MAKING IT MIAMI

A Love & Honor Roadmap



-ready to reveal it all... or are they?

A BOLD MIX OF STORIES, ESSAYS, AND INSIGHTS INTO OXFORD LIFE

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MAKING IT MIAMI: A LOVE & HONOR ROADMAP

Djay Shorter, Elizabeth Smith, Fay Smith, Mikayla Clinger and Nick Bermudez

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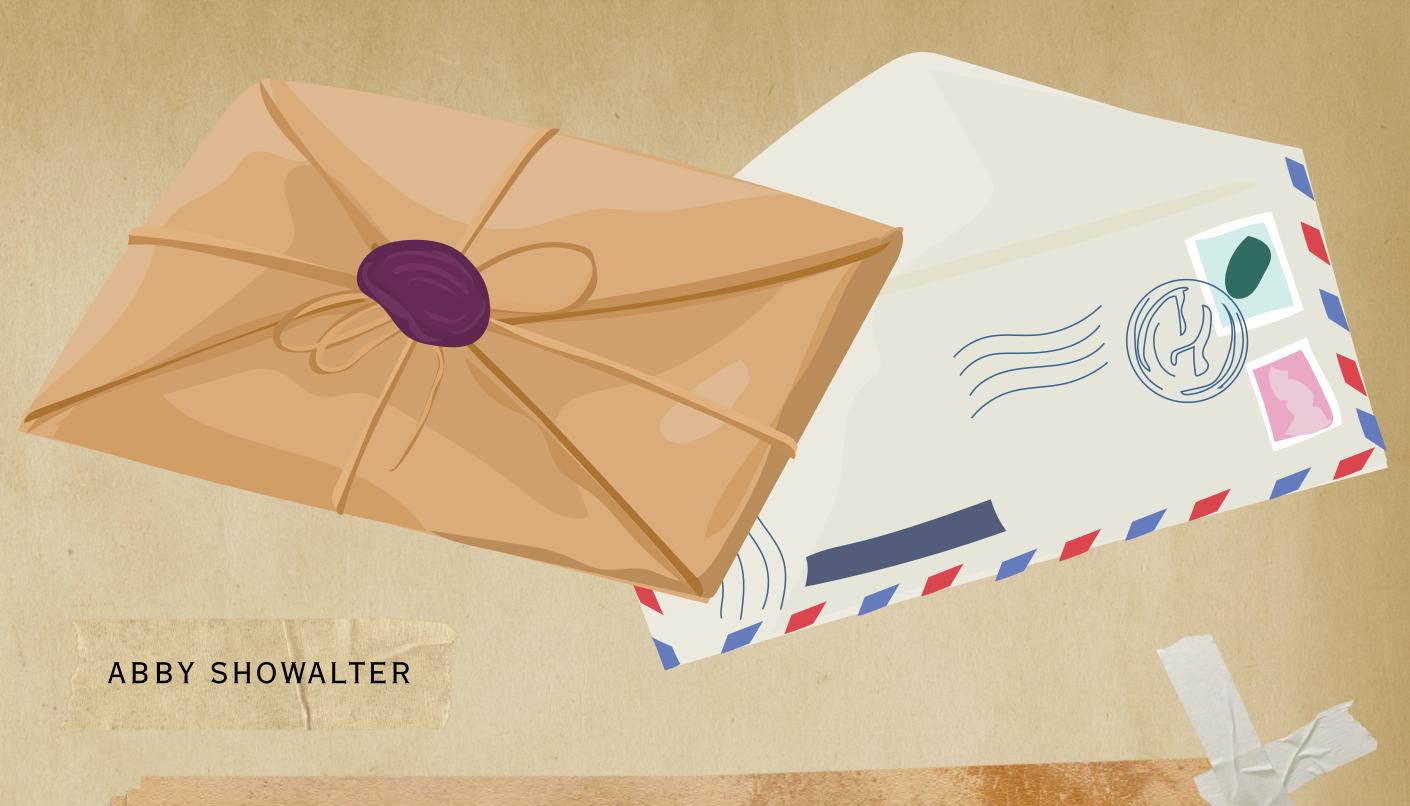
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ENSURING ACCESS IN RURAL OHIO
EXPLORING THE OXFORD COMMUNITY ARTS CENTER'S RICH HISTORY OF
ACCESSIBILITY
WHAT IS THE OCAC?

THE OCAC IS AN ARTS ORGANIZATION SERVING THE GREATER OXFORD AREA, INCLUDING BUTLER, PREBLE, FRANKLIN, AND UNION COUNTIES. ACCORDING TO THEIR WEBSITE, THE OCAC'S MISSION IS "TO ENRICH LIVES AND BUILD COMMUNITY BY PROVIDING, CELEBRATING, AND PROMOTING A DIVERSE ARRAY OF CULTURAL AND ARTS PROGRAMMING, PERFORMANCES, AND EXHIBITS; CAREFULLY PRESERVE THE HISTORIC OXFORD COLLEGE BUILDING AND CAMPUS AS A WELCOMING ENVIRONMENT OFFERING CLASSROOM, STUDIO, REHEARSAL, CONCERT, THEATRE, AND MEETING SPACES; AND ENSURE THE OCAC'S ABILITY TO SERVE FUTURE GENERATIONS AS A CATALYST, CONNECTOR, AND MAGNET FOR EMERGING AND ESTABLISHED ARTISTS, PERFORMERS, STUDENTS, VISITORS, AND ARTS ORGANIZATIONS." WHILE THE OCAC IS SMALL, THEY ARE NOT ALONE IN THEIR AIM OF REACHING OUT TO OXFORD RESIDENTS, ENSURING THE COMMUNITY IS A MORE LIVELY PLACE. PARTNERING WITH OVER TWENTY DIFFERENT NONPROFIT PARTNERS IN OXFORD ALONE - INCLUDING OPENING MINDS THROUGH ART AND OXFORD COMMUNITY THEATER—, MANY PROGRAMS FULFILL OUR MISSION OF BOLSTERING COMMUNITY INVOLVEMENT AND COLLABORATION, SUCH AS AN ANNUAL GALA AND A RANGE OF ART CLASSES. THESE PROGRAMS AND THE COLLABORATION THEY INVITE WITHIN OXFORD AND THE GREATER CINCINNATI COMMUNITY CEMENT THE OCAC AS A CORNERSTONE OF OXFORD, AS WELL AS OPENING A DOOR TO THE COMMUNITY'S PAST.

THE BEGINNING: THE OXFORD FEMALE INSTITUTE

AFTER GRADUATING FROM YALE, JOHN WITHERSPOON SCOTT WAS A PRESBYTERIAN MINISTER AND PROFESSOR IN MATHEMATICS AND NATURAL SCIENCES WHO ACCEPTED A TEACHING POSITION AT MIAMI UNIVERSITY IN 1828. HOWEVER, JOHN SCOTT WAS FIRED FROM MIAMI UNIVERSITY BY UNIVERSITY PRESIDENT GEORGE JUNKIN IN THE EARLY 1840S, FOR OPPOSING JUNKIN'S PRO-SLAVERY VIEWS. WHILE FACING PERSECUTION IN THE OXFORD COMMUNITY FOR HIS PROGRESSIVE BELIEFS, JOHN SCOTT BRIEFLY LEFT OXFORD TO TEACH AT FARMERS' COLLEGE IN MT. HEALTHY, OHIO FOR FIVE YEARS. IT WAS DURING THIS TIME THAT HIS DAUGHTER, CAROLINE SCOTT, MET HER HUSBAND, A FARMERS' COLLEGE STUDENT AND FUTURE 23RD PRESIDENT OF THE UNITED STATES, BENJAMIN HARRISON, WHO HAD BEEN FREQUENTING THE FAMILY HOME FOR MATH TUTORING FROM HIS PROFESSOR—CAROLINE'S FATHER—JOHN WITHERSPOON SCOTT.

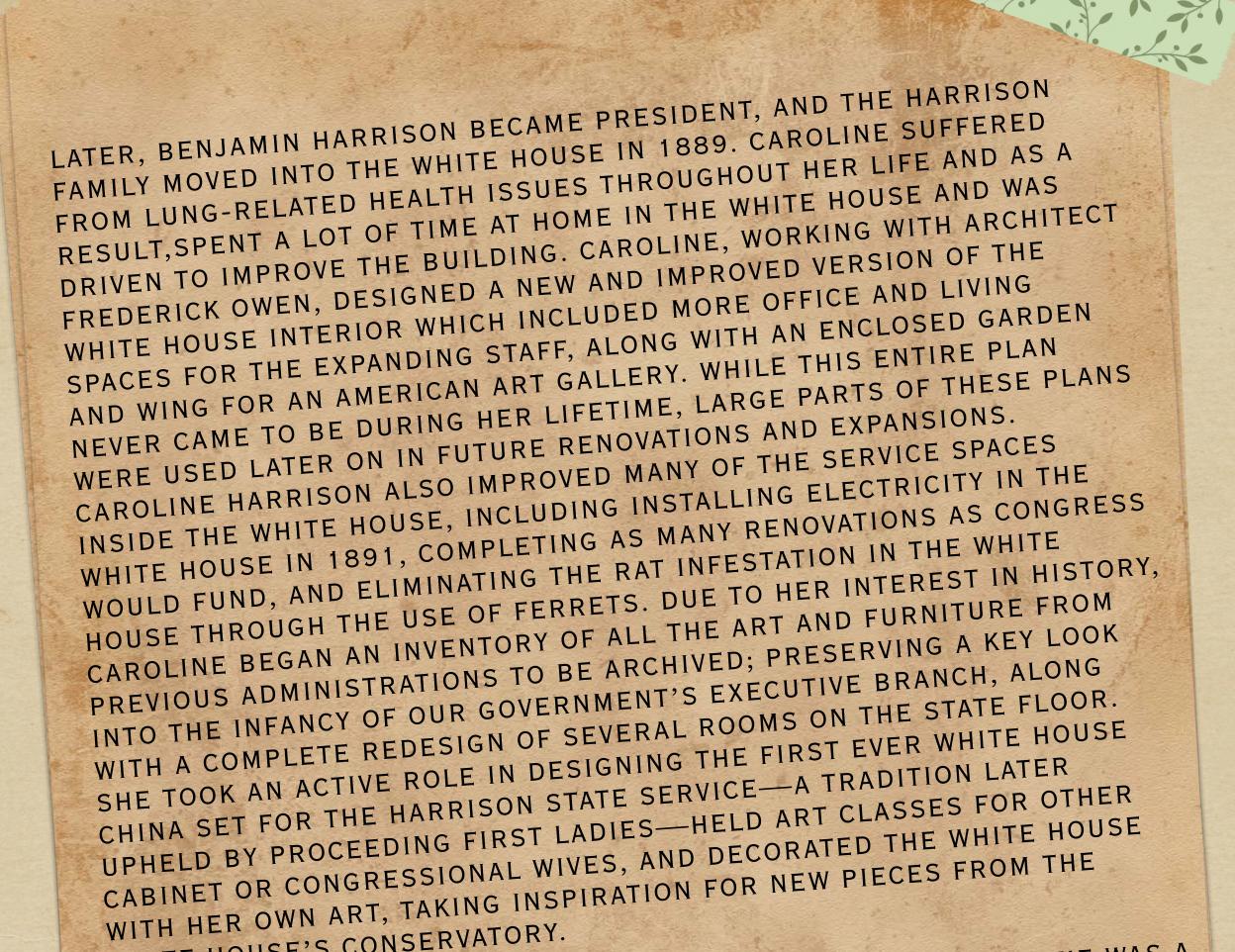
AFTER FIVE YEARS IN MT. HEALTHY, THE SCOTT FAMILY RETURNED TO OXFORD; JOHN BECOMING THE FIRST PRESIDENT OF THE OXFORD FEMALE INSTITUTE. CAROLINE ENROLLED IN THE FEMALE INSTITUTE AND BENJAMIN FOLLOWED THE FAMILY TO OXFORD TO ENROLL AT MIAMI UNIVERSITY. IN 1849, JOHN SCOTT CHARTERED THE OXFORD FEMALE INSTITUTE WITHIN A SMALL TWO-STORY BRICK BUILDING ON THE CORNER OF COLLEGE AVENUE AND HIGH STREET. BY 1856, A NEW THREE-STORY BUILDING WAS CONSTRUCTED SOUTH OF THE ORIGINAL SCHOOL AND JOINED WITH THE EXISTING STRUCTURE BY A LATTICED WALKWAY. BY THE END OF THE 1800S, A NORTH WING, LIBRARY, CHAPEL, AND OTHER ROOMS.

NATIONAL NOTORIETY: CAROLINE SCOTT HARRISON AND HER IMPACT ON WOMEN'S HISTORY IN OXFORD, OHIO

CAROLINE SCOTT HARRISON WAS BORN IN OXFORD ON OCTOBER 1ST, 1832 TO PARENTS MARY POTTS NEAL AND JOHN WITHERSPOON SCOTT. SINCE CAROLINE, WHO WENT BY "CARRIE", AGED INTO COLLEGE BEFORE THE AMERICAN CIVIL WAR ENDED IN 1865, MIAMI HAD NOT YET BEEN FORCED TO ADMIT WOMEN INTO THE INSTITUTION DUE TO LOW ENROLLMENT—THUS CAROLINE WAS REFUSED ADMISSION—AND HER FATHER BEGAN THE EVENTUALLY APPROVE A RESOLUTION TO PERMIT THE ADMISSION OF WOMEN IN 1887, FIVE YEARS BEFORE CAROLINE'S PASSING IN 1892. "SPECIAL STUDENTS" BY TRUSTEE RESOLUTION, WITH MIAMI ADMITTING FROM MIAMI UNIVERSITY UNTIL 1900, WHEN THREE OF THE 16 WOMEN AT MIAMI WERE AWARDED BACHELOR'S DEGREES.

DURING HER TIME AT THE OXFORD FEMALE INSTITUTE, CAROLINE STUDIED LANGUAGES, MUSIC, AND DRAWING—GRADUATING IN 1852. AFTER BEING SECRETLY ENGAGED FOR A YEAR, THE COUPLE LATER MARRIED IN OXFORD AND SETTLED IN INDIANAPOLIS WHERE BENJAMIN WORKED IN THE LEGAL COMMUNITY AND CAROLINE TAUGHT SUNDAY SCHOOL, MUSIC, AND ART. DURING THE CIVIL WAR, CAROLINE AND BENJAMIN DISTINGUISHED IN POLITICS, PHILANTHROPIC WORK, AND OPPOSITION TO SLAVERY. CAROLINE CONTINUED HER LOVE FOR ART AND MUSIC BY TEACHING THROUGHOUT HER LIFE AND WORKING AS AN ARTIST IN HER OWN HOME STUDIO, EXHIBITING HER WORK LOCALLY.





WHITE HOUSE'S CONSERVATORY. ALONG WITH HER EFFORTS IN ART AND MUSIC EDUCATION, CAROLINE WAS A LIFELONG PHILANTHROPIST. SHE NOT ONLY FOUNDED THE NATIONAL SOCIETY DAUGHTERS OF THE AMERICAN REVOLUTION (NSDAR) IN 1890, SERVING AS THE FIRST NATIONAL PRESIDENT GENERAL, BUT ALSO RAISED FUNDS FOR JOHNS HOPKINS UNIVERSITY MEDICAL SCHOOL ON THE CONDITION THAT THEY WOULD ALLOW WOMEN TO ENROLL—ALONG WITH VOLUNTEERING THROUGHOUT HER YOUNG LIFE. SADLY, TWO YEARS AFTER FOUNDING THE DAR, CAROLINE FELL ILL WITH TUBERCULOSIS IN THE SUMMER OF 1892 AND LATER DIED THE FOLLOWING FALL WHILE HER HUSBAND WAS STILL IN OFFICE, THE SECOND FIRST LADY TO DO SO. AS A LONG-TIME PROGRESSIVIST, CAROLINE WAS AN EARLY SUPPORTER OF WOMEN'S RIGHTS AND BROUGHT THE ISSUE INTO THE MAINSTREAM AFTER HER HUSBAND TOOK OFFICE. AS AN OXFORD NATIVE, SHE REVOLUTIONIZED THE POSITION OF FIRST LADY BY GOING ABOVE AND BEYOND HER DUTIES TO SET THE GROUNDWORK FOR THOSE AFTER HER



IN 1867, THE OXFORD FEMALE INSTITUTE AND THE OXFORD FEMALE COLLEGE MERGED AND WERE RE-CHARTERED AS THE OXFORD COLLEGE FOR WOMEN IN 1906. IN 1902, THE OHIO GENERAL ASSEMBLY PASSED A BILL BY CHARLES SEESE, A REPRESENTATIVE FROM AKRON, MANDATING THAT ALL OHIO PUBLIC SCHOOLS, INCLUDING MIAMI UNIVERSITY, BECOME CO-EDUCATIONAL. IN THAT SAME YEAR, THE OHIO LEGISLATURE ALSO AUTHORIZED THE OHIO STATE NORMAL SCHOOL AT MIAMI, A TEACHING SCHOOL WHICH WOULD PRODUCE MIAMI'S FIRST BLACK STUDENT GRADUATE, NELLIE CRAIG WALKER. THE OHIO STATE NORMAL SCHOOL WOULD LATER BECOME MIAMI'S COLLEGE OF EDUCATION, HEALTH AND SOCIETY. WHILE MIAMI'S BOARD OF TRUSTEES HAD ALREADY APPROVED A RESOLUTION TO ADMIT WOMEN TO THE UNIVERSITY IN 1887, AFTER CLOSING THE UNIVERSITY FROM 1873 TO 1885 DUE TO DEBT FROM LOW ENROLLMENT AFTER THE CIVIL WAR, SEESE'S BILL PROTECTED THIS RESOLUTION BY LAW TO ENSURE WOMEN'S ACCESS TO EDUCATION FOR GENERATIONS TO COME.

BY 1928, MIAMI UNIVERSITY ACQUIRED THE OXFORD COLLEGE BUILDING AND REMODELED IT THROUGH ARCHITECT ROBERT HARSH, WHO UNIFIED THE DIFFERENT PARTS OF THE BUILDING WITH A GREGORIAN FAÇADE TO MATCH THE REST OF MIAMI'S BRICK CAMPUS BUILDINGS; TEARING DOWN THE SIGNATURE VICTORIAN TURRET STRUCTURE ON THE CORNER OF BEECH AND HIGH STREETS. MIAMI TURNED THE BUILDING INTO A WOMEN'S COLLEGE." THE BALLROOM, THE FINAL ADDITION TO THE BUILDING, WAS ADDED BY MIAMI UNIVERSITY IN 1929 WITH THE HELP OF FUNDS RAISED BY THE DAR IN HONOR OF CAROLINE SCOTT HARRISON.

IN 1976, THE BUILDING WAS PLACED ON THE NATIONAL REGISTER OF HISTORIC PLACES AND LISTED BY ITS ORIGINAL NAME—THE OXFORD FEMALE INSTITUTE. THE BUILDING CONTINUED TO BE USED AS A WOMEN'S DORMITORY UNTIL THE MID-1980S, WHEN IT WAS CONVERTED TO GRADUATE STUDENT HOUSING. MIAMI UNIVERSITY CLOSED THE BUILDING IN THE EARLY NINETIES, WHICH SAT VACANT FOR SEVERAL YEARS UNTIL OF A COMMUNITY ARTS CENTER TO THE CITY OF OXFORD.

SOON AFTER THE BUILDING'S CLOSING IN 1998, OXFORD RESIDENTS CAME THE OCAC TODAY: OMA, OX ACT, AND MORE TOGETHER TO ESTABLISH AN ARTS CENTER AND BEGIN WORK ON PRESERVING THE HISTORIC BUILDING. IN 2001, THIS GROUP OF RESIDENTS AND MIAMI UNIVERSITY SIGNED A 50 YEAR LEASE WITH A 25 YEAR RENEWAL CLAUSE. INCORPORATING THE OXFORD COMMUNITY ARTS CENTER (OCAC) IN 2001 SAVED THE HISTORIC BUILDING; REPURPOSING THE STRUCTURE INTO AN ARTS SPACE FOR ADULTS, CHILDREN, FAMILIES AND SENIORS LIVING IN THE GREATER BUTLER COUNTY AREA. THE ORIGINAL CLAUSE WAS UPDATED IN NOVEMBER 2022 FOR A RENEWAL DATE OF APRIL 30, 2052—MAKING IT CLEAR THAT THE OCAC WAS HERE TO STAY. TODAY, THE OCAC IS A MULTI-GENERATIONAL GATHERING SPACE WITH OVER 11,000 PARTICIPANTS ANNUALLY, ABOUT HALF OF OXFORD'S TOTAL POPULATION. MANY ORGANIZATIONS FIND THEIR HOME IN THE OCAC, INCLUDING OPENING MINDS THROUGH ART (OMA), AN INTERGENERATIONAL ART PROGRAM FOR STUDENTS AT MIAMI UNIVERSITY AND PEOPLE WITH DEMENTIA FOUNDED BY DR. ELIZABETH LOKON AT MIAMI'S SCRIPPS GERONTOLOGY CENTER.

