there were several people that had come from there. I mean the Albers, both of them had been there. Gropius was there. Do you talk to Ati? Yeah, because I correspond with her on a fairly regular basis. I don't remember who else had come from the Bauhaus, but there were several that decided that things were not going to great in Europe and they'd better get the heck out.

**MEH:** What about other classes? You said you took Bentley's class?

**NGH:** I took a class with Eric Bentley. I think that was the biggest class I was in. There were maybe ten people in that class.

**MEH:** What was he like as a teacher?

**NGH:** I don't even remember what the class was. It didn't sink in all that much. There's a picture in one of the catalogues – I was sitting next to Ruth O'Neill. There's a picture there, and it was Eric Bentley's class. I knew it. But I really think it was Current Events or something going on in the world. It didn't register all that much. But I noticed that every time anybody or any teacher recommended a book to read you had to get to the library really fast in order to get it, because it would be gone. If you found out there was somebody that you knew real well had it, then you'd say, "Okay, you're going to read it at this time, I'm going to read it at this time."

**MEH:** Were you there when – You left at the end of the '44 spring, so you missed the big blow-up that summer.

**NGH:** Yeah.

**MEH:** But you were there the previous year when there was a lot of tension between different groups.



**NGH:** I was reading what's-his-name's – Duberville? Duberman's book, and I don't remember the tension. I don't remember. It didn't – Now whether I just wasn't aware of it or anything? But it didn't seem to register that that was going on. I was really kind of surprised with his book. No, I didn't feel any of that. Of course, I was doing the work, and we'd go up and cultivate the garden and milk – not milk the cows – Yeah, I think I did learn how to milk a cow. Just generally keeping busy.

**MEH:** What do you remember about the Work Program?

**NGH:** It was very much part of your life. Three afternoons a week you worked, and you did various things. When I was doing the Work Program with – what was his name? They made a – They had quite a story about him in Duberman's book.

**MEH:** Student?

**NGH:** No. The guy that – The man that was running it. It was an older man who was – He didn't live in Black Mountain but he lived someplace between school and there. Alf Landa (?). He was, I think he was the one. I'm not sure of these names. But he knew what needed to be done and how many people we needed to do it. I would just sit there and decide who was going to do what. We'd put it on the bulletin board, and that was your assignment for the week, or whatever. I think it was a week's program that we had all together. It's not Al – I'm not sure of the name.

**MEH:** Was it Ross Penley? Alf Landon doesn't ring a bell.

**NGH:** I know that the name was short for some much longer name, the first name was.

**MEH:** Mac Wood?

**NGH:** Yes. Yes. It was Mac Wood.

**MEH:** What sort of things did you do in the Work Program?

**NGH:** We cultivated the gardens. We swept the kitchen and the dining room and the porch and kept everything pretty clean. They had projects like cleaning out the weeds underneath the Study Building and up at the farm there was always something that needed to be done. We cut down a whole – made a pasture. Cut down trees and made a pasture up there. There were projects that were just part of being there.

**MEH:** Did you ever go off campus into the surrounding area?

**NGH:** Oh, yeah, we'd go into square dancing with the local neighborhood kids. Then when they opened the hospital down at the corner, there was an army hospital there, and they would come up to Black Mountain and they would say, "We need some girls to be dance partners." God, I remember this one. I never went again after that. [LAUGHS] I was tall, as I still am. We went down and we were sitting around. Of course the guys would come over and say, "Come and dance." Well this guy couldn't have been five feet tall, and he came over several times and asked me to dance. I said, "Why don't you sit down and we'll talk for a while," and we did that. He just would not give up, so finally I said, "Okay, we'll dance." So his head came to about like this, and we were dancing and, of course, the only thing he could do was to go over to the stag line and say "Look what I got me!" I just wanted to melt into the floor [LAUGHS]. I'll never forget that. Then there was a kids' school – I think it was an orphanage – that I taught basketball, down the way. It was on the way to the army hospital. It

was on the other side of the street. I don't think it's there anymore, but it was a bunch of kids and we had a basketball team, which they had a ball doing.