THE OXFORD AREA COMMUNITY THEATRE (OXACT) ALSO HAS A HOME IN THE OCAC. BEGINNING IN 1980, OXACT HAD BEEN PERFORMING ITS THREE-SHOW SEASON AT A VARIETY OF OXFORD VENUES UNTIL FINDING ITS HOME AT THE OCAC IN 2005. AS "THE ITINERANT NATURE OF OFFERING PRODUCTIONS IN SO MANY DIFFERENT SPACES WHILE STORING PROPS, COSTUMES, LIGHTING EQUIPMENT, AND SET PIECES ELSEWHERE BECAME INCREASINGLY CHALLENGING," (OXACT) IN THE LATE NINETEEN NINETIES, THE OXACT BOARD OF DIRECTORS, AMONG WHO WERE FOUNDING MEMBERS OF THE OCAC, DECIDED TO PURSUE A PERMANENT HOME. OXACT BEGAN PERFORMING IN THE OCAC AT THE END OF 2004 WITH THEIR PRODUCTION OF GUYS AND DOLLS ON PLATFORMS IN THE BALLROOM, WITH AUDIENCE MEMBERS SITTING IN FOLDING CHAIRS, BEFORE THE BUILDING WAS SUFFICIENTLY HEATED FOR A WINTER PRODUCTION. SINCE THE 2005-2006 SEASON, ALL THREE PRODUCTIONS IN OXACT'S YEARLY SEASONS HAVE BEEN PRESENTED IN THE OCAC, WITH A BRIEF HIATUS DUE TO THE COVID-19 PANDEMIC. OXACT RESTS AT THE HEART OF THE OCAC, AS THE ORGANIZATION CONTINUES TO STAY TRUE TO ITS FOUNDING PRINCIPLES AND COMMITMENT TO THE COMMUNITY.







SINCE 1998, THE OCAC HAS PROVIDED THE GREATER BUTLER COUNTY AREA WITH A THEATER, BALLROOM SPACE, CLASSROOMS, ALONG WITH DANCE AND ART STUDIOS. IN FACT, THE WHOLE THIRD FLOOR OF THE OCAC IS STILL LINED WITH DORMITORY DOORS, ONLY INSTEAD OF LIVING SPACES, THE ROOMS CONTAIN ARTIST-IN-RESIDENCE STUDIOS FOR ARTISANS TO CONTINUE THEIR WORK. LIKE A DREAM WORLD, EACH DOOR IS DECORATED IN THE MEDIUM OF THE ARTIST THAT LIES BEHIND IT, CREATING A HALLWAY OF COLOR AND WHIMSY THAT FILLS ONE WITH CURIOSITY AND WONDER. FURTHER, ARTISTS ARE ABLE TO SELL THEIR WORKS TO THE COMMUNITY IN THE OCAC'S ART SHOP AND COMMUNITY GALLERY. THERE ARE CURRENTLY 29 ARTISTS, WRITERS, AND MUSICIANS IN RESIDENT ARTIST STUDIOS— WITH A YEAR'S LONG WAITLIST. THE OCAC PUTS NO LIMIT ON HOW LONG RESIDENCIES LAST, BUT ARE LIMITED AS TO HOW MANY SPACES THEY CAN OFFER DUE TO THE BUILDING'S SECOND FLOOD BEING UNRENOVATED. THE SECOND FLOOR—A STARK CONTRAST TO THE BRIGHT, WELCOMING, UPDATED FIRST AND THIRD FLOORS—LOOKS LIKE A LONG-ABANDONED CONSTRUCTION SITE AND STORAGE AREA, WITH OLD COMPUTERS FROM THE MID-NINETIES, MISSING WOOD PANELS AND OPEN RAFTERS. WHILE THE OCAC HAS BEEN APPLYING FOR GRANTS, ACCEPTING DONATIONS AND SLOWLY REACHING TOWARDS THEIR GOAL OF REMODELING THE SECOND FLOOR, THIS JOURNEY HAS BECOME COSTLY TO ACHIEVE, GIVEN ALL THE OTHER EXISTING COSTS OF SUPPORTING THE OCAC AND ITS STAFF.

THE FUTURE: IMPORTANCE OF THE ARTS IN RURAL COMMUNITIES
THERE IS A NEED FOR THE ARTS TO BE SUPPORTED IN RURAL
COMMUNITIES ACROSS THE UNITED STATES. IN THE STATE OF OHIO ALONE,
A STATEWIDE SURVEY BY THE OHIO ARTS COUNCIL, 83% OF OHIOANS KNOW
THEIR TAX DOLLARS ARE SUPPORTING THE ARTS AND 91% BELIEVE THEY
SHOULD BE. DESPITE THESE VERY HIGH NUMBERS AND THE FACT THAT THE
FUNDING IS PRESENT, IT IS USED TO PIT SCHOOL DISTRICTS AND CREATIVE
ORGANIZATIONS AGAINST EACH OTHER TO COMPETE FOR THE FUNDS.

ACCESS TO THE ARTS CREATES A BUTTERFLY EFFECT OF OPPORTUNITY. HOWEVER, WHEN ONLY MAJOR CITIES ARE REGARDED AS ARTISTIC HUBS, PEOPLE IN RURAL COMMUNITIES ARE EXCLUDED FROM VALUABLE EXPRESSION. NOT ONLY ARE ONE-THIRD OF THE NATION'S SCHOOLS IN RURAL AREAS, BUT ACCORDING TO THE NATIONAL ENDOWMENT FOR THE AREAS... STUDENTS ATTENDING SCHOOLS IN HIGH-POVERTY RATES THAN URBAN HAVE A LOT LESS ACCESS—AND SOMETIMES NO ACCESS—TO ARTS EDUCATION." WHILE THERE ARE MANY OBSTACLES TO ARTS EDUCATION FOR TRANSPORTATION, EDUCATOR RETENTION, AND FUNDING—ONE OF THE OPPORTUNITY.

IN RURAL AREAS, OFTENTIMES RESIDENTS ARE UNABLE TO FIND CREATIVE OUTLETS FOR SELF-EXPRESSION OR OBSERVATION. THIS IS ESPECIALLY OUTLETS FOR SELF-EXPRESSION OR OBSERVATION. THIS IS ESPECIALLY TRUE IN THE UNITED STATES, WHERE ARTISTIC LITERACY IS EXTREMELY LOW IN COMPARISON TO THE REST OF THE "WESTERN WORLD." FROM A LOW IN COMPARISON TO THE REST OF THE "WESTERN WORLD." FROM A PERSPECTIVE WITHIN THE PUBLIC GRADE SCHOOL SYSTEM, MANY SCHOOLS OF DO NOT OFFER ANY FORM OF ARTISTIC EDUCATION, AND FOR THOSE THAT DO NOT OFFER ANY FORM OF ARTISTIC EIGHT SCHOOLS, 88% OF ART. ACCORDING TO THE NEA, AMONG ALL PUBLIC HIGH SCHOOLS, 88% OF PUBLIC SCHOOLS OFFER AT LEAST ONE ART COURSE IN ANY DISCIPLINE; PUBLIC SCHOOLS OFFER NO ARTS INSTRUCTION; 12% OFFER ONLY ONE OF THE FOUR ARTS DISCIPLINES; AND 17% OFFER ALL FOUR MAJOR ARTS DISCIPLINES. THIS STAGGERING STATISTIC SHOWCASES HOW MAJOR ARTS DISCIPLINES. THIS STAGGERING STATISTIC SHOWCASES HOW LIMITED THE ARTISTIC EXPERIENCES OF YOUNG PEOPLE ARE, NOT LIMITED THE ARTISTIC EXPERIENCES OF YOUNG ABLE TO OBSERVE IT AS NECESSARILY JUST IN PRODUCING ART, BUT BEING ABLE TO OBSERVE IT AS WELL.

WHILE THE ECONOMY CAN BE WELL SUPPORTED BY AN EMPHASIS ON THE ARTS, IT IS IMPORTANT TO RECOGNIZE HOW ESSENTIAL THE ARTS ARE FOR THE PEOPLE. ART IMPACTS ALL AGES AND PEOPLE OF ALL BACKGROUNDS. IN OXFORD, WITH ABOUT 43% OF THE POPULATION BEING COLLEGE-AGED STUDENTS, THIS LEAVES A GREATER FOCUS ON IMPLEMENTING ARTS EXPOSURE FOR YOUNG CHILDREN AND OLDER RESIDENTS. A 2017 STUDY, PUBLISHED IN THE JOURNAL OF EDUCATION AND TRAINING STUDIES, STATES THAT EXPOSING CHILDREN TO ARTS AT A YOUNG AGE INCREASES THEIR ABILITY TO SOCIALIZE APPROPRIATELY AND DEVELOP NECESSARY DEVELOPMENTAL SKILLS. DENYING THE EXPOSURE OF ART TO MEMBERS OF A COMMUNITY ALSO HAS SIGNIFICANT IMPACTS ON BOTH MENTAL AND PHYSICAL HEALTH AND LESSENS THE CREATION OF A MORE WELL-ROUNDED COMMUNITY. ESPECIALLY IN MID-SIZED TOWNS LIKE OXFORD, "ENGAGING IN ART, ESPECIALLY FORMS THAT PROMOTE EMPATHY AND UNDERSTANDING, CAN SUPPORT MEANINGFUL DISCUSSIONS THAT CAN PROMOTE CONNECTEDNESS AND THE USE OF MENTAL HEALTH RESOURCES," ACCORDING TO COMMUNITY HEALTH EQUITY AND RESEARCH POLICY. EVEN FOUR YEARS AFTER THE COVID-19 PANDEMIC, WHERE THE WORLD HEALTH ORGANIZATION REPORTED A 25% INCREASE IN THE GENERAL PUBLIC'S ANXIETY AND DEPRESSION, EXPOSURE TO ART IS NOW MORE IMPORTANT THAN EVER.





THE ARTS ARE A LARGER SEGMENT OF THE NATION'S ECONOMY THAN MOST PEOPLE REALIZE. THE U.S. BUREAU OF ECONOMIC ANALYSIS REPORTS THAT THE NATION'S ARTS AND CULTURE SECTOR IS AN \$878 BILLION INDUSTRY REAPING THESE ECONOMIC BENEFITS AT A HIGHER RATE THAN OTHER COMMUNITIES. IN THE 18 STATES IN WHICH 30% OR MORE OF THE POPULATION LIVES IN A RURAL AREA, THE ARTS ADDED \$72.8 BILLION TO CENTERS PROVIDE ECONOMIC AND CULTURAL BENEFITS TO THEIR AUDIENCES COMPARED TO URBAN ARTS ORGANIZATIONS DRAW 31% NONLOCAL TO THE NATIONAL GOVERNORS ASSOCIATION.

SMALL, RURAL TOWNS DEPEND ON ARTS FUNDING FOR ECONOMIC DEVELOPMENT AND IMPACT. ACCORDING TO THE NEA, "BETWEEN 2010 AND 2014, WHEN THE AVERAGE POPULATION OF RURAL COUNTIES WAS 391 ORGANIZATIONS SAW AN INCREASE OF 2,096 PEOPLE." A STUDY DONE REGARDING THE GREATER CINCINNATI AREA AND ITS ARTS IMPACT HAVE GENERATED AN ADDITIONAL \$842 MILLION IN INDIRECT ECONOMIC THE CINCINNATI REGION CAN BE ATTRIBUTED TO CAPITAL INVESTMENTS

OVERALL, IN AMERICA, A HIGH-QUALITY ARTS OR CREATIVE CURRICULUM IS OFTEN LIMITED TO PRIVILEGED COMMUNITIES, ESPECIALLY IN MIDDLE AND HIGH SCHOOL; HOWEVER, IN FIFTEEN STATES MORE THAN HALF OF ALL SCHOOLS RESIDE IN RURAL AREAS. "ADDING TO WHAT WORKS IN RURAL PROBLEM FOR THE WORKING PAPER LEVERAGING CHANGE" IS A NEW WORKING PAPER FUNDED BY THE NATIONAL ENDOWMENT FOR THE ARTS (NEA). THIS PAPER ADDS TO WHAT IS KNOWN TO WORK IN RURAL EDUCATION, WITH A SPECIFIC FOCUS ON ARTS EDUCATION. WITHIN THE WORKING PAPER, THE AUTHORS, LISA DONOVAN AND MAREN BROWN, NOTE HOW THE ARTS ARE BEING IDENTIFIED AS A POWERFUL STRATEGY FOR REVITALIZING RURAL COMMUNITIES.

MOREOVER, RESEARCH HAS SHOWN THAT ALL STUDENTS, REGARDLESS OF CAREER PATH, CAN BENEFIT FROM ARTS EDUCATION. IN-SCHOOL ARTS PROGRAMS HAVE BEEN SHOWN TO CORRELATE WITH IMPROVED ACADEMIC SCHOOL AND ENROLLING STUDENTS' ODDS OF GRADUATING FROM HIGH CAN'T AFFORD IN-SCHOOL ARTS PROGRAMS, ACCESS TO THE ARTS FALLS ON THE COMMUNITY AT LARGE. ACCORDING TO THE NEA, AMONG STUDENTS FROM LOW SOCIOECONOMIC BACKGROUNDS, THOSE WHO HAD DEEP EVERY STUDIED MEASURE THAN THEIR PEERS WHO DIDN'T

FUNDING THE ARTS IN A RURAL COMMUNITY CAN HAVE UNEXPECTED POSITIVE VALUES; ONE EXAMPLE BEING THAT INVESTING IN RURAL EDUCATORS MEANS IMPROVING RURAL STUDENT OUTCOMES. FOR EXAMPLE, ACCORDING TO THE CULTURAL CENTER OF HENRY COUNTY, OHIO: ACCORDING TO THE CULTURAL CENTER OF HENRY COUNTY, OHIO: HIGHER THAN RESIDENTS OF RURAL COUNTIES THAT LACK PERFORMING HIGHER THAN RESIDENTS OF RURAL COUNTIES THAT LACK PERFORMING ARTS INSTITUTIONS. THERE IS TREMENDOUS OPPORTUNITY TO ENSURE ARTS EDUCATION IS PART OF THE SOLUTION TO CREATE JOBS, TO ADDRESS ARTS EDUCATION IS PART OF THE SOLUTION TO NEA CONTRIBUTORS, TO THE IMPACTS OF POVERTY, AND, ACCORDING TO NEA CONTRIBUTORS, TO "PARTICIPATE IN COMMUNITY NETWORKS TO BUILD STRONG "PARTICIPATE IN COMMUNITY NETWORKS TO BUILD STRONG COMMUNITIES." THE ARTS ARE A CAUSE PEOPLE CAN GET BEHIND—AFTER ALL, 72% OF AMERICANS BELIEVE "THE ARTS UNIFY OUR COMMUNITIES REGARDLESS OF AGE, RACE, OR ETHNICITY.

WHAT'S MORE, RESEARCH BY THE U.S. DEPARTMENT OF AGRICULTURE SHOWS THAT IN RURAL COUNTIES, THE NUMBER OF INNOVATION COMPANIES RISES PROPORTIONATELY TO THE PRESENCE OF LOCAL PERFORMING ARTS ORGANIZATIONS. ESPECIALLY IN SMALL, TIGHT-KNIT COMMUNITIES, THE ARTS PROVIDE VALUABLE TALENT THAT BUSINESSES NEED TO THRIVE. ACCORDING TO THE SAME U.S.D.A. REPORT, TWO-THIRDS OF RURAL BUSINESS LEADERS HAVE REPORTED THAT NOT ONLY ARE THE ARTS VITAL BUSINESS LEADERS HAVE REPORTED THAT NOT ONLY ARE THE ARTS VITAL TO ATTRACTING EMPLOYEES BUT RETAINING THOSE WORKERS WHOSE TO ATTRACTING EMPLOYEES NEED IN ORDER TO PROSPER.

CONSISTENT WITH THE NEA'S DATA, TECHNOLOGY IS KEY TO PROVIDING EQUITY AND ACCESS FOR STUDENTS IN RURAL AREAS AS IT OFFERS THE RESOURCES THEY MIGHT OTHERWISE FIND IMPOSSIBLE TO ACCESS. HAVING RELEVANT TECHNOLOGY AVAILABLE IN A CENTRAL, PUBLIC COMMUNITY RELEVANT TECHNOLOGY AVAILABLE IN A CENTRAL, PUBLIC COMMUNITY BUILDING HAS A POSITIVE IMPACT ON THE SURROUNDING RURAL AREAS BY MAKING COMPUTER ACCESS AVAILABLE TO A LARGE NUMBER OF RESIDENTS MAKING COMPUTER ACCESS AVAILABLE TO A LARGE NUMBER OF RESIDENTS WHO MAY OTHERWISE NOT HAVE ACCESS TO THE INTERNET—ESPECIALLY WHO MAY OTHERWISE NOT HAVE ACCESS TO THE INTERNET.

FOR CREATIVE USE. THE ARTS OFTEN SUFFER FROM FUNDING AND SPACE ISSUES AS OPPOSED TO OTHER PROGRAMS, LIKE ATHLETICS. THIS ISSUES AS OPPOSED TO OTHER PROGRAMS THAN LARGER, MORE URBAN AREAS. FUNDING FOR COMMUNITY PROGRAMS THAN LARGER, MORE URBAN AREAS. FUNDING FOR COMMUNITY PROGRAMS THAN LARGER, MORE URBAN AREAS. THIS MEANS THAT LOCAL ARTISTS HAVE NOWHERE TO GO TO CREATE AND THIS MEANS THAT LOCAL ARTISTS HAVE NOWHERE TO GO TO CREATE AND THIS MEANS THAT LOCAL ARTISTS HAVE NOWHERE TO GO TO LEARN ABOUT AND EXPERIENCE THE MEMBERS HAVE NOWHERE TO GO TO LEARN ABOUT AND EXPERIENCE THE IMPORTANCE OF THE ARTS.

ALL IN ALL, THE ARTS ACT AS A FIRE STARTER FOR LOCAL ECONOMIES, A SMALL INVESTMENT THAT PROVIDES INNUMERABLE RETURNS. BY PROVIDING SHARED EXPERIENCES IN PUBLIC PLACES, CLASSROOMS, AND EVEN BACK AT HOME CAN UNIFY SPREAD-OUT, RURAL COMMUNITIES.



ALAINA FITCH





TRAILS OF OXFORD AND MIAMI: A FIELD GUIDE

INTRODUCTION

THE TRAIL BEFORE YOU HOLDS POOLS OF RAINWATER IN ITS DIVOTS. BUDDING TREES ARE CAST IN THE REFLECTIONS, WHERE YOU SEE A SQUIRREL SCURRYING UP ONE OF THE TRUNKS IN A RIPPLING BLUR. EACH OF YOUR STEPS SINKS SLIGHTLY INTO THE WORN PATH WHILE ABOVE YOU THE CLOUDS SLOWLY UNWEAVE AND ALLOW A FEW THREADS OF SUNLIGHT TO LIGHTEN THE WORLD AROUND YOU. A PILEATED WOODPECKER TAPS ON A TREE IN THE DISTANCE. IT ECHOES THROUGH THE WOODS, MELDING WITH THE STEADY SOUND OF THE CREEK TO YOUR LEFT. THE WIND PULLS A FEW LOOSE LEAVES—LEFT OVER FROM AUTUMN—ACROSS YOUR PATH AND INTO THE SMALL PATCHES OF GRASS THAT ARE BEGINNING TO GAIN THEIR COLOR BACK, AS IF GETTING OVER THE SICKNESS OF THE WINTER. WELCOME TO OXFORD IN SPRING.

AMERICAN SYCAMORE

PLATANUS OCCIDENTALIS

PLATANACEAE

WITH WHITE, SKELETAL LIMBS EXTENDED TOWARDS THE SKY, THE AMERICAN SYCAMORE IS A SYMBOL OF TIME. AS IT GROWS, IT SHEDS PARTS OF ITS BARK, REVEALING THE SMOOTH BONES OF ITS TRUNK. THESE FIGURES LOOM OVER YOU AS WATCHFUL BEINGS AS YOU MEANDER THE PAVED PATH OF THE DEWITT PEFFER TRAIL. THE OTHER TREES SEEM TO SINK INTO A SEA OF GREEN, BUT THE SYCAMORES STAND AS IF ALREADY

YOU CAME FROM PEFFER PARK, WHERE A GRASSY AREA AND PAVILION WELCOMED YOU TO THE TRAILHEAD. BEFORE CATCHING YOUR FIRST GLIMPSES OF THE SYCAMORES, YOU WANDERED UNDER A BRIDGE, THE TRAFFIC OF ROUTE 27 RUMBLING ABOVE. WITH COLLINS CREEK ON YOUR RIGHT AND A FEW ABSTRACT FOXES RUNNING ACROSS THE CEMENT OF THE BRIDGE WALL ON YOUR LEFT, YOU SLOWLY ENTERED A NEW WORLD. YOU PASS BENCHES, DISC GOLF BASKETS, AND A FEW GROUPS OF PEOPLE WHO NOD AND SAY "HELLO." THEN, THE TALL SYCAMORES BEGIN TO APPEAR, LEANING TOWARDS YOU AND BECKONING YOU WITH THEIR ZIG-ZAGGED TWIG FINGERS. THE TRAIL TURNS, FOLLOWING FOUR MILE CREEK UPSTREAM. STILL, THE SKELETAL BEINGS WATCH YOU—HERE AND THERE, HIDDEN UP ON THE SLOPES TOWARDS WESTERN CAMPUS OF MIAMI, OR ROOTED NEAR THE WATER OF THE CREEK. THEY AREN'T UNSETTLING, AT LEAST ANYMORE. AS YOU WALK, YOU COME TO UNDERSTAND THEM AS THE PIONEER SPECIES THAT THEY ARE—WELCOMING AND RESTORING, GUARDIANS AND GREETERS OF THEIR HOME ALONG THE TRAIL.

QUERCUS MACROCARPA FAGACEAE

YOU SEE DEWITT CABIN—OLD WOODEN BOARDS AND MORTAR— THEN THE HORSES IN THEIR PASTURE. BIRDS FLUTTER BETWEEN THE TREES IN THE ENCLOSED AREA OF THE BIRD BLIND TO YOUR LEFT. THE BREEZE SMELLS EARTHLY, THE RAIN FROM A FEW DAYS BEFORE STILL INTERMINGLING WITH THE DIRT AND THE POLLEN SCENT OF SPRING. YOU WAVE AS A CYCLIST PASSES YOU. THE PATH DIVERGES INTO OTHER GRAVEL ONES, BUT YOU FOLLOW THE PAVED ONE BACK IN THE DIRECTION OF FOUR MILE CREEK. A FEW RUNNERS PASS YOU, THEIR HEADPHONES COVERING THEIR EARS. AS THE PATTERING OF THEIR CADENCE FADES IN THE DISTANCE, YOU HEAR THE CHIRPING OF THE CARDINALS AND FINCHES RESUME. A ROBIN HOPS ON THE FOREST FLOOR SEARCHING FOR INSECTS TO EAT. THE TREES BEND IN A GUST OF WIND, BRANCHES CREAKING AND CRACKING AS THEY STRETCH AND DANCE BESIDE YOU. SUDDENLY, A TREE FILLS YOUR VISION: FROM PERIPHERY TO PERIPHERY. A BUR OAK WITH A TRUNK SO THICK YOU WONDER HOW MANY MEASURES OF YOUR ARM WIDTH IT WOULD TAKE TO WRAP AROUND THE TREE IN AN EMBRACE. YOU BELIEVE IT TO BE WISE. IT WAS HERE BEFORE THE BONHAM DEWITT TRAIL WAS CARVED. WHAT DID IT SEE OF THE WILD THINGS BEFORE US RUNNERS AND CYCLISTS AND WALKERS ARRIVED?

COMMON DAFFODIL NARCISSUS PSEUDONARCISSUS

IN THE DAMP WOODLANDS ABOVE FOUR MILE CREEK, WHICH THE SPRING STORMS AND SPIRALING WINDS HAVE BEEN UNABLE TO AMARYLLIDACEAE TOUCH, TALL STEMS OF GREEN SPROUT FROM THE GROUND. ATOP THEM, YELLOW, ORANGE, AND WHITE TUBULAR CORONAS WITH A CROWN OF PETALS. YOU SLIP DOWN THE MUDDY HILL, MOMENTUM CARRYING YOU UNTIL THE ROOTS OF A BLACK CHERRY JERK YOU BACK WITH A HALTING SHUDDER. AS YOU GATHER A BREATH AND ASSESS THE MUD THAT HAS BEEN PAINTED UP YOUR PANT LEGS, YOU NOTICE THE FAMILIAR SPOTS OF YELLOW IN THE DISTANCE. YOU SAW THE FIELDS OF DAFFODILS NEAR CONRAD FORMAL GARDENS AND THE MARCUM HOTEL BEFORE YOUR ADVENTURE INTO THE WOODS, BUT SOMETHING ABOUT THE LITTLE PATCHES AMONG THE SHADE OF THE TREES ALONG MARCUM LOOP MAKES THE FLOWERS EVEN MORE ENDEARING. WHEN YOU MAKE IT TO THE BOTTOM OF THE RAVINE, CROSSING A FEW WOODEN BRIDGES ALONG THE WAY, YOU NOTICE ANOTHER PATCH OF FLOWERS NEAR THE WATER. AS YOU GET CLOSER, YOU SEE THEIR YELLOW FACES GAZING AT THEIR REFLECTION IN THE FLOWING CREEK, QUITE IN LOVE WITH THEIR LITTLE SLICE OF OXFORD.





EASTERN RED CEDAR (THE JUNIPER) JUNIPERUS VIRGINIANA CUPRESSACEAE

YOU TREK UP THE SLOPING PAVED PATH, WHERE THE SUN BREAKS THROUGH THE TREES AS IT SETS IN THE WEST. THE SOUND OF RUSHING WATER FILLS THE AIR TO YOUR RIGHT. YOU FOLLOW THE CURVES OF THE NEW PEFFER WOODS TRAIL, EVERGREENS PROMINENT IN THE NATURE THAT ENCASES YOU. THE AIR IS STILL—IT SMELLS SWEET AND HOPEFUL. A MAN AND HIS BORDER COLLIE PASS YOU, HEADING BACK TO THE PARKING LOT. YOU OFFER A WAVE. THE DOG WAGS ITS TAIL AND PANTS,

AFTER A FEW MORE CURVES OF THE PATH, YOU VENTURE OFF ON ONE OF THE UNPAVED TRAILS THAT BRANCHES BACK TO COLLINS CREEK. THERE, YOU SPOT A JUNIPER—THE GREENEST THING AROUND AMONG THE TREES STILL GETTING THEIR GRASP ON SPRING. LITTLE GREEN CONES YET TO MATURE ARE SPRINKLED IN THE AWL-LIKE NEEDLES OF THE TREE. WITH TIME, YOU KNOW THAT THE CONES WILL CHANGE AND BECOME A DARK BLUE. THE LIGHT OF THE DAY CONTINUES TO FADE INTO DUSK AS YOU WANDER BACK IN THE DIRECTION OF THE PARKING LOT AT PEFFER PARK. YOU STOP AT A BENCH, WATCHING THE SILHOUETTE OF A HAWK CROSS THE DARKENING SKY, BEFORE CONTINUING WITH YOUR WALK—AND YOUR LIFE—JUST AS THE EVERGREEN JUNIPER PROMISES. WHITE TROUT LILY

ERYTHRONIUM ALBIDUM LILIACEAE

FROM THE EARTH GROWS TWO-BY-SIX BOARDS IN LINES. THEY TILT UPWARDS IN A GRADUAL SLOPE, FORMING A BOARDWALK THAT CURVES AND WEAVES THROUGH THE TREES TOWARDS FOUR MILE CREEK AND THE MARSHIER BITS OF THE BANK. YOUR SHOES CLOP ALONG THE BOARDS OF THE RUDER PRESERVE BOARDWALK. OVER THE EDGE OF THE RAILING, YOU CAN SEE THE UNDERBRUSH OF THE FOREST FLOOR BEGINNING TO FLOURISH IN GREENS AND FLOWER BUDS. THE WHITE TROUT LILY COLONY CATCHES YOUR EYE AS YOU NEAR THE CREEK. ITS MOTTLED LEAVES REACH SKYWARD WHILE THE STAMENS IN THE CENTER OF ITS PETALS TILT DOWN TOWARDS THE DAMP DIRT BELOW. A FEW BEES BUZZ AROUND THE PETALS, BOBBING THROUGH THE LEAVES AND UNDERGROWTH. YOU TAKE A SEAT ON ONE OF THE WOODEN BENCHES TO PAUSE ON YOUR WAY TO THE BLACK COVERED BRIDGE JUST NORTH OF YAGER STADIUM. THE AIR BECOMES WARM IN THE LATE SPRING SUN, AND YOU FIND YOUR CHIN DIPPING TO YOUR CHEST. LIKE THE LILY, YOU DROOP IN A PEACEFUL SLUMBER AMONG THE SOUNDS OF NATURE.



CONCLUSION FROM DOG PARKS TO PEOPLE PARKS, BIRD BLINDS TO BOARDWALKS, PAVED PATHS TO TUMULTUOUS TRAILS, THE NATURAL AREAS THAT ENCIRCLE OXFORD ARE MEANT TO BE EXPLORED. MEANDER ON A TRAIL, ILLUMINATED WITH SUMMER SUN. SEE THE FLOURISHING TREES BLOT OUT THE DEEP BLUE SKY AND THE CLOUDS THAT DOT THE EXPANSE. EACH OF YOUR STEPS WILL PRESS SOFTLY INTO THE OXFORD SOIL, WHICH WILL STICK TO YOUR SOLES IN LITTLE FLECKS OF EARTH. YOU MAY HEAR A WOOD THRUSH WHISTLE ABOVE YOU. THE SOUND WILL CARRY ON THE WARM BREEZE, BLENDING WITH THE ENSEMBLE OF BIRDSONGS DEEPER IN THE TREES. THE WIND WILL PULL A FEW LOOSE FLOWER PETALS—LEFT OVER FROM THE PEAK OF SPRING—ACROSS YOUR PATH AND ONTO THE SOFT GREEN CARPET OF GRASS. IT BECKONS YOU TO WANDER, TO EXPLORE. WELCOME TO OXFORD IN SUMMER.

ALAINA FITCH IS A SENIOR CREATIVE WRITING AND PROFESSIONAL WRITING DOUBLE MAJOR WITH A MINOR IN COMMUNICATION DESIGN. AFTER GRADUATION, SHE PLANS TO WORK IN BOOK PUBLISHING AND DEVELOP A CAREER AS AN EDITOR. OUTSIDE OF HER ACADEMICS AND WORK, ALAINA IS AFFINITY FOR ALL THINGS TO DO WITH NATURE AND GOD





ANNABEL HOWE

THE OXFORD LANE LIBRARY: COMFORT, CARE, AND COMMUNITY AS A CHILD, ONE OF MY FAVORITE ACTIVITIES WAS GOING TO THE LIBRARY. I WOULD BEG MY PARENTS TO TAKE ME TO THE OLD BRICK BUILDING NEAR OUR HOUSE, WHERE I'D SPEND AT LEAST AN HOUR BROWSING THE STACKS. I'D HAVE TO WALK OUT CAREFULLY BECAUSE THE PILE OF BOOKS IN MY ARMS WAS OBSTRUCTING MY VISION. IT WASN'T UNTIL I GOT OLDER THAT I REALIZED THIS MAGICAL PLACE OF ENDLESS FREE BOOKS WAS SO MUCH MORE THAN A HAVEN OF LITERATURE. LIBRARIES PROVIDE BOOKS AND MEDIA FREE OF CHARGE, BUT THEY ALSO OFFER SERVICES, PROGRAMS, AND EVENTS THAT HELP SUPPORT CITIZENS AND BRING TOGETHER COMMUNITIES. FEW PEOPLE REALIZE HOW VITAL LIBRARIES ARE, ACTING AS A CENTER FOR CARE AND CONNECTION IN AREAS ALL ACROSS THE COUNTRY, AND OXFORD IS NO EXCEPTION.

THE OXFORD LANE LIBRARY IS LOCATED OFF OF SOUTH LOCUST STREET, ACROSS FROM KROGER AND T.J. MAXX. BUILT IN 2015, THE TWO-STORY BUILDING IS MODERN AND INVITING, FULL OF NATURAL LIGHT AND COZY NOOKS. THE FIRST FLOOR HOUSES THE FRONT DESK, CHILDREN AND TEEN SECTIONS, DVDS, AND NEW RELEASES. THE SECOND FLOOR CONTAINS BOTH ADULT FICTION AND NONFICTION, AS WELL AS STUDY SPACES AND EVENT ROOMS. THERE ARE MANY SHELVES TO EXPLORE AND BOOKS TO FLIP THROUGH—IF, LIKE ME, LIBRARY BROWSING WAS ONE OF YOUR FAVORITE CHILDHOOD PASTIMES, YOU'LL BE SATISFIED. ASSOCIATED LOCATIONS IN HAMILTON AND FAIRFIELD OFFER ACCESS TO EVEN MORE BOOKS, AVAILABLE UPON REQUEST. HOWEVER, THERE IS MUCH MORE TO GAIN FROM THE LIBRARY THAN JUST BOOKS, WONDERFUL AS THEY ARE.

THE LIBRARY OFFERS FREE WI-FI, PRINTING AND COPYING SERVICES, MEETING AND STUDY ROOMS, AND ONLINE DATABASES AND RESEARCH SUPPORT. PATRONS CAN CHECK OUT PHYSICAL BOOKS, AUDIOBOOKS, E-BOOKS, MAGAZINES, DVDS AND CDS, AS WELL AS ITEMS LIKE SEWING MACHINES, INSTRUMENTS, PUZZLES, BOARD GAMES—EVEN SEEDS FOR STARTING A GARDEN!

ADDITIONALLY, THE LIBRARY STAFF PUTS ON A MULTITUDE OF EVENTS THROUGHOUT THE YEAR FOR ALL TYPES OF AUDIENCES. THEY HAVE WEEKLY STORYTIME FOR KIDS AND TUTORING FOR TEENS. FOR ADULTS, THERE ARE MULTIPLE RECURRING BOOK CLUBS TO JOIN. THERE ARE ALL KINDS OF CREATIVE CLASSES OFFERED, AS WELL AS SPECIAL EVENTS LIKE AUTHOR VISITS, EDUCATIONAL LECTURES, AND (MY FAVORITE) A MONTHLY USED BOOK SALE. I'VE NEVER VISITED THE LIBRARY WHEN THERE HASN'T BEEN SOME SORT OF PROGRAM GOING ON. THERE ARE ALWAYS NEW INTERACTIVE EXHIBITS OR TOPICAL BOOK DISPLAYS TO EXPLORE. IT IS CLEAR THAT MUCH TIME, ENERGY, AND CARE GOES INTO MAKING THE LIBRARY A PLACE FOR EDUCATION AND COMMUNITY.

IN A HISTORY CLASS I TOOK MY SOPHOMORE YEAR, I WAS LUCKY ENOUGH TO VISIT THE SMITH LIBRARY OF REGIONAL HISTORY LOCATED ON THE LIBRARY'S SECOND FLOOR. THE SMITH LIBRARY HOUSES AN ARCHIVE OF OXFORD AND THE SURROUNDING AREA'S LOCAL HISTORY, WITH EVERYTHING FROM BOOKS AND RECORDS ON THE AREA'S DEVELOPMENT TO THE PERSONAL COLLECTIONS OF LOCAL FAMILIES. IN MY CLASS, I WORKED ON A RESEARCH PROJECT THAT GAVE ME THE CHANCE TO COMB THROUGH SOME OF THESE COLLECTIONS CONTAINING PHOTOGRAPHS, NEWSPAPER CLIPPINGS, PERSONAL WRITINGS, FAMILY GENEALOGIES AND MORE.

LEARNING ABOUT OXFORD'S HISTORY AND WORKING WITH THE TANGIBLE EVIDENCE OF THAT HISTORY WAS AN INCREDIBLE EXPERIENCE. THE SMITH LIBRARY IS A VITAL PIECE OF OXFORD, REPRESENTING CENTURIES OF LIVING AND LOVING. THE ARCHIVES CONTAINED WITHIN THE WALLS OF THE OXFORD LANE LIBRARY SOLIDIFY ITS IMPORTANT ROLE IN THE COMMUNITY AS A HUB OF LEARNING, CULTURE, AND CONNECTION. IT IS AVAILABLE TO ANYONE WHO MAY BE INTERESTED IN THE ARCHIVES. THE STAFF IS FRIENDLY, INCREDIBLY KNOWLEDGEABLE, AND EXCITED TO SHARE THEIR KNOWLEDGE ABOUT OXFORD'S HISTORY. IT IS ALSO AN EXCELLENT RESOURCE FOR STUDENTS TO USE IN RESEARCH PROJECTS OR CLASS ASSIGNMENTS, OFFERING A CHANCE FOR LOCAL AND REGIONAL ARCHIVAL EXPLORATION.







THE OXFORD LANE LIBRARY IS A HIDDEN GEM—MANY MIAMI STUDENTS DON'T REALIZE THAT THEY ARE ELIGIBLE FOR ITS SERVICES. YET ANYONE WITH AN OXFORD ADDRESS (EVEN A TEMPORARY ONE) CAN GET A LIBRARY CARD, AND EVEN WITHOUT A CARD STUDENTS CAN VISIT THE LIBRARY TO STUDY OR ATTEND AN EVENT. THE KING LIBRARY ON CAMPUS IS WONDERFUL, BUT LANE LIBRARY HAS A LESS ACADEMIC VIBE AND IS MORE COMMUNITY-ORIENTED. THE SECOND FLOOR IS AN EXCELLENT STUDY SPACE, FEATURING PLENTY OF TABLES AND CHAIRS, DESKTOP COMPUTERS, STUDY ROOMS, AND A BEAUTIFUL SKYLIGHT.

ONE OF MY FAVORITE THINGS ABOUT BEING IN THE LANE LIBRARY IS SHARING THE SPACE WITH OXFORD LOCALS—PARENTS BRINGING THEIR YOUNG KIDS TO PERUSE THE CHILDREN'S SECTION, YOUNG ADULTS TYPING AWAY AT THEIR LAPTOPS, AND OLDER FOLKS READING NEWSPAPERS. IT'S EASY TO FEEL TRAPPED WITHIN MIAMI'S CAMPUS BUBBLE; GOING OUT AND EXPLORING THE OXFORD AREA CAN BE A MUCH NEEDED BREAK FROM SCHOOL AND STRESS. SUPPORTING THE LIBRARY IS ALSO A GREAT WAY FOR STUDENTS TO GIVE BACK TO THE COMMUNITY THAT SO GENEROUSLY RECEIVES THEM. I HAVE ALWAYS FELT WELCOME AND APPRECIATED THERE—IT IS A PLACE FOR ALL.

LIBRARIES ARE MORE THAN JUST BOOKS, AND THEY ARE MORE THAN JUST BUILDINGS. LANE LIBRARY PROVIDES SERVICES FOR A FREE OR REDUCED COST THAT PEOPLE MAY NOT BE ABLE TO AFFORD ELSEWHERE. IT OFFERS EDUCATIONAL AND SOCIAL PROGRAMMING FOR ALL DEMOGRAPHICS, BRINGING PEOPLE TOGETHER AND FOSTERING CONNECTION AND LEARNING. AND IT PRÉSERVES LOCAL HISTORY THROUGH THE SMITH LIBRARY, ENSURING THAT OXFORD'S LEGACY IS NOT FORGOTTEN. THE LIBRARY'S DOORS ARE OPEN TO EVERYONE. IT IS A SPACE WHERE PEOPLE CAN FEEL SAFE, COMFORTABLE, AND CARED FOR. I

N A TIME WHERE LIBRARY FUNDING ALL ACROSS THE COUNTRY IS IN QUESTION, IT IS MORE IMPORTANT THAN EVER TO SHOW SUPPORT FOR OUR LOCAL LIBRARY AND ADVOCATE FOR ITS PRESERVATION. WHETHER YOU ARE VISITING OXFORD OR LOOKING TO MAKE A HOME HERE, CONSIDER STOPPING BY TO EXPLORE, TALK WITH THE STAFF, OR ATTEND AN EVENT. THE OXFORD LANE LIBRARY HAS BEEN A COMMUNITY HUB FOR YEARS, AND CONTINUES TO SERVE OXFORD WITH LOVE AND APPRECIATION.





BECCA BLANCO





SESQUICENTENNIAL CHAPEL

ON ANY GIVEN SUNDAY AFTERNOON, MUDDIED BAR SHOES KICK ABSENTMINE AGAINST THE FORMIDABLE WHITE PEWS OF MIAMI UNIVERSITY'S CENTRAL CHAPEL. HEAR THE CREAK, CREAK, CREAK, OF THE MOMENT, FEEL THE WOBBLY ELEGANCE EMBODIED IN THIS LOYAL BEACON OF HOPE, OR RELIGION, OR SOMETHING?

BUILT IN 1959, SESQUICENTENNIAL CHAPEL WAS CONSTRUCTED AS A NON-DENOMINATIONAL GATHERING SPACE TO CELEBRATE AN ARRAY OF SPIRITUAL EVENTS ON CAMPUS. THE DONORS WANTED A CONSTANT REMINDER OF THE IMPORTANCE OF RELIGION IN ROUNDING OUT AN INDIVIDUAL AND INSTILLING MORALS.

MANY PASS THE STRUCTURE AND ADMIRE ITS ARCHITECTURAL BEAUTY—OTHERS AVOID ITS HAUNTING RELIGIOUS GAZE. LOCATED DIRECTLY ACROSS FROM THE STUDENT CENTER, IT REMINDS THE PASSERSBY OF SWELTERING AFTERNOONS SPENT PLUNKED IN THE PEW OF THEIR OWN NEIGHBORHOOD'S CHURCH/MOSQUE/SYNAGOGUE. ITS RELIGIOUS ANONYMITY ALLOWS IT TO CHIDE STUDENTS FROM ALL WALKS OF LIFE. THEY MAY EVEN BEGIN TO COUNT ON THEIR FINGERS THE WEEKS IT HAS BEEN SINCE ATTENDING A SERVICE. LIKE A REPROACHFUL MOTHER, IT STANDS UNWAVERING THROUGH THE SEASONS AND THE TIMES, SCOLDING THE VIEWER WITHOUT SAYING A SINGLE WORD.

FEWER AND FEWER STUDENTS REPORT PRACTICING ANY KIND OF RELIGION IN THE YEAR 2025, YET THE CHAPEL REMAINS IN FREQUENT USE. ITS GRACIOUS DONORS OF GOOD INTENTION WOULD LIKELY BE ANNOYED BY HOW CASUALLY IT IS RENTED OUT, AND FOR WHAT CEREMONIES IT TENDS TO BE THE VESSEL OF.