**MEH:** Do you have any particular memories of mealtimes at the college?

**NGH:** No, other than you just always went in and had a good meal. I had no objection to the food. I thought it was very good. There were jobs in the kitchen too that people would do on the Work Program. But I got to know the cooks and the people back there. It was always – If two people were going together, they would save a seat for their partner next to them. I was going with a guy named Jimmy Stranch, who was from South Carolina, for a while. I thought it was big stuff [LAUGHS]. I don't know whatever happened to him, but we broke up before very long. No, I don't think that much of meals. We enjoyed eating. I don't think I ever skipped a meal. But it was just part of being there.

**MEH:** Looking back, what was your perception at the time of the college's educational philosophy?

**NGH:** Oh, I thought it was very high. I was impressed with it as far as –

**MEH:** But how would you describe it in terms of what the college was trying to do?

**NGH:** I don't know. I think it was – It was exceptional as far as kids learning stuff, and I think it was done in so completely a different way from anything I had ever been part of, or that I had heard about. Friends of mine who went to universities and had fifty people in a lecture class. We never had that of any kind. It was an individualistic education. You really could pursue something that you really were interested in, and you could go and talk to the teacher and get some books on pursuing it further, and that kind of thing.

**MEH:** I've forgotten my question. You can ask the next one. [LAUGHS]

**NGH:** No, I think the – Saturday night was always a big night. We had formal – I had formals down there, I had long skirts, and I remember some of the concerts were fantastic – really really great. I have some memories of particular tunes and particular composers that are still my favorites because of some of the –

**MEH:** For example – ?

**NGH:** I'm trying to think. I had the record. Now I'm not sure I still have it, because everything has gotten so different around – Can't remember it now.

**MEH:** This was wartime and there were quite a few refugees at the college. Were you really aware of their plight or of their eminence?

**NGH:** No, I don't think that I was – Well, the faculty – I was definitely aware of their being, getting the heck out of Europe and not wanting to hang around, but I don't remember any students. I remember Ike, but I don't think Ike was a – He was from Japan or from China?

**MEH:** Nakata? I think he was from Hawaii. He wasn't a refugee. But a lot of the faculty – the Cohens were, Else Kahl, the Alberses, the Strauses –

**NGH:** Straus was there then, and the – what's his name, his daughter was there at the reunion, and I used to cut his hair [LAUGHS]. I forgot about that. Lowinsky. I would go up to his house and cut his hair, and he would give me – he would pay a pack of cigarettes. [LAUGHS] I never really smoked very much, but he thought this was a good price.

**MEH:** What did you do for entertainment at the college? You were pretty isolated.

**NGH:** Oh, we had – Of course we had Saturday nights and that sort of thing, and there was always something going on – a play. Bob Wunsch was running a play, or we would go into – square dancing. I don't remember it being – you

sitting around being bored. You studied at night very much. We had games we played in the Lodge. I don't even remember what, I guess Monopoly and a couple like that. You'd sit around and play now and then.

**MEH:** Do you have any particular memory of the Dreiers?

**NGH:** Oh, yes, I knew the Dreiers very well. I saw the picture of Bobbie in something that came out, and I thought, "Oh God, she's still alive. That's amazing." Yeah, she was very active and the kids were running around having a big time. Yeah, Ted was a very definite part of the college that I remember very well.

**MEH:** What was he like?

**NGH:** A nice guy. Really a nice guy. I don't think I ever – I don't even know what he taught. I don't think I ever took a class of his. But he was involved in just about everything that was going on. Yeah, I remember the Dreiers very well.

**MEH:** Do you remember any particular anecdotes of things that happened at the college? In the Work Program or in class?

**NGH:** Not particularly. There was – No. I can't think of anything particular, other than some of the plays that I was involved in the backstage bit. I don't think I was ever in a play, other than maybe a mob scene, you know, when they needed a whole bunch of people – "Go on, just get out there on the stage." But generally – Of course, we had dances in school, and there always seemed to be something going on.

**MEH:** Do you remember any parties in particular?

**NGH:** No, not particularly.

**MEH:** So you left the college and you went into the army?

**NGH:** Right.

**MEH:** How long were you there? Till the war was over? It was almost a year then, or whatever.

**NGH:** Well it was, yeah it was a year – The peace was signed in Europe in '45, I think, and I was still at Homestead. About, well, I guess two weeks after that, a hurricane hit the base where we were. I was with my husband. We weren't married yet, but we were together. I knew somebody – It took them until – from the middle of September until the first of December to decide whether they were going to keep us all on the base or if they were going to send us off. So, they finally decided to send us off, and I knew somebody in headquarters that sent us both to the same place, which was Memphis.

**MEH:** So you left the college. You were in service. What did you then do?

**NGH:** After the service? Had kids.

**MEH:** Did you ever go back to school to get a degree?

**NGH:** No.

**MEH:** So you reared a family. Two families, really.

**NGH:** Right. [LAUGHS] Three we had right away, and then eleven and a half years later we started over again and had four more in two and a half years.

**MEH:** I realized you had three more, I didn't realize you had four more.

**NGH:** The last ones were twins – who don't look alike at all. Still don't. But they have the same birthday and they both have blue eyes.

**MEH:** And your husband was an architect?

**NGH:** No, he was an artist, actually, in Chicago when he got into the service, and he trained for the Signal Corps and then went to basic training and broke his arm in basic training and had to spend two months in a hospital, so he never got

into the Signal Corps. They put him into basic training and sent him off to the Army Aircorps. He was at Romulus [PH] in Detroit for several years, and he was doing retouching photography. When we first came to New Orleans, he went to work for the New Orleans Item, which was a newspaper at that time.

**MEH:** So was his career as a photographer? Somehow I thought he was an architect.

**NGH:** He is.

**MEH:** He is now.

**NGH:** He is now. When the newspaper was bought out by the Times Picayune, he didn't have a job. He had graduated to the advertising director when the paper was sold, and he had been buying stock, so we came out okay. We took our three kids and dumped them on my mother and father and went to Europe [LAUGHS]. When we came back, he went into architecture and got started doing that.

**MEH:** And you basically have lived in this area?

**NGH:** In Louisiana for the whole – Yeah. We left Memphis and went down to Louisiana and just lived in the city – New Orleans, Baton Rouge, across the lake in Mandeville.

[BREAK IN RECORDING. The remainder of the interview is discussion of slides. In the interview the slides are held against glass window. In the transcription, the slides are from scans.]

**MEH:** You said Renata Klepper.

**NGH:** Yeah.

**MEH:** Does that –

**NGH:** That's Renate. On the back of the thing with a hill in the background.

**MEH:** Who was she? I don't know anything about her.

**NGH:** Renate was, hmmm, I think she was a refugee. I think she came from Germany and came to Black Mountain with – now I don't have my thing on them.

**MEH:** That's okay. It's right there.

**NGH:** I'm not sure. I don't remember her background. But she did definitely have a German accent.

Betty Kelley was one of my roommates the first year.

**MEH:** [UNINTELL & IRRELEVANT TECHNICAL REMARKS]

**MEH:** This is outside the Dining Hall?

**NGH:** Yeah. There's a tree and there was a bench all the way around the tree, and people would go down there to sit.

**MEH:** Look how everybody's dressed.  
Everybody is very dressed up there.

**NGH:** Right. This must have been a Saturday night. [LAUGHS] That's the only thing I could tell you.



That's Mary Brett, and that's where we were clearing the forest on the side of the hill.

**MEH:** Do you know why you were doing that?

**NGH:** Yeah, so they could graze the cattle.

**MEH:** So you were really expanding the farm.

**NGH:** Yeah, right. And using the wood. The wood was going to go into the Dining Hall where there was a big fireplace.

**MEH:** Did they differentiate at all between boys and girls when it came to work?

**NGH:** Nope. Nope. There were some females that were a little more delicate than others, but generally it was – You kind of let them do sweeping and stuff, but the ones – we all worked along with the boys. I remember carrying hundred pound sacks of cement powder [LAUGHS]. I think of it now and I think, My God, how did I do that!

**MEH:** At the time –

**NGH:** It was just a part of the deal, you know, just carry them around. You were making a porch for one of the houses, or I think it was the back side of the Quiet House. Or maybe it was the floor of the Quiet House. I don't remember, but I remember hauling hundred pound bags of cement.

Anyhow, that's Slats, Jane Slater, but nobody  
ever called her Jane, everybody called her  
Slats. She came from Provo, Utah, I believe. A  
really nice gal.

**MEH:** It's interesting there that if you – there's the  
Dining Hall in the background. If you remember  
now how manicured everything is at the camp.  
Have you been back?

**NGH:** Not since we've had the reunion.

**MEH:** You were at the reunion. Yeah. And look how rough it is. I mean not manicured.  
Natural.

**NGH:** Oh, yeah. Close.

**MEH:** It said Jack Gifford and Barbara  
Pollet?

**NGH:** Right. She was, he was kind of a  
hunk [LAUGHS] and she was an  
actress. She, I think she thought  
of herself as a model, too.