SESQUICENTENNIAL? WHAT KIND OF NAME IS THAT?

THE SECOND, IF NOT FIRST, EYE-CATCHING ASPECT OF THE CHAPEL IS ITS 16-LETTER LONG NAMESAKE. SIT ON ITS STONE STEPS FOR LONG ENOUGH, AND ONE WILL OVERHEAR A PASSING STUDENT'S GARBLED ATTEMPT AT PRONOUNCING IT. SESQUINTISSENTIAL? SESQUINTENNIAL? THEN A COUPLE OF LAUGHS AND THE SHRUG OF A SHOULDER.

MIAMI UNIVERSITY WAS FOUNDED IN 1809. THE UNITED STATES OF AMERICA WAS ONLY 32-YEARS-OLD AT THAT POINT—NOT EVEN OLD ENOUGH FOR A MIDLIFE CRISIS. CONSISTING OF ONLY 17 STATES, IT IS SAFE TO SAY THAT THE UNIVERSITY WAS BORN OF A YOUNG AND AMBITIOUS NATION.

TO CELEBRATE MIAMI SURVIVING THE TEST OF TIME, SESQUICENTENNIAL CHAPEL'S COMPLETION IN 1959 SERVED TO HONOR 150 YEARS OF PRESTIGIOUS HIGHER EDUCATION. "SESQUI-" MEANING "ONE-AND-A-HALF", COUPLED WITH "-CENTENNIAL", MEANING "OF 100 YEARS", SOLIDIFIES THE BUILDING'S IMPORTANCE AND PLACE IN HISTORY.

BALLROOM DANCERS, SINGERS AND SORORITY MEMBERS ALIKE REFER TO THE BUILDING AFFECTIONATELY AS "SES CHAPEL," AS THOUGH IT WAS A FRIEND'S HOUSE OR AN IDEAL HANGOUT SPOT. OR MAYBE THEY AREN'T SURE HOW TO PRONOUNCE THE NAME, AND THEY'D LIKE TO GO THE SAFE ROUTE. REGARDLESS OF THEIR INTENTIONS, THOUGH, "SES" IS A SUCCINCT ALTERNATIVE.



NEW WAVE GOSPEL

TWO WEEKS BEFORE WRITING THIS, THE CHAPEL'S WOODEN ALTAR WAS ADORNED WITH PIZZA, COOKIES AND DIFFERENT KINDS OF FLAVORED BEVERAGES. IT WAS SEEMINGLY A NEW ERA OF PEACE OFFERINGS TO SOME SORT OF GOD, AND I COULDN'T HELP BUT LAUGH AT THE IRONY OF THE ALTAR'S DINNER TABLE CAPABILITIES. THOUGH SOME MIGHT CONSIDER IT SACRILEGIOUS, I THINK I MAY CALL IT BIBLICAL. DID JESUS NOT OFFER HIMSELF UP AT A DINNER TABLE, INSPIRING CATHOLICS EVERYWHERE TO CONSTRUCT ORNATE ALTARS FOR THE BREAKING OF BREAD AND FAST?

TO OPEN THE PSEUDO-CEREMONY, WE STUDENTS GAVE SIGNS OF PEACE, GREETING ONE ANOTHER IN THE ONLY WAY THAT UNDERGRADUATES KNOW HOW.

COLLEGE STUDENTS, OFTEN PRIMED BY THE ICE-BREAKERS AND GET-TO-KNOW-YOUS FROM CLASSES, MAY FIND THEMSELVES LACKING IN THE CONVERSATION-STARTER DEPARTMENT. LUCKILY, ONE COMMANDING PHRASE ALWAYS HOLDS TRUE AND GETS THE JOB DONE RIGHT: OKAY, EVERYONE GO AROUND AND SAY YOUR NAME, MAJOR, YEAR AND WHERE YOU'RE FROM.

FOLLOWING THIS SIGN OF PEACE WHEREIN EACH ATTENDEE ANXIOUSLY AWAITED THEIR TURN, COLLEGE STUDENTS BROKE BREAD (PIZZA), AND I COUNTED MYSELF AMONG THEM. THE CONGREGATION CONSISTED OF SINGERS—HALF FROM MIAMI, AND HALF FROM VANDERBILT UNIVERSITY—WHO ALL CAME TOGETHER TO SHARE THEIR LOVE OF MUSIC AND A CAPPELLA ARRANGEMENTS OF WHATEVER'S ON THE RADIO. WE SAT AND GOT TO KNOW EACH OTHER, CHATTING ON AND ON ABOUT ALTOS, BARITONES, AND BEATBOXING SKILLS.

WE THEN SANG, WORSHIPING THE MUSIC ITSELF AND BRINGING THE REUNION TO A CLOSE. HARMONIES ECHOED OFF OF THE DOME (SURELY THE ACOUSTICS WERE CONSIDERED IN THE ARCHITECTURAL PLANS ON THIS SACRED PLACE), AND WE LED OUR MISCHIEVOUS PROCESSION OUTSIDE, BAR-BOUND.

SANDALS & BAR SHOES

ONE MIGHT ARGUE THAT THE CONCEPT OF BAR SHOES (SHOES RESERVED ONLY FOR PATRONIZING THE STICKIER-FLOORED ESTABLISHMENTS OF OXFORD, OHIO) ARE STAPLES OF THE MODERN COLLEGE EXPERIENCE. CONSUMERISM BEGS FRESH FACES OF THE ECONOMY TO PURCHASE A CERTAIN SOMETHING FOR EVERYTHING, BUT BAR SHOES CAN BE THE PERFECT EXCUSE TO FINALLY EMBODY THE SLOGAN ON THOSE BLUE BINS SEEN IN MANY CLASSROOMS. TRANSFORM CLASS SHOES, FORMERLY WALKING SHOES, INTO BAR SHOES, AND ONE DAY YOU WILL FIND THEM IN THE MOST RANDOM OF PLACES. STICKY FLOORS, SLIPPERY TILES, EVEN SESQUICENTENNIAL CHAPEL'S PLUSH RED PULPIT.

OVER 2,000 YEARS AGO, JESUS AND HIS DISCIPLES DONNED THEIR STRAPPED SANDALS IN COUNTLESS TEMPLES, THEIR FEET REGULARLY CAKED WITH SUCH GRIME THAT BEFORE JESUS PASSED, HE TOOK IT UPON HIMSELF TO CLEAN THOSE OF HIS CLOSEST FRIENDS (I'M PARAPHRASING, BUT THE POINT WILL FOLLOW).

PLACES OF WORSHIP WEREN'T ALWAYS SPOTLESS AND PRISTINE. IT WASN'T IRREVERENT TO BE THERE IN EVERYDAY CLOTHES, TO LAUGH, EVEN. THEY WERE PLACES TO GATHER, TO CELEBRATE, TO PRAISE THE FORCES THAT HAVE CONTINUED TO GRANT HUMAN BEINGS LIFE. THEY WERE A SHARED SPACE FOR CELEBRATION, BUT THE CONNECTIONS FORGED BEFORE, DURING, AND AFTER SAID CEREMONIES WERE JUST AS IMPORTANT AS THE PURPOSE FOR GATHERING ITSELF. PEOPLE CAME TO BE TOGETHER, TO SEE EACH OTHER ROUTINELY, TO LOVE ONE ANOTHER, AS MOST RELIGIONS IMPLORE.

ONCE A PLACE TO CELEBRATE THE HIGHEST OF HIGH, THE BAR SHOES OF MANY NOW CHIP AWAY AT THE BRITTLE WOOD OF EACH PEW IN SESQUICENTENNIAL CHAPEL. PEOPLE GATHER, LAUGH, SING, AND MAKE MEMORIES THAT THEY WILL FONDLY LOOK BACK ON IN THE YEARS TO COME. UNDER THIS ROOF, IN THIS HOUSE OF PRAISE, PEOPLE COME TOGETHER AND CELEBRATE LIFE. I LIKE TO THINK, THEN, THAT THE CHAPEL IS STILL BEING PUT TO GOOD USE.



CALEB SAEBYUK CHUN

Dear Diary

UPHAM HALL

AH, YES, UPHAM HALL. A LANDMARK OF OXFORD; AND WHO COULD FORGET ITS ARCH? A HALLMARK OF MIAMI UNIVERSITY AND—IF WE'RE BEING HONEST—A SYMBOL OF OXFORD ITSELF. A PLACE FILLED WITH THE MEMORIES AND NOSTALGIA FOR ALL WHO HAVE SEEN IT, A PLACE THAT CAN TURN A POTENTIAL STUDENT INTO AN ATTENDING STUDENT, WHERE YOU CAN TAKE THE PERFECT GRADUATION PHOTO, WHERE ROMANCE TURNS TO MARRIAGE, AND DREAMS BECOME REALITY. THERE'S NO PLACE IN OXFORD QUITE LIKE UPHAM HALL.

THAT'S WHAT THE TOUR GUIDES TELL YOU, ANYWAY. IF YOU EVER ATTEND MIAMI AND GO TO UPHAM, PERHAPS YOU'LL COME TO A DIFFERENT CONCLUSION. BUT INSTEAD OF CONJURING HYPOTHETICAL EXPERIENCES, I'LL REGALE YOU WITH MY OWN UPHAM HALL IS INDEED A PLACE AT MIAMI UNIVERSITY, BUT FOR ME, IT'S A PLACE OF FORCED CONFORMITY, A PLACE THAT FORGETS YOUR HISTORY AND A PLACE REEKING WITH THE STENCH OF PERFORMATIVE ADVOCACY. BUT, IF YOU'RE ANYTHING LIKE ME, YOU'RE USED TO IT. DON'T WORRY. SO WHAT IF IT'S THE FOURTH TIME A HISTORY PROFESSOR COLD CALLS YOUR NAME BECAUSE YOU'RE THE OTHER IN A SEA OF WHITENESS? IT MAKES SENSE, RIGHT? I MEAN, FROM HIS POINT OF VIEW, I MIGHT AS WELL BE A GET-OUT-OF-JAIL-FREE CARD; SURELY, THIS STUDENT MUST KNOW ABOUT THE CHINESE EXCLUSION ACT—IT DOESN'T MATTER THAT THEY'RE KOREAN, THEY'RE ASIAN! IT'S ALRIGHT, CALM DOWN. JUST ANSWER AND GO THROUGH THE MODEL MINORITY CHARADE THAT'S KEPT YOU SAFE YOUR WHOLE LIFE. RELAX, SO HE CALLED YOU CHINESE; IT IS WHAT IT IS. WHAT'S ONE MORE PERFORMANCE?

"AH, OF COURSE, PROFESSOR, HERE'S SOME GENERALIZED ASIAN HISTORY TO SPICE UP THE LECTURE." TAKE THE PRAISE AND MOVE ON—JUST ANOTHER DAY AT UPHAM HALL. AND LOOK, DOES ANY OF THIS REALLY MATTER? I MEAN, WHO CARES? JUST LIVE YOUR LIFE; LOOK HOW PRIVILEGED YOU ARE—YOU'RE ATTENDING A UNIVERSITY. DOES IT REALLY IMPACT YOU THAT MUCH THAT THEY DON'T PROVIDE ANY ASIAN HISTORY COURSES? IN THE WORDS OF ONE OF MY CLOSEST, DEAREST AND MOST AMAZING PROFESSORS, "IF YOU'RE PASSIONATE ABOUT IT, JUST DO IT YOURSELF." WHAT WONDERFUL ADVICE THIS IS. WHAT WAS I TO EXPECT? THAT UPHAM HALL, THE HUB OF THE HUMANITIES AT MIAMI, WITH ITS LEAKING WINDOWS AND PRISON WALLS, WOULD BE ABLE TO OFFER ME A COSMOPOLITAN SELECTION OF HISTORY? PERHAPS MY EXPECTATIONS FOR HIGHER EDUCATION WERE A BIT TOO HIGH.



THEN, IT'LL HAPPEN: THE MASQUERADE WILL CRACK. IT'S NOT A MATTER OF IF BUT WHEN. WHO KNOWS WHAT MADE IT HAPPEN? WAS IT THE TENTH PERSON WHO ASKED YOU WHERE YOU'RE FROM?

"OH, I'M FROM ATLANTA."

"OH, THAT'S COOL, BUT, LIKE, WHERE ARE YOU FROM?"

MAYBE IT'S THE SEVENTH CLASS WHERE THERE ARE ONLY TWO OR THREE OTHER STUDENTS WHO ARE DIFFERENT. OR PERHAPS IT'S WHEN SOMEONE CONFIDES TO YOU, "I'M GLAD THAT THERE ARE FINALLY FEWER CHINESE STUDENTS ON CAMPUS. DO YOU REMEMBER A FEW YEARS AGO? OH MY GOD! YOU GET IT RIGHT; YOU CAN SPEAK ENGLISH!" BELLOWING WITH LAUGHTER. BUT REGARDLESS, WHICHEVER MOMENT IT IS, IT'LL HAPPEN.

THE SERIES OF HAIRLINE FRACTURES FINALLY COLLAPSES, TURNING INTO A CHASM. YOUR PRACTICED FACADE BECOMES TOO HEAVY TO HOLD, EVENTUALLY REACHING YOUR PUBLIC SERVICE SMILE. THE DESIRE TO CONSTANTLY TRANSLATE YOURSELF INTO SOMETHING THAT'S NOT OTHER IS SUDDENLY NOT WORTH IT. THE MASK SLIPS, NOT NECESSARILY DRAMATICALLY, BUT IN A QUIET WITHDRAWAL. THE COST OF THE MASQUERADE BECOMES TOO HIGH. AND THEIR RESPONSE?

"I WAS JUST ASKING A QUESTION."

"IT'S NOT THAT BIG OF A DEAL."

"JUST CHILL OUT."

AND, IN THE END, NOTHING WILL CHANGE—IT'S JUST ANOTHER DAY AT UPHAM HALL. HOWEVER, WHAT YOU WON'T REALIZE IS THAT, AFTER FOUR YEARS OF SAYING, "IT'S JUST ANOTHER DAY," YOU'LL FIND THAT SOMETHING DID CHANGE.

UNKNOWN TO YOU, CALLUSES HAVE FORMED, AMASSED THROUGH A CRUEL JADEDNESS, INVISIBLE UNTIL NEEDED MOST. THE MERITOCRACY? PROMISES OF INCLUSION AND A COMMITMENT TO DIVERSITY? YOU REALIZE THESE WERE NOTHING BUT EMPTY PROMISES, ALL TO BOLSTER THE ETHOS OF AN INSTITUTION INDIFFERENT TO YOU, WITH UPHAM HALL SIMPLY ACTING AS A MIRAGE. ALL IN THE HOPES OF SECURING ONE MORE ADMISSION, ONE MORE PLUS FOR THE BOARD OF TRUSTEES.





If MAY TOUT ITS COMMITMENT TO DIVERSITY, BUT WHEN CONFRONTED WITH LIVED

IT MAY TOUT ITS COMMITMENT TO DIVERSITY, BUT WHEN CONFRONTED WITH LIVED REALITIES, THE RESPONSE IS OFTEN A SHRUG, A DISMISSAL, A DEMAND FOR SILENCE. WHILE THERE ARE GREAT PEOPLE, INEVITABLY, WHEN FACED WITH ADVERSITY, THE INFRASTRUCTURE THAT SUPPORTS THEM WILL CRUMBLE. THE CRACK IN THE MASQUERADE ISN'T JUST A PERSONAL UNRAVELING; IT'S A STARK EXPOSURE OF THE GAP BETWEEN RHETORIC AND DAILY EXPERIENCE.

AND IN THAT STARK EXPOSURE, A STRANGE KIND OF CLARITY EMERGES. THE DISILLUSIONMENT TURNS INTO A PRAGMATIC UNDERSTANDING. UPHAM HALL, AND PERHAPS MIAMI UNIVERSITY, IS NO LONGER VIEWED THROUGH THE IDEALISTIC LENS OF THE DREAM IT SOLD YOU BUT AS IT TRULY IS—A SERIES OF SPACES NOT BUILT FOR YOU, A PLACE THAT TOUTS ACCEPTANCE UNTIL THE POINT OF ACTION. IN ITS FAILURE TO BE WHAT YOU WANTED IT TO BE, UPHAM HALL BECAME A CRUCIBLE, FORGING A RESILIENCE YOU DIDN'T KNOW YOU POSSESSED. THE CONSTANT NEED TO PERFORM WITHIN ITS WALLS— WHILE EMOTIONALLY TAXING— SNAPPED YOU OUT OF BLISSFUL IGNORANCE.

THIS FORCED AWAKENING, THOUGH JARRING, BECOMES A CATALYST. THE ROSE-TINTED GLASSES LOSE THEIR TINT. THE ENERGY ONCE SPENT MAINTAINING THE MASQUERADE NOW REDIRECTS, FUELING A SHARPER AWARENESS OF YOUR REALITY. THIS NEWFOUND CLARITY, BORN FROM DISAPPOINTMENT, IRONICALLY EMPOWERS YOU. THE DISCOMFORT, WHILE PERSISTENT, BECOMES A TEACHER, ITS LESSONS ETCHED IN YOUR UNDERSTANDING OF THE WORLD AND YOUR PLACE WITHIN IT.

UPHAM HALL, IN THIS SENSE, DID FULFILL WHAT IT ORIGINALLY PROMISED YOU. IT IS A PLACE WHERE POTENTIAL STUDENTS BECOME ATTENDING STUDENTS, WHERE PERFECT GRADUATION PHOTOS ARE CAPTURED AND WHERE BUDDING ROMANCES TURN TO MARRIAGE. IT IS UNDENIABLY A PLACE WHERE DREAMS COME TRUE. IT'S JUST THAT, YOU REALIZE, THESE DREAMS AND MEMORIES, THEY WERE NEVER MEANT FOR YOU, AND NO MATTER WHAT YOU DO, THEY NEVER WILL BE.

te al quallo con Macchee Megre : Le travagliste con liveet Lin Sin





THERE IS ONLY ONE BUILDING ON MIAMI'S CAMPUS THAT SINGS. ITS MUSIC LIVES NOT JUST IN THE AIR BUT IN THE LOFTY WALLS, THE FREQUENTED HALLS AND THE VERY BONES OF THE BUILDING'S FOUNDATION. THE PANELLED STEPS SEEM TO HUM WITH MEMORY, AS IF EVERY NOTE EVER PLAYED THERE HAS SOAKED INTO ITS SPONGY STONE. THE EDGE OF THE ROOF REACHES LIKE AN EAR TOWARD THE SKY, CATCHING WHISPERS OF HARMONY AND SCATTERING THEM LIKE PETALS ACROSS THE BRICK-LADEN QUAD. EVEN IN SILENCE IT PULSES WITH A QUIET RHYTHM—A BREATH, A HEARTBEAT, A CHERISHED SONG STILL BEING WRITTEN.

THE CENTER FOR PERFORMING ARTS STANDS FLAT AGAINST A CLUSTER OF DOGWOOD TREES, THEIR ARMS OUTSTRETCHED LIKE DANCERS MID-POSE, BLOSSOMS UNFURLING IN A BURST OF STARK WHITE EACH SPRING. THE PETALS GLOW LIKE SNOW CAUGHT IN SUNLIGHT, DELICATE AND DEFIANT. A LITTER OF LEAVES BRUSHES OVER THE PORCH, DOING GENTLE FLIPS IN THE WIND, KISSING PINK CHEEKS IN GREETING AS THEY SHUFFLE INTO THE ENTRYWAY. BESIDE THE SHIMMERING FLOOR-TO-CEILING WINDOWS STRETCHING ACROSS THIS BUILDING'S FACE, A PLAQUE DIVULGES ITS HISTORY: DANCERS FLOATING GRACEFULLY ON POINTED TOES, SINGERS BELTING ROUSING MELODIES AND PERFORMERS INHALING BOUTS OF PASSION TO BOW DEEP INTO AUDIENCE HEARTS. A CLUSTER OF LIVES REMAIN IMMORTALIZED, PRINTED IN STONE: GOVERNOR CELESTE, PRESIDENT SHRIVER, DIRECTOR SEXTON, AND ARCHITECT HILMER.

THE DOORS ARE HEAVIER THAN NEED BE, AS THOUGH THE BUILDING IS ATTEMPTING TO HOLD ITS BREATH, EXPECTANT. THEIR WEIGHT RESISTS LIKE A HUSH BEFORE A CRESCENDO, A HELD NOTE TREMBLING AT THE EDGE OF RELEASE. INSIDE, THE SPACE VIBRATES WITH LIFE, SATURATED WITH THE ECHOES OF FOOTSTEPS. EVERY SURFACE—FROM THE WAIST-HIGH MARBLE STATUES TO THE COUNTERS STACKED WITH PLAYBILLS—HUMS FAINTLY, LIKE A STRUCK TUNING FORK, RESONATING WITH A LIFE OF ITS OWN.