**MEH:** Where are they? Can you tell?

**NGH:** No, not offhand. Oh, this might be the steps to the Lodge.

**[END OF RECORDING ON TAPE 1, TAPE 1; BEGINNING OF TAPE 2]**

**MEH:** Now –

**NGH:** I'm not sure where that is. It's looking on – Oh, I think this, this is where the trees were blooming. Yeah, it was so pretty that I had to take a picture of it.

**MEH:** That's Lake Eden? It's just beautiful.

**NGH:** Yeah, it really was. It wasn't great to swim in, but it was great [LAUGHS] to look at.

**MEH:** What do you think was the effect of the landscape on –

**NGH:** Oh I think everybody was just – We'd go up, hike up the side of the mountain and just sit up there and look all over. You could see Mount Mitchell over there and just generally – The scenery was really outstanding.

**MEH:** Okay, that's Jerry Flax and Sam Brown?

**NGH:** Right. Jerry's smoking a cigarette, which we thought was terrible. He shouldn't smoke that much. [LAUGHS] That was in front of the Lodge, I think. Yeah.

**MEH:** These were some of the few guys during the War.

**NGH:** Yeah. Well of course Sam never got drafted. I don't remember whether Flax did or not. I went to see Flax in San Francisco one time when I was there, because we were traveling. My husband had something to do in San Francisco. I went up and the waiting room gal said, "Who's

calling?" and I told her "Nell Goldsmith." He came out and he says "I knew a Nell Goldsmith once," and he looked up and he saw me [LAUGHS]. We chatted for a while. It was kind of fun. He lives in Marin County now. I don't think – He must be retired. I'm not sure, but I think – That's Fran de Graaff. She was a great lady. I really enjoyed her thoroughly.

**MEH:** Can you describe her? Did you take a class with her?

**NGH:** I don't think I ever did, but that doesn't mean anything. When you're only 75 students in the whole school you know everybody.

**MEH:** What was she like?

**NGH:** She was a really widely-read, very bright gal.

**MEH:** This is Nell?

**NGH:** Right. Out in the woods. I don't even remember who took that. Might have been Oppi, Herbert Oppenheimer, who was drafted. In fact, we went to see him in Knoxville when he was in some kind of cadet training – on my way home from the first – No it couldn't be. I guess it was. Yeah. After the first year. He was drafted shortly before the end of the year, and he and Barbara Payne were very close.

**MEH:** So the War was really a – omnipresent in your lives.

**NGH:** Oh yeah. Right. This is when the dogwood was blooming. God it was beautiful. I had

never seen dogwood before, and I just was so impressed.

**MEH:** You said this is Elsa Cohen?

**NGH:** Elsa Kahl.

**MEH:** Yeah, Elsa Kahl. Did you take dance?

**NGH:** No. Never did. That's me.

**MEH:** Is that you? What are you're sitting, it's like on a  
boat?

**NGH:** Yeah, it looks like we're sitting on the edge of a  
boat. I don't remember that at all. There were some  
boats that kids would go out in the lake with. I don't  
remember anybody ever catching any fish, but they  
tried.

**MEH:** Was that your nickname, Cricket?

**NGH:** No.

**MEH:** There was somebody with the  
nickname Cricket.

**NGH:** [NEGATIVE] No. I was strictly Nell.

**MEH:** So this would have been outside of the  
Dining Hall, do you think?

**NGH:** Yeah, looking across the street at the  
dogwood. [LAUGHS] Kochers' house is back over here.

**MEH:** The music practice cubicles would have been back over, further beyond?

**NGH:** This was and down here, yeah. You could see them from the Dining Hall.

**MEH:** It must have been wonderful to go through the landscape and hear people practicing music.

**NGH:** Oh, gosh. Well, you heard that anywhere, almost anywhere that you went you could hear, they would be practicing. In the Dining Hall, or they would be practicing in the Study Building. Just almost anywhere.

**MEH:** You said this is Louise Minster.

**NGH:** Louise Minster, yes. I stopped in Cincinnati and spent a couple days with her as a matter of fact. Her father ran a department store called Minsters in Cincinnati at that time. Yeah, we were good friends.