ALTHOUGH NOBODY STANDS IN THE MIRRORED ROOM, FRAMED ON ALL SIDES BY WINDOWS EXPOSING THE WORLD, SEVERAL SMILING FACES LOOM FROM A STRING OF VIBRANT PHOTOS ON THE WALLS. A GROUP OF STUDENTS IN CAPES, GRASPING WANDS, HUGGING ON THEIR KNEES WITH THEIR EYES SQUEEZED SHUT. TWO GIRLS IN PINK AND YELLOW HOOP SKIRTS PREPARE MIDAIR TO LAND IN THE SPLITS. A BOY IN EARLY 20TH CENTURY OVERALLS SITS ON HIS KNEES, CENTER AND WEEPS INTO HIS HANDS. THE MOMENTS ARE A MUSEUM OF VOICES AND SYMPHONIES, STUCK, YET FLUID IN TIME; A GLIMPSE OF THE PAST STILL IN MOTION.

SUNLIGHT SPLINTERS FROM THE ARCHED WINDOWS, POURING IN WITH A SOFTNESS THAT NEARLY FEELS SENTIENT. IT DOESN'T SIMPLY ENTER CPA—IT GLIDES, LINGERS AND PLAYS. IT RICOCHETS OFF THE POLISHED WOOD AND BRUSHED METAL, TRACING LONG, SLOW ARCS ACROSS THE FLOOR AS THE DAY MARCHES FORWARD. IT IS NOT GOLDEN EVEN IN THE BRIGHTEST OF SUNSETS, BECAUSE GOLDEN IS RICH AND DEEP, AND THIS LIGHT IS SOMETHING ELSE ENTIRELY. THIS LIGHT IS PALE AND TENDER, LIKE THE UNDERSIDE OF A PETAL OR THE QUIET BEFORE THE REFRAIN OF A LULLABY. IT DRAPES ITSELF ACROSS SHOULDERS, CURLS AROUND ANKLES, AND WARMS FINGERTIPS. IT EMBRACES. THIS TYPE OF LIGHT BRUSHES VISITORS WITH WARMTH, SOAKING INTO THEIR SKIN AND SETTLING INTO THEIR BONES, FRIENDLY AND INSISTENT. IT FILLS A QUIET, HOME-SHAPED ACHE THAT NEWCOMERS OFTEN CARRY, AS IF IT RECOGNIZES THEIR LONGING AND KNOWS EXACTLY HOW TO ANSWER IT.

TO THE LEFT, A DOOR STANDS SLIGHTLY AJAR, AS IF EXTENDING A QUIET INVITATION. ITS PLATE DISPLAYS ROWS K- L- M. BEYOND LIES THE THEATER, VAST IN ALL ITS GLORY. 400 RED-CUSHIONED SEATS, WORN FROM DECADES OF HUSHED EXPECTATIONS, FAN OUT IN ARCHED ROWS. THE LIGHT IS DIM, AS IF THE BUILDING IS DOZING OFF, AWAITING THE ELECTRIC START OF A NEW STORY. THE AIR IS THICK WITH THE ECHO OF APPLAUSE, OF WHISPERED LINES AND HELD BREATHS, JUST DISTANT ENOUGH TO BE UNSURE WHETHER OR NOT IT'S TRULY HAPPENING. ONSTAGE THE GREAT RED CURTAINS ARE PARTED JUST ENOUGH TO REVEAL A HALF-BUILT SET OF GIANT TREE TRUNKS WITH MOSSY PAINT—FROZEN IN ANTICIPATION LIKE A CROWD MOMENTS BEFORE THE CLIMAX OF THE SHOW. THE SPACE SEEMS TO EXHALE SOFTLY. EVEN WITHOUT MUSIC, EVEN WITHOUT MOTION, IT THRUMS QUIETLY, HUMMING ITS HISTORY INTO THE VELVET AND WOOD. STILL QUIVERING WITH TALENT, BOTH OLD AND NEW, THE BUILDING SIMPLY AWAITS SOMEONE WHO WILL LISTEN.

FAR IN A BACK ROW A HOMESICK STUDENT SITS WITH HER HANDS FOLDED IN HER LAP, HER SHOULDERS CURL INWARD LIKE SHE'S TRYING TO TAKE UP LESS SPACE IN THE GRANDIOSE ROOM. HER CHEST ACHES WITH THE FAMILIAR WEIGHT OF MISSING, AND SUDDENLY, SHE WISHES SHE WERE HOME. SHE GAZES AT THE EMPTY STAGE TRACING THE OUTLINE OF THE WOOD PANELS LINING THE FLOOR, WATCHING DUST SWIRL LIKE PEACEFUL STORMS UNDER THE OVERHEAD LIGHTS. THE QUIET WRAPS AROUND HER—SOFT, LIKE A BLANKET TUCKED IN BY AN INVISIBLE HAND.

THEN, FROM SOMEWHERE IN THE HUSH, CPA ANSWERS. NOT WITH WORDS, BUT WITH PRESENCE. WITH CREAKING BEAMS AND SOFT GROANS OF WOOD STRETCHING AFTER A LONG DAY THE WALLS THEMSELVES SIGH IN QUIET UNDERSTANDING. A WARMTH GATHERS, SLIPPING IN THROUGH THE CRACK OF THE DOOR, CARRIED ON THE LAST RAYS OF THE SUNSET OUTSIDE. THE LIGHT SEEPS SLOWLY ACROSS THE FLOOR, PAINTING THE ENTRYWAY IN GENTLE HUES OF AMBER AND ROSE. THE AIR THICKENS WITH THE FAINTEST WHIR, A REMINDER THAT, EVEN IN SILENCE, CPA REMEMBERS. IT REMEMBERS HER AND IT REMEMBERS ALL WHO HAVE COME BEFORE HER. IN THE HALLWAY, A FAMILIAR VOICE TENDERLY SINGS THE OPENING LYRICS OF, "ONCE UPON A DECEMBER," AND FROM THE BASEMENT, THE FIRST LINE OF DIALOGUE OF A MIDSUMMER NIGHT'S DREAM FLOATS THROUGH THE BUILDING WISTFULLY.

WITH A GENTLENESS THAT HARDLY BRUSHES AGAINST HER EAR, THE THEATER WHISPERS NOT TO WORRY, THAT THE STUDENT HAS FOUND HER HOME—NOT THE ONE SHE LEFT BEHIND, BUT THE ONE THAT FINDS YOU WHEN YOU NEED IT MOST.



DEAR DIARY

WHEN TALKING ABOUT OXFORD'S ATTRACTIONS, ONE WOULD BE REMISS NOT TO MENTION ONE OF THE TOWN'S MOST EMINENT: KING LIBRARY: NAMED AFTER EDWARD KING, MIAMI'S LIBRARY DIRECTOR FROM 1922 TO 1956. OPEN FROM 7PM TO 1AM, KING LIBRARY, COLLOQUIALLY "KING" AMONG THE STUDENTS, IS HOST TO A BEVY OF BOOKS AND MEDIA, TO SUIT JUST ABOUT ANY OF THE PERUSER'S PURPOSES. BOASTING A WIDE ARRAY OF TOOLS AND RESOURCES ACROSS THREE FLOORS, THE AMENITIES OF KING LIBRARY ARE BOTH TRADITIONAL, AND ON THE CUTTING EDGE.

ORIGINALLY MIAMI UNIVERSITY'S DEDICATED UNDERGRADUATE LIBRARY, KING LIBRARY HAS A RICH HISTORY SPANNING SEVENTY YEARS. BUT KING HAS MUCH MORE THAN ITS ORIGINAL LITANY OF WRITING TO OFFER. REFURBISHED FOR THE MODERN DAY, AND ACTIVELY BEING IMPROVED UPON, THE KING LIBRARY HAS SINCE INCORPORATED FIXTURES TO FACILITATE THE CONTEMPORARY NEEDS OF STUDENTS.

WHETHER YOU'RE NEW TO OXFORD OR MAKING THE TRIP TO A PART OF THE ACQUAINTING YOURSELF CAMPUS YOU'VE NEVER VISITED, IF YOU'RE LOOKING FOR SOMETHING, IT'S HELPFUL TO KNOW THE LAYOUT BEFOREHAND. THOUSANDS OF MATERIALS ARE AVAILABLE THROUGHOUT THE LIBRARY, INCLUDING BOOKS, DOCUMENTS, MUSIC, FILMS, AND OTHER RESOURCES ACROSS THREE FLOORS AND A BASEMENT LEVEL. WORKS THAT SPAN THE BREADTH OF THE HUMAN TAPESTRY ARE CONVENIENTLY ORGANIZED AND EASILY ACCESSIBLE. THE FIRST LEVEL HAS A SPACIOUS LOBBY WHEREIN YOU CAN TALK TO AN ACCOMMODATING STAFF MEMBER FOR ASSISTANCE, OR USE THE KIOSKS PRECEDING THE AISLES, TO SCRY THE LIBRARY'S NETWORK.



NO MATTER YOUR NEEDS

REGARDLESS OF WHICH COLLEGE YOUR MAJORS AND MINORS PLACE YOU IN, KING LIBRARY CAN EASILY HELP YOU ACHIEVE AND EXCEL, NOT JUST WITH THE VARIETY OF ACADEMIC WORKS AVAILABLE, BUT IN THE VALUABLE TOOLS THE LIBRARY OFFERS AS WELL.

KING'S UNIQUE ARCHIVES INCLUDE: THE WALTER HAVIGHURST SPECIAL COLLECTIONS, THE MIAMI UNIVERSITY ARCHIVES, AND THE WESTERN COLLEGE FOR WOMEN ARCHIVES. NOT ONLY IS KING THE SOLE HOME OF THESE CURATED ACADEMIC RESOURCES FROM ALUMNI AND INCORPORATED UNIVERSITIES, BUT HOST TO COUNTLESS OTHER FACILITIES THAT PROMOTE A STUDENT'S SUCCESS. THROUGH KING, ONE CAN ACCESS BOTH THE MICROSOFT OFFICE AND ADOBE SUITES OF PRODUCTS. FOR A MORE SPECIFIC STATISTICAL TASK, SSPS AND MINITAB ARE AVAILABLE THROUGH THE LIBRARY AS WELL. IF WHAT YOU'RE LOOKING FOR NEEDS TO BE PRESENTED OUTSIDE OF A DOCUMENT, THEN KING LIBRARY PROVIDES YOU WITH AUDIO AND VISUAL EDITING TOOLS. KING CAN ALSO FACILITATE PHYSICAL-TO-DIGITAL CONVERSIONS, OR VICE-VERSA.

THE LIBRARY FACILITIES

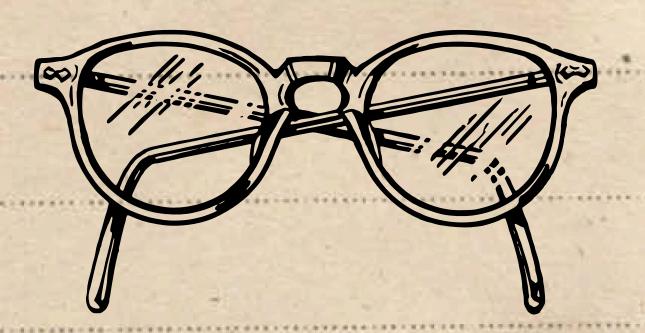
KING LIBRARY'S CONTEMPORARY TECHNOLOGIES AREN'T JUST LIMITED TO SOFTWARE. A STUDENT CAN OPT TO MAKE USE OF THE VARIOUS TOOLS THAT THE LIBRARY BOASTS.

ON THE FIRST FLOOR, ONE WILL BE GREETED BY THE SPACIOUS SIDLEY LOUNGE, AND FURTHER IN, THE CENTER FOR INFORMATION MANAGEMENT (CIM). THIS COMPUTER LAB OFFERS YOU HIGH-END TOOLS THAT ENABLE YOUR DIGITAL PRODUCTIONS AND HELP WITH ANALOG CONVERSIONS.

YOU WILL ALSO FIND THE HOWE WRITING CENTER. OPERATING FROM THE LIBRARY TO SERVE THE CAMPUS, HERE YOU CAN BROADEN YOUR WRITING HORIZONS WITH THE CENTER'S SPEAKERS, PROJECTS, AND TUTORS. THE WRITING ASSISTANCE ONE CAN GAIN FROM IMMERSING THEMSELVES IN THE HWC IS INVALUABLE.

GOING UP TO THE THIRD FLOOR, KING LIBRARY HOSTS OTHER FACILITIES THAT HELP STUDENTS REALIZE THEIR GOALS, SUCH AS THE CENTER FOR DIGITAL SCHOLARSHIP, AND MAKERSPACE. THE MAKERSPACE IS AN EXPERIMENTAL, HANDS-ON LABORATORY THAT EMPHASIZES THE FREEDOM OF THE STUDENT. WITH ACCESS TO THE LABORATORY, YOU CAN MAKE USE OF THE AVAILABLE LASER CUTTERS, ENGRAVERS, 3D PRINTERS, AND TEXTILE MACHINES, AND MORE.

NEARBY IS THE AUDIO/VISUAL LAB, AN ENVIRONMENT WHERE USE OF THE AFOREMENTIONED AV EDITING TOOLS IS MOST EFFECTIVE. A DEDICATED PODCASTING STATION ALLOWS ONE TO RECORD IN A SOUND-TAILORED SPACE. WORKING WITH VISUALS, A BACKDROP, CAMERA, AND MICROPHONES ALL ENABLE YOU TO CREATE WHATEVER YOU NEED TO PUT ON THE SCREEN.



WHENEVER A STUDENT NEEDS TO SEQUESTER THEMSELVES IN A MORE PRODUCTIVE ENVIRONMENT, THE KING LIBRARY IS HOME TO MANY STUDY ROOMS. STUDENTS ARE FREE TO MAKE RESERVATIONS IN PERSON OR DIGITALLY AT THEIR LEISURE, FOR ANY REASON THAT DEMANDS THE TRANQUILITY OF KING'S QUIETUDE. AND FOR A BREAK, ONE CAN GO DOWN TO THE LOWEST LEVEL, WHERE KING CAFE'S REFRESHING COFFEE ALWAYS AWAITS A STUDENT, NO MATTER HOW BUSY.

MODERN DEVELOPMENTS

AS AN INSTITUTION DEDICATED TO ENSURING THE HELP IT CAN PROVIDE IS ALWAYS RELEVANT, KING LIBRARY CONTINUES TO ITERATE WITH PLANS FOR THE FUTURE. AS PART OF A COMPREHENSIVE PLAN, KING LIBRARY FINISHED THE RESTRUCTURING OF ITS FIRST FLOOR, FOCUSING ON THE SIDLEY LOUNGE. KING LIBRARY HAS SINCE SEEN ADDITIONS TO THE INEZ KAMM ELECTRONIC CLASSROOM, AND THE CIM. THIS FLOOR HAS ALSO SEEN THE INTRODUCTION OF A NEW CONFERENCE AREA, WITH A NEW CLASSROOM AND BREAKOUT ROOM TO ACCOMPANY. SUBSEQUENT PHASES OF RENOVATION WILL CONTINUE TO FACILITATE THE PREFERENCES OF MODERN STUDENTS, WITH CHANGES SUCH AS FREER ACCESS TO THE LOUNGE, AND A REFITTING OF THE WINDOWS.

MAKE YOUR WAY

KING LIBRARY IS OXFORD'S TREASURE TROVE OF KNOWLEDGE, AND FAMILIARIZING YOURSELF WITH THE LIBRARY'S RESOURCES FIRST-HAND IS MORE EFFECTIVE THAN ANY ALTERNATIVE. WHETHER ONE IS A POTENTIAL VISITOR TO THE TOWN, OR A MIAMI ATTENDEE, A TRIP TO THE LIBRARY IS WORTHWHILE. IF YOU'RE LOOKING FOR A GREAT WAY TO REALIZE YOUR ENDEAVORS, VISIT KING LIBRARY.











OXFORD, OHIO—THE ARTHUR F. CONRAD FORMAL GARDENS HAS BEEN A SERENE STAPLE OF PURE BLISS FOR MANY STUDENTS THROUGHOUT THE YEARS. LOCATED ON MIAMI UNIVERSITY'S OXFORD CAMPUS, IT WAS ESTABLISHED IN 1931 AS TRIBUTE TO ARTHUR F. CONRAD, THE UNIVERSITY'S GROUNDSKEEPER. HE USED HIS PASSION FOR ENHANCING THE CAMPUS'S NATURAL BEAUTY BY CREATING A PICTURESQUE AND HISTORICALLY SIGNIFICANT SPOT ON CAMPUS. OVER TIME, THE GARDENS HAVE BECOME A SYMBOL OF THE UNIVERSITY'S COMMITMENT TO INCORPORATING NATURE INTO EVERYDAY CAMPUS LIFE. SERVING AS A HISTORICAL LANDMARK, THE GARDENS ALSO PLAY A ROLE IN THE UNIVERSITY'S TRADITIONS.

CONRAD BEGAN WORKING AT MIAMI IN THE 1920'S, WHERE HE HELD A VISION TO CREATE A SPACE THAT PROVIDES A SERENE, TRANQUIL ENVIRONMENT FOR THE UNIVERSITY'S COMMUNITY. INFLUENCED BY THE PROMINENT NATIONAL CITY BEAUTIFUL MOVEMENT DURING THE LATE 19TH AND EARLY 20TH CENTURY, THE MOVEMENT ADDRESSED RAPID URBANIZATION AND THE INDUSTRIALIZATION OF AMERICAN CITIES BY INTEGRATING NATURE THROUGH PARKS AND GARDENS, AND LINING THE URBAN STREETS WITH TREES. THE DREARINESS OF INDUSTRIALIZED CITIES AND URBAN AREAS WAS MET WITH THE JOYS OF NATURE AND THE GOAL OF UPLIFTING THE HUMAN SPIRIT. CONRAD'S PASSION AND DEDICATION TO BEAUTIFY THE CAMPUS HAS RESULTED IN ONE OF THE MOST BELOVED SPOTS ON CAMPUS. SITTING NEAR THE CENTER OF THE OXFORD CAMPUS, THE GARDENS HOST

AN ARRAY OF CAREFULLY PLACED PLANTS, PATHWAYS, KOI PONDS, FLOWER BEDS, AND STONE ARCHWAYS. THE METICULOUS PLANNING OF THE GARDENS IS A TESTAMENT TO CONRAD'S BELIEF OF THE IMPORTANCE OF NATURE IN UNIVERSITY LIFE.

do not man your and going without

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THOUGH THE BEAUTY OF THE CONRAD GARDENS IS A SIGNIFICANT ASPECT OF THE UNIVERSITY, THE GARDEN ALSO HOLDS IMPORTANT HISTORY FOR IT. THE REMAINS OF ROBERT HAMILTON BISHOP, THE FIRST PRESIDENT OF MIAMI UNIVERSITY, WERE MOVED TO THE GARDENS IN 1959. BISHOP HAD ORIGINALLY BEEN BURIED IN COLLEGE HILL, OHIO, AT FARMERS' COLLEGE—A PRECURSOR TO MIAMI UNIVERSITY. HOWEVER, AFTER THE CLOSURE OF FARMERS', HIS REMAINS WERE RELOCATED TO THE CONRAD GARDENS IN OXFORD. THIS WAS A SIGNIFICANT MOMENT IN MIAMI'S HISTORY, AS IT ACKNOWLEDGED THE IMPORTANCE OF BISHOP'S ROLE IN FOUNDING THE EARLY YEARS OF THE UNIVERSITY. IN HIS HONOR, A MONUMENT WAS PLACED IN THE GARDENS, KNOWN AS THE BISHOP MEMORIAL STONES. THE HIGHLAND PIPES AND DRUMS OF MIAMI UNIVERSITY HELPED BRING THE STONES OVER FROM SCOTLAND TO THE CAMPUS, HONORING ITS PAST AND EMBRACING ITS FUTURE.

THE SITE IS ALSO HOME TO HONORING MIAMI ALUMNI, FACULTY, AND STUDENTS WHO HAVE PASSED AWAY. THE GARDENS HAVE BEEN HOME TO MANY MEMORIAL SERVICES AND TRIBUTES, MARKING THE SPOT AS A PLACE OF CELEBRATION AND REFLECTION. THE TRANQUIL ATMOSPHERE OF THE GARDENS PROVIDES A HOME FOR THOSE SEEKING PEACE AND IN SEEKING THE REMEMBRANCE OF LOVED ONES.

THE GARDENS HOST A VARIETY OF ORNAMENTAL FLOWER BEDS, PATHWAYS, AND ANNUAL AND PERENNIAL PLANTS. THE ROSE GARDEN IS A BEAUTIFUL FEATURE OF THE GARDENS AND WAS DONATED BY BETA EPSILON CHAPTER OF GAMMA PHI BETA SORORITY IN 1974 IN HONOR OF THEIR CENTENNIAL. THE ROSE GARDEN HOSTS MANY EVENTS, PARTICULARLY WEDDINGS, DUE TO ITS BEAUTY AND FRAGRANCE WHICH PROVIDE A ROMANTIC APPEAL. THE DONATION OF THE ROSE GARDEN IS ANOTHER EXAMPLE OF THE COMMUNITY'S ENDURING SUPPORT OF BEAUTIFYING THE CAMPUS. IN TOTAL, THERE ARE AROUND 30 TYPES OF ANNUALS, 50 VARIETIES OF TREES, A COLLECTION OF SHRUBS AND OTHER PLANTS. THE DESIGN INVITES VISITORS TO STAY FOR A WHILE, ENJOY A BOOK OR A STROLL THROUGH THE GARDENS. THE OPEN AREAS OF THE GARDENS ALSO ENCOURAGE GROUP ACTIVITIES AND CELEBRATIONS.

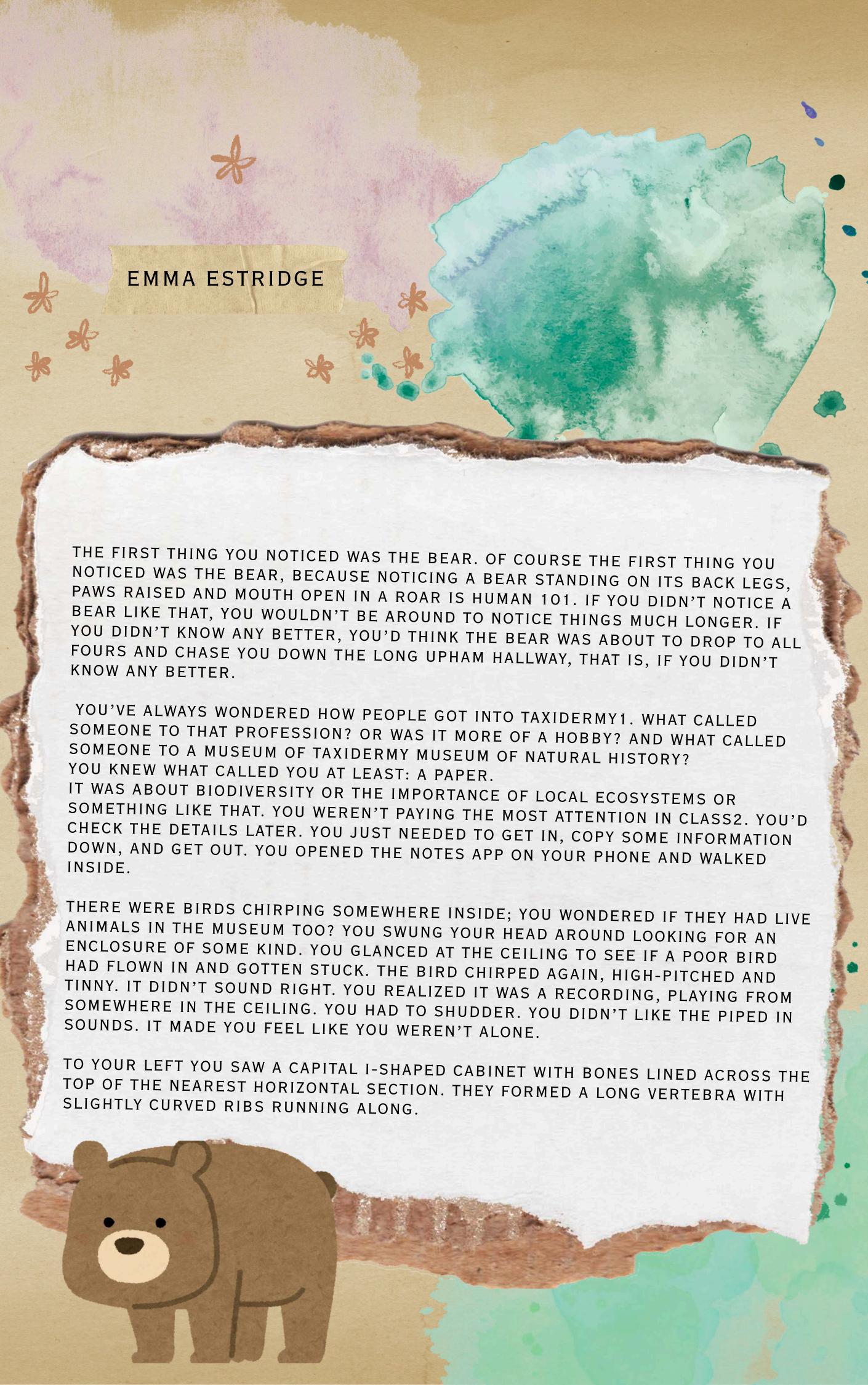
AN ESCAPE FROM THE HUSTLE AND BUSTLE OF UNIVERSITY LIFE, MANY STUDENTS FLOCK TO THE CONRAD GARDENS FOR A MOMENT WITH NATURE. STUDENTS STACK HAMMOCKS IN SCATTERED LOCATIONS AROUND THE GARDEN, PICNICS FREQUENT THE OPEN AREAS, AND HARMLESS CATCH AND RELEASE ACTIVITIES OCCUR AT THE KOI POND. THE BEAUTY OF THE GARDENS AND ITS CENTRAL LOCATION ON CAMPUS GIVES VISITORS A PLACE TO GATHER: TO CELEBRATE IMPORTANT EVENTS, SHARE EXPERIENCES, AND CREATE MEMORIES. THE CAREFUL DESIGN OF THE GARDEN ENSURES EVERYONE HAS A PLACE TO ENJOY, WITHOUT FEELING CROWDED.

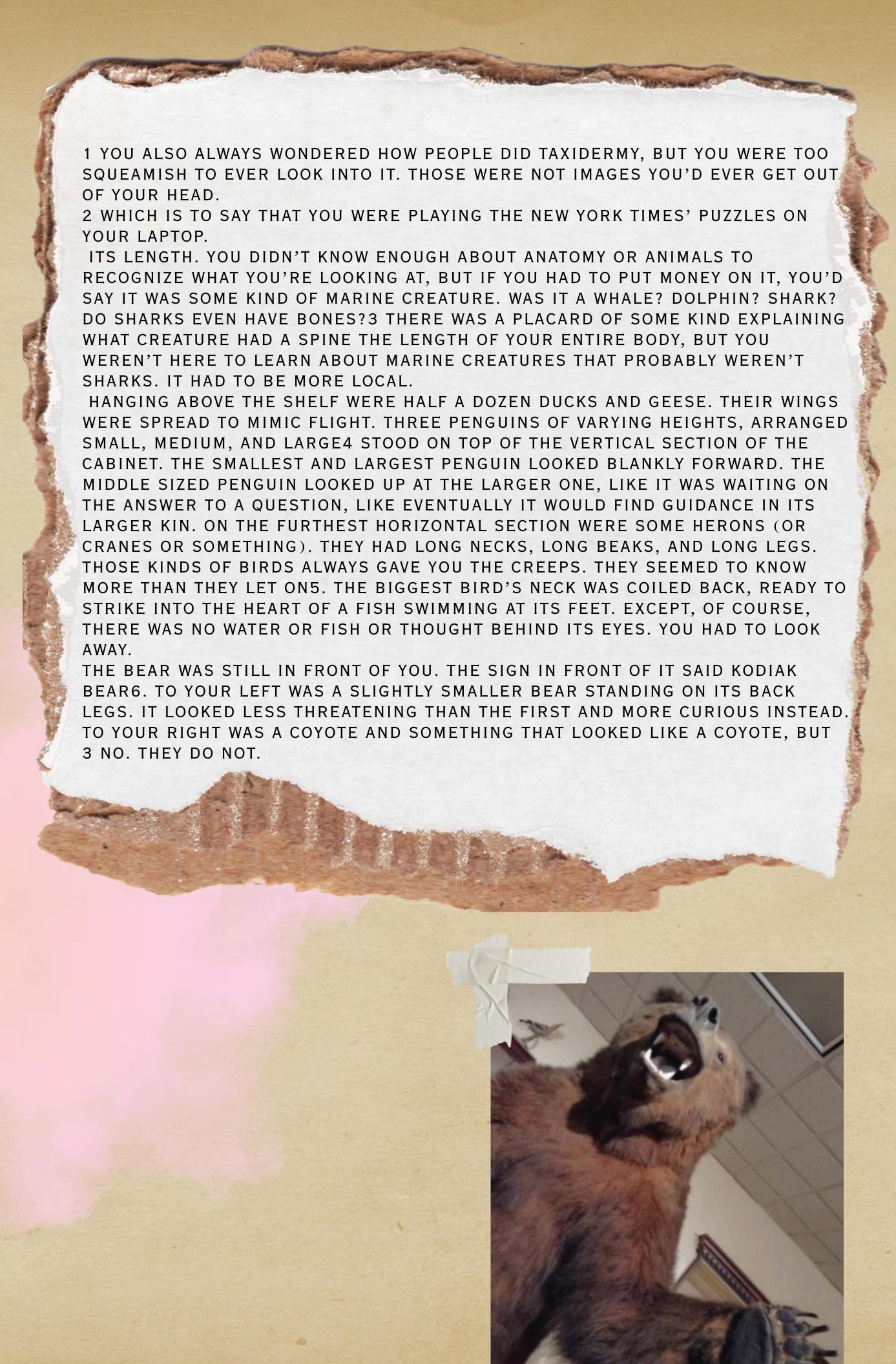
THE ARTHUR F. CONRAD FORMAL GARDENS IS AN INTEGRAL PART OF THE LIVES OF STUDENTS, FACULTY, STAFF, AND VISITORS. ITS CHERISHED GROUNDS OFFER A PLACE OF REST AND RELAXATION. FROM ITS CREATION IN 1931 TO ITS CURRENT STATE, THE GARDENS CONTINUE TO REFLECT THE UNIVERSITY'S COMMITMENT TO THE INTEGRATION

OF NATURE AND BEAUTY INTO EVERYDAY LIFE. WHETHER YOU'RE A STUDENT SEEKING A PLACE TO DE-STRESS OR A COUPLE TYING THE KNOT, THE CONRAD GARDENS IS A PLACE FOR EVERYONE TO ENJOY AND MAKE MEMORIES.









4 OR LARGE, MEDIUM, SMALL DEPENDING ON HOW YOU LOOKED AT IT.
5THIS WAS NOT TO SAY THAT ANY BIRDS HAD EVER LET YOU IN ON THEIR AVIAN WISDOM. THE CLOSEST YOU EVER GOT WAS YOUR COUSIN'S PARROT SQUAWKING "HELLO" AND "TREAT. TREAT. GIVE ME A TREAT." AT YOU. 6 UNTIL THIS MOMENT, YOU DID NOT KNOW THIS WAS A KIND OF BEAR. IN YOUR MIND, BEARS CAME IN THREE TYPES: POLAR, PANDA, AND GRIZZLY.

BIGGER AND ALL WHITE (PROBABLY A WOLF). YOU SNAPPED A PICTURE WITH YOUR PHONE AS A FROG CROAKING NOISE PLAYED FROM THE CEILING. YOU COULD WRITE ABOUT BEARS FOR YOUR PAPER7. THIS PLACE WAS STARTING TO GET ON YOUR NERVES. YOU HAD THIS FEELING YOU WERE BEING WATCHED8. THE NOISES WERE SEEMINGLY PLAYED AT RANDOM, AND, EACH TIME ONE BROKE THE SILENCE, YOU JUMPED. YOU EXPECTED A FROG TO JUMP PAST YOUR FEET OR A BIRD TO SWOOP PAST YOUR HEAD. SOME BIG CATS LOUNGED ON THE RIGHT SIDE OF THE MUSEUM. THEY WERE WATCHING YOU MOVE AROUND THE ROOM, LAZILY TRACKING THEIR PREY. A PEACOCK STOOD ON A SHELF ABOVE THEM.

ITS TAIL FEATHERS WERE CLOSED AT ITS SIDE. YOU WOULD'VE ARRANGED THEM ALL FANNED OUT AND PRETTY, BUT MAYBE THAT WOULD TAKE UP TOO MUCH SPACE OR SOMETHING. IT JUST SEEMED LIKE AN AWFUL WASTE TO YOU. YOU WALKED AWAY, SHAKING YOUR HEAD, AS IF YOU WERE SOME KIND OF EXPERT ON BIRDS9. TO THE LEFT WAS A SEMI-SEPARATE ROOM CALLED THE HALL OF UNGULATES, WHATEVER THAT MEANT10. IT WAS A VAGUELY CIRCULAR ROOM WITH TWO RAMS STANDING PROUDLY IN THE CENTER. THE REST OF THE WALL WAS LINED WITH THE MOUNTED HEADS OF DIFFERENT KINDS OF DEER, ANTELOPES, MOOSE AND ELK. YOU GREW UP IN OHIO WHICH MEANT YOU HAD SEEN YOUR FAIR SHARE OF STAG HEADS AND ANTLERS HANGING FROM WALLS, BUT YOU HAD NEVER BEFORE SEEN A DEER DISPLAYED WITH ITS HEAD, TORSO AND TWO FRONT LEGS OUT OF THE WALL, LIKE IT WAS PHASING THROUGH. A WATER BISON AND A BUFFALO HEAD HUNG BY THEMSELVES ON THE LEFT, AND THERE WAS SOMETHING SAD IN THEIR SIDEWAYS GLANCES. THERE WAS ALSO A RHINO HEAD, NOT MOUNTED ON THE WALL, BUT SAT UP ON THE FLOOR. ITS HEAD POINTED TOWARD THE CEILING; ITS SEVERED NECK WAS ON THE GROUND. SOMEHOW, THAT'S WHAT SPOOKED YOU THE MOST. YOU CREPT TOWARD IT. SLIGHTLY

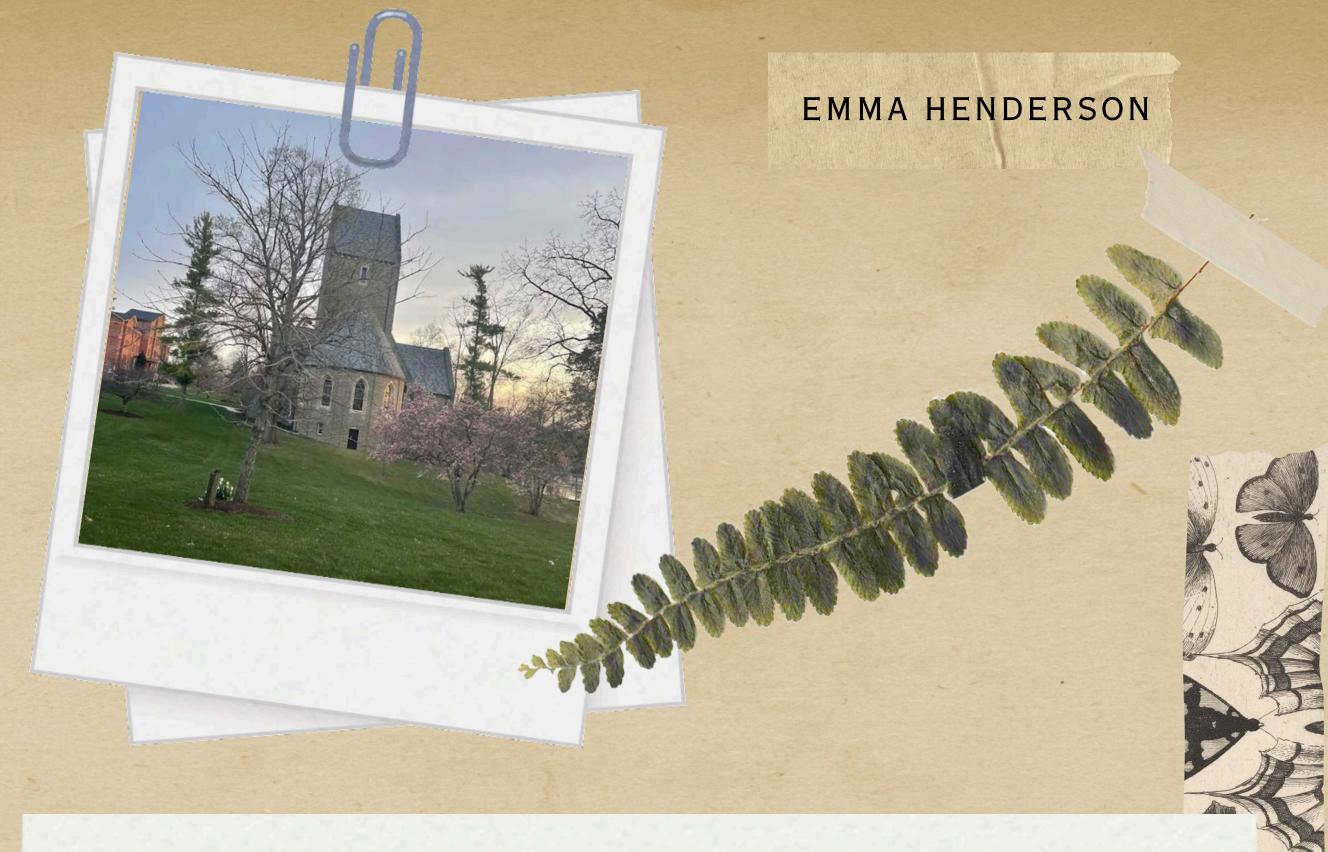
7 NEVER MIND THAT KODIAK BEARS ONLY LIVE IN ALASKA AND NORTHERN CANADA.

8 WHICH YOU WERE, OF COURSE. YOU WERE THINKING OF A MORE REAL TYPE OF EYE THAN THE BEADY GLASS ONES STARING DULLY OUT OF THE TAXIDERMIED HEAD, BUT WHO'S TO SAY THOSE ARE DIFFERENT THINGS? 9 WHICH MAYBE YOU WOULD BE, IF THEY'D EVER BOTHERED TO SHARE THEIR KNOWLEDGE WITH YOU. 10 A HOOFED MAMMAL.

CROUCHED DOWN. YOUR FINGERS WERE INCHES FROM ITS LEATHERY SKIN. IT OPENED ITS BEAK-LIKE MOUTH AND SCREAMED. IT WAS LOUD, HUMAN, PAINED.

YOU BOLTED FROM THE ROOM, PAST THE BEAR AND THE COYOTE, THE GEESE, THE WHALE BONES. YOU DIDN'T DARE TO LOOK BACK TO CHECK IF THE BEAR WAS CHASING AFTER YOU. EMMA ESTRIDGE IS A SECOND-YEAR CREATIVE WRITING AND PROFESSIONAL WRITING STUDENT AT MIAMI UNIVERSITY. SHE IS ALSO THE CO-EDITOR IN CHIEF OF THE INKLINGS ARTS AND LETTERS MAGAZINE.





KUMLER CHAPEL

MY WALK TO WESTERN CAMPUS BEGINS AT THE BOTTOM OF A HILL. A SWINGING, RICKETY BRIDGE TAKES ME FROM THE MANICURED LAWNS OF THE MAIN MIAMI CAMPUS OVER A CREEK AND INTO THE POND-RIDDEN, TREE-FILLED WOODS OF WESTERN. AHEAD OF ME LIES A CLIMB ALMOST STRAIGHT UPHILL AND MISERABLE NO MATTER THE SEASON.

AS I TRUDGE UP THE HILL, I START TO SEE THE FIRST SIGN THAT THE JOURNEY IS NEARLY DONE: THE STONE CROSSING TOWER OF KUMLER CHAPEL RISING OVER THE HILLSIDE. PERCHED PRECARIOUSLY AT THE TOP OF THE HILL, THE SIDE OF THE BUILDING IS COVERED BY TREES, BUT THE WINDOWS POKE OUT LIKE LITTLE EYES BETWEEN THEIR TRUNKS. BUILT BETWEEN 1917 AND 1918 BY ARCHITECT THOMAS HASTINGS FOR THE WESTERN COLLEGE FOR WOMEN, KUMLER CHAPEL, WITH ITS TRANSITIONAL GOTHIC STYLE, HAS BECOME AN AESTHETIC FIXTURE OF WESTERN CAMPUS.

KUMLER CHAPEL WAS ORIGINALLY DEDICATED ON NOVEMBER 10TH, 1916 BY SISTERS ANNA KUMLER WRIGHT AND ELLA KUMLER MCKELVY, BOTH ALUMNI OF THE WESTERN COLLEGE FOR WOMEN. IT WAS BUILT TO HONOR THEIR PARENTS, REVEREND JEREMIAH PROPHET ELIAS KUMLER AND ABBIE GOULDING KUMLER. THE CHAPEL REPLACED AN OLDER CHAPEL ON WESTERN CAMPUS. CONSTRUCTION ON THE BUILDING BEGAN IN 1917, BUT MET AN ABRUPT HALT AT 4:20 P.M. ON FEBRUARY 26TH, 1918, WHEN THE ICONIC TOWER SUDDENLY CRUMBLED AND COLLAPSED.

THE TOWER WAS REBUILT AND CONSTRUCTION RESUMED IN JUNE OF THAT YEAR, AND IT WAS FINALLY FINISHED IN SEPTEMBER OF 1918. KUMLER CHAPEL'S DEDICATION DAY WAS CELEBRATED ON NOVEMBER 28TH, 1918. AFTER OVER A YEAR OF WORK AND SIGNIFICANT STRUGGLES, A PIECE OF IVY FROM NEARBY PEABODY HALL WAS FIXED TO THE EAST SIDE OF THE CHAPEL, AND THE BUILDING WAS OFFICIALLY DECLARED COMPLETED. AT THE TIME, THE CHAPEL WAS USED FOR CHURCH SERVICES, BACCALAUREATES AND CONVOCATION FOR THE WESTERN COLLEGE FOR WOMEN.



HASTINGS' INSPIRATION FOR THE CHAPEL'S DESIGN CAME FROM A CHURCH CALLED ÉGLISE-SAINT-PIERRE IN BAZOCHES-AU-HOULME, ORNE, NORMANDY IN FRANCE. THE CHURCH WAS BUILT IN THE 9TH CENTURY, AND LOOKS NEARLY IDENTICAL TO KUMLER CHAPEL.