**MEH:** It's interesting how some people like her have just disappeared, you know, from the Black Mountain connection group.

**NGH:** It seems to me she died very young. Now I don't know. I just have this vague feeling in the back –

This is in front of the Kochers'  
house.

**MEH:** Okay. That's something you don't  
get much recording of.

**NGH:** No. They were – I think iris and stuff  
that was blooming.

**MEH:** What do you think was the effect at the college of having such close contact  
with the faculty – not just in class but –

**NGH:** I think it was terrific. They were people that you knew. It wasn't the awe that –  
when you go to a big university – that you don't know what to say to this person  
because they're a teacher and you're just a student. This was a family and it  
was a good one. Everybody, everybody was – You didn't sit and chat with them  
a lot, but you certainly didn't have the feeling that this was an austere person.

[MICROPHONE ADJUSTMENT]

**MEH:** Okay, now we have some overexposed landscape  
here.

**NGH:** Yeah. That's just across the lake and looking down.  
I think that's Mark – That one there is Mount  
Mitchell, which is one of the high spots in the  
country.

**MEH:** Ah, the distant one. This would have been looking  
across the farm maybe?

**NGH:** Right. Right.

**MEH:** That's sort of a beautiful – It looks like the Chinese. This overexposed slide almost looks like a Chinese landscape. Well let's just do this again. So you think this is looking over –

**NGH:** Yes, that's Mount Mitchell, yeah.

**MEH:** Maybe across the farm?

**NGH:** [AFFIRMATIVE] Right, right. This is Laddie in the middle and that's Janet and that's the other Pevsner.

**MEH:** Yeah, the Pevsner girls also have disappeared from –

**NGH:** Oh really? We stopped at their house when we hitchhiked to New York.  
[LAUGHS] They lived in Washington.

**MEH:** Again everybody's sort of dressed up. This is Jackie Tankersley?

**NGH:** Yeah it is. She was one of my roommates in the first – the attic. We lived in the attic. I think there were eight of us up there. Maybe six, I'm not sure. Yeah, Jackie was a nice gal.

**MEH:** This is Molly Gregory?

**NGH:** Yes, Molly Gregory on the right, or left, and Patsy Lynch.

**MEH:** Did you take any classes with Molly?



**NGH:** I don't think I took – I don't think she was teaching any – Well, I was, I was up there making stuff in her shop a lot, and I guess I must have taken a class with her.

**MEH:** I should think she would have been involved in the building of the music –

**NGH:** She was involved with lots of things, yeah. She had all the tools. We always had to go up to her shop and get the tools.

**MEH:** Any other particular memories of Molly?

**NGH:** Not really. We were, we were good friends, and she – I would be up there and we'd chat awhile. She came from Boston. I don't know, just sort of, you know, chitchat, got to know her pretty well. Yeah, sitting on the back porch of the Lodge.

**MEH:** Of the Studies Building, is it?

**NGH:** [AFFIRMATIVE] Right.

**MEH:** The Studies Building was – No construction was going on when you were there on it?

**NGH:** No, it was all finished. We had to do some stuff – clean up the bottom, underneath it a little bit, but not much.

**MEH:** What do you think was the effect of having your own little study?

**NGH:** I think it was good. It was a place where you can sort of just go be by yourself. Somebody'd come knock on the door and that was fine, and then you'd say well I'm studying. Goodbye. Some of these like Gifford and Pollet spent lots of time

in their studies. I suspect they were sleeping together, but at that time you didn't even think of that sort of thing. I mean this is not something that people did very much of.

**MEH:** This is Patsy, and is this, I think this is out on the deck also.

**NGH:** Yeah, it is. We'd go out there and get suntanned.

**MEH:** That's looking from the Dining Hall side sort of.

**NGH:** [AFFIRMATIVE] Yeah. Yeah, that's Mount Mitchell back there. It doesn't look like it, but it's back of that range. We never did climb up there.

**MEH:** And you said this is – ?

**NGH:** That's Dr. Hansgirg and Ginger

Osbourne. Dr. Hansgirg was a...

Everybody wanted to be friends with

him because he had a lot of money and

he'd take people to lunch in Asheville.

That's where I had my first lobster.

[LAUGHS] I was so impressed. But he and his wife were, would be – you know, they always managed to take somebody along, and it was kind of a fun deal.

There's somebody else on the side. It looks like Lise Kulka.