THE EXTERIOR OF KUMLER WAS BUILT WITH GRAY FIELDSTONE, A NATURALLY-OCCURRING STONE COLLECTED FROM THE SURFACE OF FIELDS. IT IS LAID IN A FISHBONE PATTERN SIMILAR TO ÉGLISE-SAINT-PIERRE. FROM A BIRD'S EYE VIEW, THE CHAPEL IS IN THE SHAPE OF A LATIN CROSS. IT HAS A STEEP SLATE ROOF. SURROUNDED BY THE TREES AND GREENERY OF WESTERN CAMPUS AND COUPLED WITH THE CLOSE PROXIMITY OF THE SERENE FREEDOM SUMMER '64 MEMORIAL AMPHITHEATER, IT SEEMS LIKE THE KIND OF PLACE THEY'D FILM MOVIES AT. THERE ARE SEVERAL DARK WOODEN DOORS SET INTO THE SIDES OF THE BUILDING, BEGGING PASSING COLLEGE STUDENTS TO GO IN AND EXPLORE.

IN CONTRAST TO THE COLD GRAY EXTERIOR OF THE BUILDING, THE INSIDE WHISPERS WARMTH. THE BUILDING IS ONLY ONE STORY, BUT THERE IS A BALCONY. THE BALCONY IS MY FAVORITE VANTAGE POINT TO VIEW THE CHAPEL IN ITS ENTIRETY, THOUGH THE JOURNEY UP TO IT ISN'T THE MOST DESIRABLE. THE STAIRS ARE HIDDEN IN THE SHADOWS JUST INSIDE THE FRONT DOOR. THERE ARE NO LIGHTS, AND THE STEPS ARE BARELY WIDE ENOUGH FOR A FOOT. I TRY NOT TO THINK ABOUT HOW MANY SPIDERS HIDE IN THE CORNERS.

WHEN I GO TO KUMLER, I LIKE TO STAND ON THE BALCONY. TO LOOK UP, TO LOOK DOWN. THERE IS WOOD EVERYWHERE IN THE CHAPEL. BETWEEN THE DOORS AND THE FRONT OF THE CHURCH ARE ROWS OF BARE WOODEN PEWS, ENOUGH TO SEAT 235 PEOPLE. THE FLOORBOARDS CREAK UNDERFOOT WITH EACH STEP WHEN YOU WALK ACROSS THEM. FROM THE BALCONY, YOU GET A GOOD VIEW OF THE CEILING, TOO: DARK WOOD CONSTRUCTED INTO SOARING ARCHES WITH HEAVY BEAMS, CHANDELIERS HANGING INTERMITTENTLY ALONG IT WITH LIGHTS THAT LOOK LIKE BURNING CANDLES. THE CEILING ALWAYS REMINDS ME OF THE BELLY OF A VIKING SHIP, FLIPPED OVER AND SAT ON TOP OF THE CHURCH, ENCLOSED UNDER THE SLOPING ROOF.

THE PULPIT AND CHOIR SEATING ARE NESTLED INTO THE ROUNDED END OF THE CHAPEL, AND TO THE LEFT IS THE GRAND ORGAN. THE ORIGINAL ORGAN WAS BUILT IN 1918, BUT AFTER A STEAM LEAK AND SUBSEQUENT DAMAGE, NOTHING WAS PLAYED ON IT FOR 30 YEARS. WHILE THERE IS A NEW ORGAN, SOME OF THE ORIGINAL PIPEWORK REMAINS, AND THE NEW ORGAN INCORPORATES SOME OF THE VINTAGE SOUNDS. ON THE WALL BEHIND THE CHOIR, FIVE STAINED GLASS WINDOWS ARE SET INTO THE WALL, PERHAPS THE MOST BEAUTIFUL PART OF THE ENTIRE CHAPEL. WINDOWS

THE WINDOWS OF KUMLER ARE DONE IN A ROMANESQUE STYLE, FEATURING GOTHIC POINTED ARCHES AND A LACK OF TRACERY (A STABILIZING STONEWORK PATTERN OFTEN SEEN SUPPORTING STAINED GLASS WINDOWS). THREE OF THE FIVE WINDOWS BEHIND THE CHOIR DEPICT BIBLICAL SYMBOLS, FOCUSING ON WOMEN OF THE BIBLE.

THE CENTER WINDOW DEPICTS JESUS CHRIST WITH MARY, MARTHA, AND MARY MAGDALENE BELOW HIM. IT ALSO FEATURES AN INSCRIPTION THAT READS "BUT HIS TEACHING CHRIST BROUGHT THE MEANING OF TRUE WOMANHOOD TO EVERY NATION AND EVERY HOME." THIS WINDOW WAS DEDICATED BY THE KUMLER SISTERS TO THEIR FATHER. THE WESTERN WINDOW ILLUSTRATES THE OLD TESTAMENT, SHOWING DEBORAH, A PROPHETESS AND JUDGE. THIS WINDOW WAS DEDICATED TO THE SISTERS' GRANDFATHER, ELIAS KUMLER. THE EASTERN WINDOW SYMBOLIZES THE NEW TESTAMENT AND SHOWS LOVE EXPRESSED THROUGH JESUS CHRIST. THIS ONE WAS DEDICATED TO THEIR MOTHER.

THE OTHER TWO WINDOWS FOCUS ON THE WOMEN OF THE WESTERN COLLEGE, DEPICTING THE ARTS AND SCIENCES.

OPPOSITE THE ORGAN, THE TILLINGHAST WINDOW IS SITUATED IN THE WEST TRANSEPT. PREVIOUSLY A FIXTURE IN THE LIBRARY OF THE OLD ALUMNAE HALL, IT WON A GOLD MEDAL IN 1893 AT THE WORLD'S COLUMBIAN EXPOSITION IN CHICAGO. OTHER MEMORIAL WINDOWS LINE THE SIDES OF THE CHAPEL, LOOKING OVER THE PEWS.

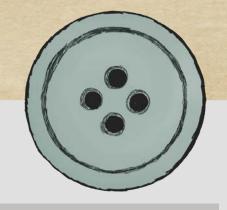
TODAY, KUMLER CHAPEL IS USED AS A VENUE FOR VARIOUS EVENTS, SUCH AS WEDDINGS, SPECIAL CHURCH SERVICES, AND CONCERTS. CEREMONIES FOR MIAMI'S STUDENT ORGANIZATIONS AND GREEK LIFE ARE HELD THERE AS WELL. THOUGH THE FUSE BOX IS FILLED WITH COBWEBS AND THE PIANO SITS UNPLAYED MOST DAYS, WAITING PATIENTLY IN THE CORNER, PEOPLE SWARM AROUND THE GROUNDS IN EVERY SEASON. IN THE SPRING, GIRLS IN WHITE DRESSES SWIRL AROUND THE OUTSIDE OF THE BUILDING, HEELS DIPPING INTO THE WET, MUDDY GRASS. IN THE FALL, THE SPIRIT OF HALLOWEEN FILLS THE HALLS, SPOOKY STORIES TOLD FROM THE PULPIT ECHOING FROM WALL TO WALL. AND IN THE WINTER, IT IS A PLACE FOR CHOIR CONCERTS, WITH THE DIM GLOW OF CANDLELIGHT AND THE HUM OF CHORAL MUSIC AS THE SNOW STARTS TO FALL OUTSIDE.

SNO

FAYE SMITH







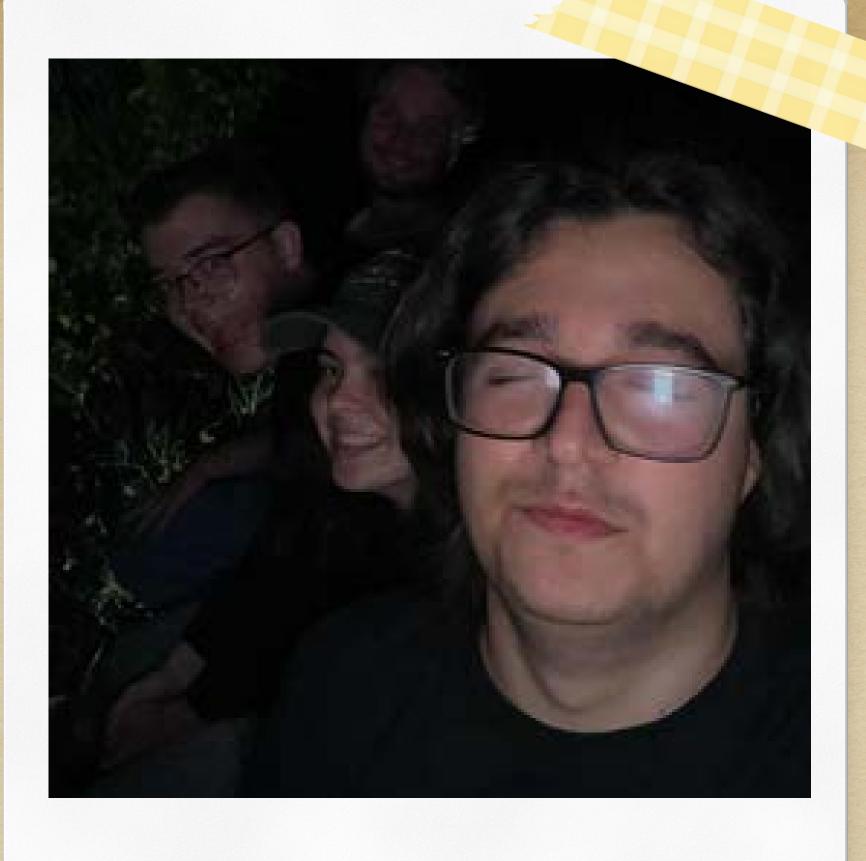
IT'S LATE, BUT YOU'RE HAVING TOO MUCH FUN WITH YOUR NEW COLLEGE FRIENDS AND NONE OF YOU WANT TO GO BACK TO YOUR DORM JUST YET; WHAT IS A GROUP OF COLLEGE STUDENTS TO DO? HEAD ON DOWN TO THEIR LOCAL NATURE PRESERVE THAT DOESN'T HAVE A CLOSING TIME! FOR TWENTY YEARS DR. JOSEPH M. BACHELOR WORKED AT MIAMI UNIVERSITY, ALL WHILE HE PURCHASED LAND AROUND THE CAMPUS. WHEN HE DIED IN 1974, HE DICTATED THAT 416 ACRES OF THAT LAND WOULD BE GIVEN TO THE UNIVERSITY, WHO TURNED IT INTO THE BACHELOR WILDLIFE AND GAME RESERVE WE KNOW TODAY. THE LAND HOSTS AROUND SEVENTEEN MILES OF HIKING, THREE TRAILS LOADED WITH VARIOUS TERRAIN AND CREATIVE BRIDGES, WHILE ALSO CONNECTING TO MANY OF THE OTHER NATURE TRAILS LOCATED AROUND CAMPUS. AS COLLEGE STUDENTS, BACHELOR PRESERVE BECAME THE SITE FOR MY FRIENDS AND I'S FAVORITE HOBBY: NIGHT HIKING.



THE PARKING LOT IS EASY TO MISS, PAST THE STABLES AND DOWN A TINY DOWN-HILL TURNOFF RIGHT AFTER A BRIDGE, WE'VE PASSED IT MANY TIMES UNTIL IT BECAME A STAPLE OF OUR NIGHTTIME ADVENTURES. NEXT TO IT IS A LARGE SPORTS FIELD, PERFECT FOR WATCHING A FULL SOLAR ECLIPSE FROM. NEAR THE ENTRANCE TO THE PARK IS A MAP OF THE AVAILABLE TRAILS, AND OCCASIONALLY A PORT-A-POTTY NEARBY FOR THOSE WHO NEED IT.

THE FIRST AND EASIEST TRAIL YOU'LL FIND IS THE BACHELOR PRESERVE EAST LOOP, THE ONE MY FRIENDS AND I SPENT THE MOST OF OUR TIME ON. IT BEGINS AT THE FIRST FORK IN THE ROAD, ONE PATH CONTINUES FORWARD WHILE A SECOND ONE COMPOSED OF CONCRETE STEPPING STONES BECKONS ACROSS THE HARKER'S RUN CREEK. WITH A 'FLASHLIGHT THEY'RE EASY TO CROSS IN THE DARK, THOUGH CAN BE TREACHEROUS AFTER RAIN OR SNOW. IT'S THE LAST JUMP TO LAND THAT IS THE MOST DIFFICULT BECAUSE THE CREEK SWELLS AFTER RAIN, AND THE GAP CAN BECOME MUCH LARGER THAN BEFORE. ONCE AFTER A RAINY WEEKEND MY FRIENDS AND I DISCOVERED THAT THE WATER WAS TOO HIGH AND THE GAP WAS TOO FAR TO ATTEMPT A JUMP. LUCKILY, SOME LOGS HAD BECOME LODGED BETWEEN THE STONES AND THE LAND AND WE WERE ABLE TO CROSS THAT WAY, THOUGH IT WAS A SLIPPERY ENDEAVOR.

THE TRAIL THEN LEADS UP A HILL DOTTED WITH THIN TREES AND PAST A FEW FIELDS. ALONG THE WAY YOU ALSO PASS A FEW FENCED-IN PATCHES OF WOODS THAT ARE PART OF A STUDY INVOLVING DEER AND THEIR GRAZING HABITS, ALONG WITH THE GROWTH OF INVASIVE PLANTS. HERE, THE HIKING IS A LIGHT, UPHILL TREK THAT LEADS TO ANOTHER FORK IN THE ROAD. TO THE RIGHT IS A SMALL LOOPING TRAIL THAT LEADS RIGHT BACK TO THE FORK, TO THE LEFT CONTINUES THE EAST LOOP. UNFORTUNATELY, IN THE DARK WHEN YOU'RE BUSY TALKING WITH FRIENDS, IT'S EASY TO TAKE THE WRONG TURN. ON MANY OF OUR HIKES WE FOUND OURSELVES INEXPLICABLY IN THE MIDDLE OF BUSHES AND UNDERGROWTH THAT ENDED JUST ABOVE OUR HEADS, ALL THE WHILE AN UNSEEN GENERATOR FILLED THE AIR WITH AN OMINOUS HUM. EVERY SINGLE TIME WE TURNED AROUND.



ON OUR LAST HIKE BEFORE THE WINTER HIT DURING THE FALL SEMESTER OF 2023 THAT MYSELF AND THREE OF MY FRIENDS WERE OUT AND ABOUT. WE HAD JUST PASSED THIS TRAIL DIVIDE HEADING FURTHER DOWN THE EAST LOOP WHEN THREE OF US HEARD IT—A GROWL OFF IN THE BUSHES. IT WAS LIKE A SCENE FROM A MOVIE, THE THREE OF US FREEZING IN OUR TRACKS WHILE THE FOURTH KEPT GOING ON AS IF HE'D HEARD NOTHING. WE WHISPERED TO HIM TO GET BACK, DIDN'T HE HEAR IT? HEAR WHAT? THE BOBCAT OF COURSE. NEEDLESS TO SAY, WE BOOKED IT OUT OF THE WOODS THAT NIGHT.

HALFWAY DOWN THIS STRETCH OF TRAIL, THE FOREST AROUND CHANGES SIGNIFICANTLY. THE MANY MAPLES FILLING THE REST OF THE FOREST START TO FADE AWAY AND START TO RESEMBLE LESS OF A DECIDUOUS FOREST TO MORE OF A CONIFEROUS ONE. MOSS LINES THE PATH, BUT ONLY FOR A SHORT TIME. THIS NATURAL DIVERSITY IS WHAT LED TO MY FIRST INTRODUCTION TO THE LOCATION; MANY NATURE CLASSES TAKE THEIR STUDENTS THERE FOR HANDS-ON LEARNING, TO SEE EXAMPLES OF PLANTS IN THEIR NATURAL ENVIRONMENT.

EAST LOOP TRAIL PEAKS IN A LARGE POOL OF WATER, THE BACHELOR POND, WITH THE TRAIL CONTINUING ALL AROUND AND BRANCHING OFF INTO MULTIPLE OTHER PATHS TO TAKE. AT NIGHT THE POND IS IMPOSSIBLE TO SEE ACROSS, BUT THERE IS A BENCH TO SIT ON. THERE'S A SHORTER TRAIL THAT CONNECTS FROM A GRAVEL PARKING LOT FROM WHICH THE POND IS EASIER TO ACCESS, AND MAKES FOR A NICE QUICK HIKE AND AN EASY PLACE TO GET WOOD PHOTOS.

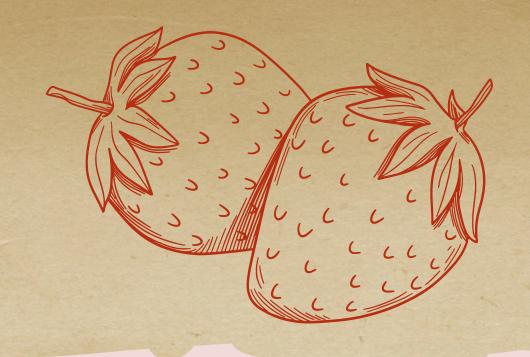




OFTENTIMES AT NIGHT WE WOULD TURN BACK, BUT IN THE DAY WE'D CONTINUE FORWARD. THE LOOP CONTINUES ON A QUICK DOWNWARD PATH WITH A SLIPPERY PATCH BENEATH A PINE TREE, THE NEEDLES MAKING THE QUICK DOWNWARD SLOPE A FALLING HAZARD, AND GOES ON TO A DRAMATIC SECTION. WHERE THE TRAIL WAS SMOOTH AND MOSTLY CONSISTENT BEFORE THIS SECTION HAS MANY UPS AND DOWNS, ALONG WITH A FEW PLANK BRIDGES TO CROSS, BUT THE BIGGEST ONE COMES WHERE THE TRAIL CROSSES BACK OVER HARKER'S RUN. A SUSPENSION BRIDGE, PERFECT FOR SCARING YOUR FRIENDS ON, SPANS THE CREEK'S WIDTH AND MUST BE MOUNTED VIA A STEEP SET OF STAIRS RESEMBLING A LADDER MORE THAN A REAL STAIRWAY. ONCE ON IT FEEL FREE TO JUMP AT RANDOM, JUST REMEMBER IF YOU CAN DO IT TO YOUR FRIENDS, THEY CAN DO IT TO YOU.

THE LAST STRETCH IS A PLEASANT, EASY HIKE BACK ALONG THE CREEK SPANNING A LITTLE OVER A QUARTER OF A MILE. IT CONNECTS BACK TO THE INITIAL TRAIL SPLIT AND LEADS BACK TO THE PARKING LOT, WHERE SURELY BY NOW THERE'S NOTHING LEFT TO DO BUT HEAD HOME. DON'T WORRY, IT'LL BE HERE THE NEXT NIGHT, AND THE ONE AFTER THAT. EXPLORE THE BIG OPEN FIELD ON THE OTHER SIDE OF THE ENTRANCE, CHECK OUT THE DEWITT CABIN ALONG THE PAVED PATH LEADING IN, EXPLORE THE OTHER TRAILS IN THE WOODS. NO MATTER WHAT YOU DO, MAKE THE MOST OF IT, AND ENJOY THE OUTDOORS WHILE YOU'RE AT MIAMI UNIVERSITY.





OVERVIEW

KOFENYA STANDS AS ONE OF THE OLDEST BUILDINGS IN OXFORD, OHIO: IT WAS CONSTRUCTED SOMETIME IN THE 1800S AND BOASTED ONE OF OXFORD'S FIRST BUSINESSES: HORSE STABLES. IN THE EARLY 1900S, THE BUILDING UNDERWENT RENOVATIONS AND EMERGED AS A HARDWARE STORE. IT OPERATED AS SUCH UNTIL IT WENT OUT OF BUSINESS IN THE 1970S. THE CAFE WE KNOW TODAY WAS BOUGHT IN 2004, RENOVATED, AND OFFICIALLY OPENED AS KOFENYA. ITS STORIED HISTORY IS SEEN IN THE PHOTOGRAPHS ALONG THE INTERIOR WALLS OF THE COFFEE SHOP AND THE OLD WOOD FLOORING.

AN AFTERNOON AS A STUDENT

SPRINGTIME IN OXFORD IS FILLED WITH THE BASIC MIDWEST WEATHER: UNPREDICTABLE WINDS, RAIN, AND THE OCCASIONAL SUNNY DAY. TODAY, MOTHER NATURE HAS DECIDED ON SIDEWAYS RAIN AND TWENTY-MILE-AN-HOUR WINDS THAT THREATEN TO TOPPLE YOU AS YOU HURRY DOWN THE CEMENT SIDEWALK. THE RED AND BLUE OPEN SIGN BECKONS YOU TOWARD IT. YOU DUCK BENEATH THE OVERHANG, PRYING THE COFFEE SHOP'S DOOR OPEN TO ESCAPE THE WEATHER.

IT'S COMFORTABLY WARM AS YOU ENTER THE CAFE. THE SMELL OF GROUND COFFEE, FRESH PASTRIES, AND OLD WOOD PERMEATES YOUR NOSE. THERE ARE FEWER PEOPLE HERE TODAY, UNDERSTANDABLE WITH THE WEATHER OUTSIDE THE WAY IT IS. YOUR EYES SCAN THE ROOM, LOOKING FOR AN EMPTY TABLE TO DROP YOUR BOOK BAG, AND YOU SPOT ONE IN THE FRONT CORNER OF THE ROOM. IT'S A TWO-PERSON TABLE. ONE SEAT FOR YOU. ONE FOR YOUR BAG. YOU SMILE TO YOURSELF AS YOU WEAVE THROUGH THE OTHER TABLES—SOME FILLED WITH PEOPLE, SOME NOT—TO GET TO YOURS.