**MEH:** So these people on the left is . –

**NGH:** Yeah, this is, this is Barbara Pollet and  
this is Ruth Miller –

**MEH:** With the red scarf? [Pollet] In the middle?

**NGH:** In the middle is – I've got her name on  
the back. I've forgotten it now. But they  
were all walking down the – Gwen  
Currier.

**MEH:** Gwen Currier is in the middle. I've got it. Somebody on the right [LEFT].

**NGH:** Yeah. I think that's Lise. I don't know.

**MEH:** We're looking here – looking from left  
to right [RIGHT TO LEFT]. That  
would be –

**NGH:** I don't know. I can't really tell. The  
only one that I can tell for sure is  
Jackie Tankersley and she's this one,  
the blonde.

**MEH:** The blonde, okay. Let me just put on the tape. The others in that were Jeannie  
Wacker –

**NGH:** Jeannie Wacker, Widget Bauer, and Andy – Barbara Anderson.

**MEH:** Yeah. Larger I'll be able to tell.

**NGH:** Oh, that's Barbara's dog. She – yeah.

**MEH:** Okay. Those are some we looked at.

**NGH:** Yeah. No, this is Widget Bauer and Mimi French.

**MEH:** Okay. Okay. This is Widget Bauer and Mimi  
French? Mimi has the bangs and blond?

**NGH:** [AFFIRMATIVE] Right. Widget came from  
Cleveland.

**MEH:** It seems that outside the Dining Hall door was a  
place that people gathered [OVERTALK] and had  
their pictures taken.

**NGH:** They did, they did definitely.

**MEH:** This is Lake Eden again with Mount Mitchell in the far background.

**NGH:** Right, right.

**MEH:** You said this is Lise Kulka?

**NGH:** Right.

**MEH:** It looks like something flowering  
behind her.

**NGH:** It's the dogwood. [LAUGHS] We  
have two trees here. I'm so  
pleased.

**MEH:** That's Lise Kulka?

**NGH:** Yeah.

**MEH:** You said this is Barbara Payne?

**NGH:** [AFFIRMATIVE]

**MEH:** Very bucolic.

**NGH:** She had sort of reddish hair. She was really a  
nice gal. We were good friends.

Now there's Elsa Kahl.

**MEH:** With the white hair.

**NGH:** This is Fran Foreman. [PH] Yeah. I don't know who's in the background. Can't tell you.

**MEH:** That's Barbara and her dog? You were allowed to have pets at the college?

**NGH:** Nobody – Hardly anybody did, but this was a very novel thing. Yeah, we were allowed to, I guess. Nobody really went to any extremes. It seems to me that the Strauses had a little dog.

**MEH:** You were saying this was Dick Brown?

**NGH:** Yeah, Sammy's little brother.

**MEH:** Looking very military.

**NMH:** [AFFIRMATIVE]

**MEH:** Okay, these are the two Brett sisters?

Do you know which is which? On the  
right-hand [LEFT] side?

**NGH:** This is Mary.

**MEH:** In the white blouse?

**NGH:** Yeah. This is Betty with the blue.

**MEH:** Do you know who the guy is in the background?

**NGH:** No. That looks more like Faith Murray back there, I think.

**MEH:** This is Betty Kelley down there, and maybe Faith in the background?

**NGH:** Right there is Betty Kelley, and then Faith Murray, and this is Mary Brett and  
Betty Brett, I think. Now there's the –

**MEH:** Is that the service quarters being  
built?

**NGH:** That's the music thing being built.

**MEH:** The music thing being built. Oh that's  
great, because I don't have any  
images of it.

**NGH:** Yeah, it was there.

**MEH:** I think during the war very little could be built, because materials were not  
available during wartime.

**NGH:** Yes. Right. We – wood and took it in to the lumber and had them make the  
two-by-fours that we used.

**MEH:** This is just more –

**NGH:** [AFFIRMATIVE] Yes, that's from up the side of the mountain –

**MEH:** Looking down toward Lake Eden?

**NGH:** Yeah [AFFIRMATIVE]

**MEH:** You were saying this is –

**NGH:** Barbara Payne, and that is a camellia.

**MEH:** That's a nice picture.

This is Nell Goldsmith in front of the Studies Building.



Images of pottery of Nell Goldsmith Heyns are on end of videotape.

**[END OF INTERVIEW]**

**[END OF TRANSCRIPT]**