ONCE YOU'VE PLACED YOUR BAG DOWN, IT'S TIME TO HEAD UP TO THE COUNTER TO ORDER. THE MENU HAS CHANGED RECENTLY, NEW SPRING FLAVORS REPLACING THE OLD WINTER ONES. THAT'S ONE OF YOUR FAVORITE THINGS ABOUT THIS PLACE: THERE'S ALWAYS SOMETHING NEW TO TRY. THE BARISTA GREETS YOU WARMLY, AND YOU TAKE A SECOND TO LOOK THROUGH THE MENU. THE OPTIONS CAN BE A BIT OVERWHELMING SOMETIMES, BUT AS YOUR EYES SCAN THE BOARD, YOU MENTALLY DECLINE A FEW OF THEM. BREWED COFFEE? NO, YOU DON'T NEED THE EXTRA CAFFEINE RIGHT NOW. COLD BREW? SAME AS BEFORE. HOT CHOCOLATE? COULD BE YUMMY, BUT TOO SWEET FOR YOUR CURRENT MOOD. TEA? HUH. TEA COULD WORK. YOU BROWSE THE TEA MENU, NOTING THE MULTIPLE FLAVORS: ENGLISH BREAKFAST, EARL GRAY, PEPPERMINT, AND GREEN TEA. WAIT, PEPPERMINT MIGHT BE THE ONE. THE BARISTA WAITS PATIENTLY FOR YOU TO DECIDE, AND YOU FINALLY COME UP WITH A 16-OUNCE CUP OF HOT PEPPERMINT TEA, A CHOCOLATE CROISSANT, AND A PIECE OF AVOCADO TOAST. SHE HANDS YOU YOUR CROISSANT, MENTIONING THAT YOU CAN HEAT IT IN THE MICROWAVE TO THE RIGHT OF THE COUNTER. THEN SHE RINGS YOU UP, AND THE MACHINE BEEPS WHEN YOU TAP YOUR CREDIT CARD.

"YOUR ORDER WILL BE OUT IN A FEW MINUTES," THE BARISTA SAYS, AND SHE TURNS AWAY TO MAKE YOUR DRINK. YOU THANK HER, DECIDING NOT TO HEAT YOUR PASTRY, AND MOVE BACK ACROSS THE ROOM TO YOUR TABLE, THE OLD WOOD CREAKING LIGHTLY WITH EACH STEP.

MOST TABLES ARE WITHIN VIEWING DISTANCE OF THE COUNTER, SO WHEN YOUR DRINK IS READY, YOU CAN SEE THE BARISTA SET IT OUT. THEY ALSO HAVE A SUGAR AND CREAMER STATION WITH ALL THE FIXINGS, STRAWS, AND LIDS. WHEN YOUR TEA GETS SET OUT, YOU GRAB IT. THE SMELL OF PEPPERMINT IS POTENT AS YOU GRAB IT, AND YOU SET THE CUP DOWN NEXT TO THE SUGARS TO GRAB A PACKET OR TWO. ONCE YOUR DRINK IS MADE UP, YOU TAKE IT TO YOUR TABLE, AND AS YOU SIT DOWN, YOUR AVOCADO TOAST IS ANNOUNCED. ONE LAST TRIP TO THE COUNTER, AND THEN YOU CAN ENJOY YOUR SNACK.

YOU ARRANGE YOUR FOOD ON THE TABLE TO MAKE ROOM FOR YOUR COMPUTER AND IPAD. SCROUNGING AROUND YOUR BAG, YOU PULL OUT YOUR APPLE PENCIL AND NOISE-CANCELING HEADPHONES. YOU'LL WAIT TO PUT YOUR HEADPHONES ON UNTIL YOU HAVE TO DO HOMEWORK, CONTENT TO LISTEN TO THE INDIE AND POP MUSIC MASHUPS ON THE CAFE'S SPEAKERS AND THE BUZZ OF CONVERSATIONS AROUND THE ROOM.

TIME SLOWS AS PEOPLE ENTER AND EXIT THE CAFE. YOU WATCH TWO WOMEN, COLLEGE STUDENTS BY THE LOOK OF THEIR STUFFED BACKPACKS AND MIAMI UNIVERSITY SWEATSHIRTS, TYPE ARDENTLY AT THEIR COMPUTERS, OCCASIONALLY GIGGLING AT A SPARSELY INTERCHANGED WORD OR JOKE. THEY SIP AT THEIR DRINKS, AND YOU HEAR SNIPPETS OF CONVERSATION ABOUT SOME SORORITY EVENT THEY WILL ATTEND OVER THE WEEKEND. YOUR FOCUS SHIFTS TO AN OLDER MAN WHO SEEMS TO BE READING THROUGH A STACK OF PAPERS. A PROFESSOR, IF YOU HAD TO GUESS. HIS HAND MOVES TO FIX THE GLASSES PERCHED ON THE EDGE OF HIS NOSE, AND THEN HE SIPS HIS DRINK, ONE OF THE SMALLER MUGS WITH A DESIGN ON THE TOP OF THE COFFEE.

YOUR STOMACH GRUMBLES, PULLING YOU FROM YOUR PEOPLE-WATCHING, AND YOU CUT UP YOUR AVOCADO TOAST. THE TOAST CRUNCHES BENEATH THE KNIFE, AND YOU GET A PIECE COVERED IN AVOCADO AND MICROGREENS. SOME SORT OF SEASONING IS SPRINKLED ON TOP OF THE SPREAD. IT ADDS A BIT OF ZING TO THE WHOLE BITE. YOU HUM, SAVORING THE BITE, AND REACH FOR YOUR HEADPHONES. YOU MIGHT AS WELL ORGANIZE A PLAYLIST OR WORK ON SOMETHING CREATIVE WHILE YOU EAT. THE CAFE IS A HAVEN, A CREATIVITY BOOSTER, AND YOU ALWAYS COME OUT OF IT FEELING ACCOMPLISHED, WHETHER YOU WROTE SOMETHING FOR YOUR CREATIVE HOBBIES OR FINISHED A HOMEWORK ASSIGNMENT.

ONCE YOU FINISH EATING, YOU PUT YOUR INDIE POP STUDY PLAYLIST ON SHUFFLE, PULL UP YOUR IPAD, AND REVIEW YOUR LIST OF ASSIGNMENTS. YOU COULD PROBABLY FINISH TWO OR THREE OF THEM IN THE NEXT FEW HOURS, SO YOU PULL UP THE FIRST ONE AND GET STARTED.





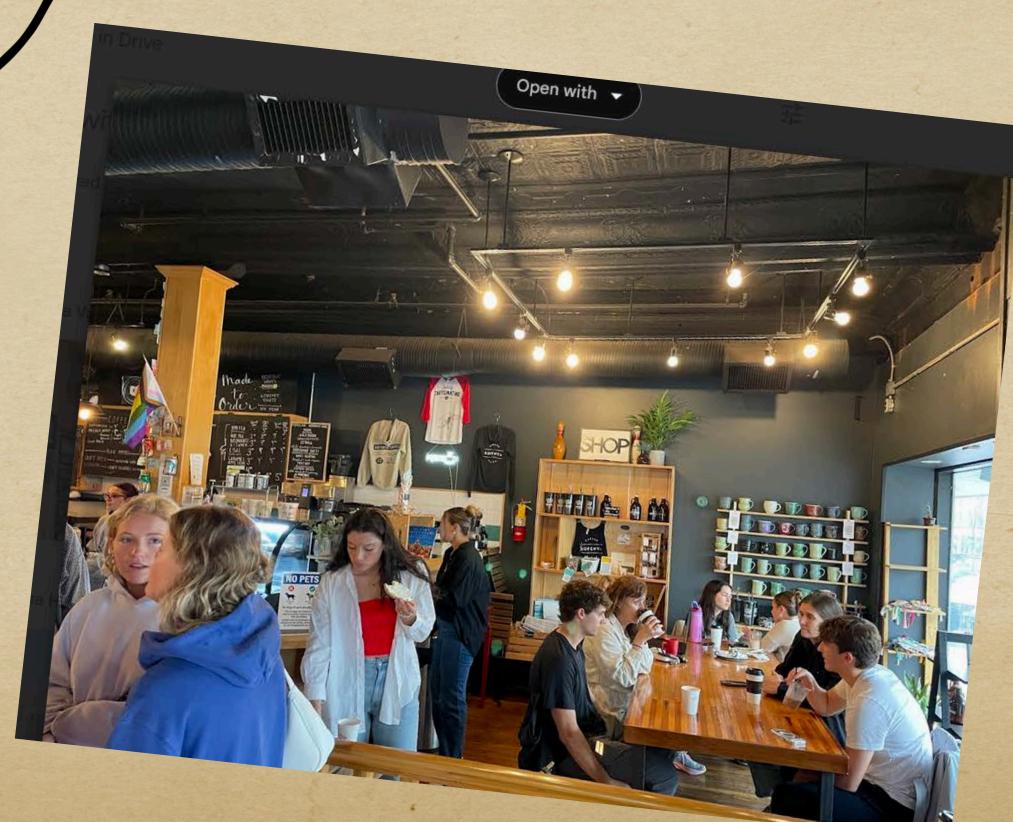
TIME PASSES QUICKLY, AND YOUR EYES SKIM THE PAGES OF EACH DOCUMENT AS YOU JOT DOWN NOTES OR SCRIBBLE REMINDERS FOR YOURSELF. PEOPLE MOVE IN AND OUT OF THE CAFE. THE THUNDERSTORM OUTSIDE WORSENS, AND THE THUNDER SOUNDS THROUGH YOUR HEADPHONES. YOU TAKE A MOMENT TO ADMIRE THE STORM. THE RAIN ALWAYS BRINGS A FRESH START, AND THE FLOWERS AROUND CAMPUS, MOSTLY MULTI-COLORED TULIPS, BEGIN TO SPROUT IN THE SPRING. WITH THIS IN MIND, YOU CONTINUE TO DO WORK, KEEPING AN EYE ON THE RAIN, SO WHEN IT LIGHTENS UP, YOU CAN MAKE A BREAK FOR YOUR CAR PARKED BEHIND THE SHOP.

A LITTLE WHILE LATER, THE RAIN LESSENS, AND YOU QUICKLY PACK UP YOUR SUPPLIES, PLACING YOUR PLATE AND TEA MUG IN THE DIRTY DISH BIN BY THE COUNTER, BEFORE WALKING TO THE DOOR. YOU BRACE YOURSELF FOR THE WIND AND RAIN, AND PUSH OUT THE DOOR INTO THE SPRING WEATHER. THE CAFE THAT HAS BECOME YOUR CREATIVE SANCTUARY BIDS YOU FAREWELL UNTIL THE NEXT TIME, AND YOU PROMISE TO RETURN SOON.

CONCLUSION

KOFENYA IS A WONDERFUL PLACE TO STOP BY AT ANY TIME OF THE DAY. IF YOU NEED A PICK-ME-UP OR JUST A PLACE TO RELAX BETWEEN ERRANDS, THE CAFE PROVIDES A WELCOMING ATMOSPHERE WITH SEATING OF EVERY TYPE: BOOTHS, CHAIRS, SOFAS, AND PICNIC-STYLE BENCHES. YOU WILL FEEL RIGHT AT HOME AMONGST THE CROWD, AND THE BAR STAFF ARE KIND AND HELPFUL. WHETHER YOU ARE A PERMANENT RESIDENT, A STUDENT, OR A VISITOR, KOFENYA HAS SOMETHING FOR EVERYONE.







WELCOME TO UPHAM HALL 180—THE CENTER OF ALL ANTHROPOLOGY LABS. SPLIT INTO THREE SEPARATE ROOMS, EACH SPACE IS DISTINCT IN SUBJECT AND PRACTICE WHILE SEEKING TO INSTILL A BROADER PERSPECTIVE IN ALL OUR STUDENTS. 180A, 180B, AND 180C BUSTLE WITH LIFE AND OPPORTUNITY ENTIRELY UNIQUE TO THE DEPARTMENT OF ANTHROPOLOGY.

180A

FIRST, LET'S EXPLORE 180A, THE FIRST ROOM YOU ENCOUNTER AFTER WALKING INTO THE LABS' CENTRAL SPACE. HERE YOU CAN FIND CULTURAL AND LINGUISTIC ANTHROPOLOGICAL LAB SESSIONS TAKING PLACE, WHEREIN STUDENTS DISCUSS VARIOUS MEDIA, SUCH AS ETHNOGRAPHIES, DOCUMENTARIES, AND EVEN FORMS OF POPULAR MEDIA LIKE SONGS AND FILMS. STUDENTS AND PROFESSORS ENGAGE IN BACK-AND-FORTH DISCUSSION AND ANALYSIS IN ORDER TO FURTHER OUR COMPREHENSION AND APPRECIATION OF THE COMPLEX SOCIOCULTURAL INTRICACIES OF OUR WORLD. DEVELOPING A HOLISTIC PERSPECTIVE AND UNDERSTANDING OF OUR ENVIRONMENT IS AN INCREASINGLY IMPORTANT SKILL THAT CAN HELP OUR STUDENTS NAVIGATE THE EVER-CHANGING AND EVOLVING WORLD.

180B

OUR SECOND STOP IS AT 180B, THE BIOLOGICAL ANTHROPOLOGY LAB. THE ATMOSPHERE HERE IS IMMEDIATELY DIFFERENT: PRIMATE SPECIMENS FILL THE CABINETS, LINE THE WALLS, AND CAN OFTEN BE SEEN ATOP THE LAB STATIONS. EACH WEEK, STUDENTS IN THE INTRODUCTORY COURSE LEARN FIRST ABOUT PRIMATE VARIATION WHICH THEN LEADS TO HUMAN EVOLUTION; FOLLOWING PHYSICAL DIFFERENCES THROUGH PRIMATE ANATOMY REVEALS MUCH ABOUT HUMANITY'S PAST AND CLOSEST RELATIVES. THESE SPECIMENS SPEAK VOLUMES ABOUT HUMAN EVOLUTION, ADAPTATION, AND OUR INTERCONNECTEDNESS WITH THE PRIMATE LINEAGE. THIS IS ONE OF THE LARGEST COURSES IN THE DEPARTMENT OF ANTHROPOLOGY: AS IT FULFILLS A BIOLOGY REQUIREMENT, STUDENTS FROM A WIDE RANGE OF MAJORS TAKE THIS COURSE TO AVOID THE STANDARD COURSES OFFERED BY THE BIOLOGY DEPARTMENT.

ONCE STUDENTS ARRIVE, THEY MEET DR. KELSEY ELLIS AND THE NUMBER OF ACADEMIC OPPORTUNITIES SHE OFFERS. EVERY SEMESTER SHE TAKES ON A NUMBER OF UNDERGRADUATE ASSISTANTS FOR THIS INTRODUCTORY COURSE, ALLOWING PREVIOUS STUDENTS THE OPPORTUNITY TO GAIN HANDS-ON EXPERIENCE INSTRUCTING COURSES AND MANAGING LABS. SUCH EXPERIENCE IS EXTREMELY VALUABLE, ESPECIALLY FOR STUDENTS INTERESTED IN FURTHERING THEIR EDUCATION.

ADDITIONALLY, DR. ELLIS TAKES A SMALL NUMBER OF STUDENTS INTERESTED IN PRIMATOLOGY TO THE FIELD WITH HER EVERY SUMMER, ALLOWING THEM TO GAIN FIELD EXPERIENCE IN PRIMATE OBSERVATION AND STUDY. THIS ALLOWS STUDENTS TO DEVELOP THEIR OWN RESEARCH PROJECT WHICH THEY MANAGE ENTIRELY INDEPENDENTLY, SAVE FOR THE GUIDANCE DR. ELLIS OFFERS. SPENDING THE SUMMER STUDYING PRIMATES IN THE AMAZON RAINFOREST IS AN OPPORTUNITY FEW UNDERGRADUATE STUDENTS WILL EVER GET TO EXPERIENCE, BUT HERE AT MIAMI UNIVERSITY, THE FIRST STEP TO DOING SO IS JUST INSIDE THIS ROOM.

180B IS ALSO THE HOME OF THE MIAMI UNIVERSITY PRIMATOLOGY CLUB. MEMBERS MEET BIWEEKLY TO DISCUSS PRIMATOLOGICAL AREAS OF INTEREST, AND THE CLUB ORGANIZES EVENTS SUCH AS TRIPS TO THE CINCINNATI ZOO AS WELL AS ATTENDING THE MIDWEST PRIMATE INTEREST GROUP'S ANNUAL MEETING EACH FALL SEMESTER, AS WELL AS THE ACADEMIC ASSOCIATION OF BIOLOGICAL ANTHROPOLOGISTS ANNUAL MEETING EACH SPRING SEMESTER. THESE CONFERENCES ARE A GREAT OPPORTUNITY FOR MEMBERS TO SOCIALIZE WITH GRADUATE STUDENTS AND RESEARCHERS WORKING IN THEIR OWN FIELDS OF INTEREST. ALONG WITH NETWORKING, STUDENTS ALSO HAVE THE CHANCE TO PRESENT ANY UNDERGRADUATE RESEARCH PROJECTS OF THEIR OWN.

180C

THE THIRD AND FINAL ROOM WE ENCOUNTER IS 180C, THE ARCHAEOLOGICAL LAB.
ARTIFACTS COVER THE COUNTERS, AND STUDENTS CAN BE SEEN TAKING
MEASUREMENTS AND RECORDING DATA DURING CLASS. ALL THE COURSES THAT MEET
HERE ARE TAUGHT BY DR. JEB CARD, WHO KEEPS COURSES FUN, YET ENGAGING. A
COUPLE OF THE COURSES YOU WILL FIND IN HERE INCLUDE THE FOUNDATIONAL
ARCHAEOLOGICAL COURSE, WHICH INTRODUCES STUDENTS TO THE BASIC METHODS
AND PRACTICES OF ARCHAEOLOGY, AS WELL AS THE STUDY OF ARTIFACTS. ANOTHER
COURSE WOULD BE THE ARCHAEOLOGICAL PRACTICUM, WHERE STUDENTS GAIN HANDSON EXPERIENCE WITH EXCAVATION AS THEY CONDUCT A DIG OF THEIR OWN BEHIND
MCGUFFEY. THEN, THEY COMPLETE AN ANALYSIS OF THE ARTIFACTS COLLECTED FROM
THE SITE, GAINING SKILLS ON DATING AND ANALYSIS.

THE DEPARTMENT OF ANTHROPOLOGY HAS OVER 12,000 ARTIFACTS, MOST OF WHICH ORIGINATE FROM NORTH AND SOUTH AMERICA, WITHIN THEIR COLLECTION. THOUGH A GOOD AMOUNT OF THESE ARTIFACTS CAN BE FOUND IN 180C, THE REST ARE STORED IN THE LOWER LEVEL OF UPHAM HALL. ANTHROPOLOGY MAJORS INTERESTED IN ARTIFACTS CAN JOIN DR. CARD'S ANTHROPOLOGICAL COLLECTIONS MANAGEMENT GROUP, A SMALL NUMBER OF STUDENTS THAT MEET WEEKLY TO CATALOG, RESTORE, AND ANALYZE ARTIFACTS. ADDITIONALLY, MEMBERS OF THE MANAGEMENT TEAM WORK WITH 3D SCANNERS TO CREATE 3D IMAGES OF OUR ARTIFACT COLLECTION WHICH ARE THEN MADE AVAILABLE ONLINE. MEMBERS OF THE TEAM ALSO WORK WITH 3D PRINTERS TO PRINT EITHER COPIES OF OUR OWN COLLECTION OR COPIES OF ARTIFACTS FROM OTHER UNIVERSITIES OR MUSEUMS.





IN CONCLUSION, UPHAM HALL 180 SERVES AS MORE THAN JUST A PHYSICAL SPACE FOR LEARNING; IT SYMBOLIZES THE HEART AND SOUL OF THE ANTHROPOLOGY EXPERIENCE AT MIAMI UNIVERSITY. THE DIVERSE ACTIVITIES AND SPECIALIZED INSTRUCTION OFFERED WITHIN ROOMS 180A, 180B, AND 180C EQUIP STUDENTS NOT ONLY WITH THEORETICAL KNOWLEDGE BUT ALSO WITH PRACTICAL SKILLS ESSENTIAL FOR FUTURE ACADEMIC AND PROFESSIONAL SUCCESS. WHETHER YOUR INTERESTS LIE IN EXPLORING DIVERSE CULTURES AND LANGUAGES, UNDERSTANDING BIOLOGICAL EVOLUTION AND PRIMATOLOGY, OR UNCOVERING THE HIDDEN STORIES OF PAST CIVILIZATIONS THROUGH ARCHAEOLOGY, UPHAM HALL 180 PROVIDES UNPARALLELED OPPORTUNITIES FOR GROWTH, DISCOVERY, AND SCHOLARLY ENGAGEMENT. WE INVITE YOU TO IMMERSE YOURSELF FULLY IN THESE LABS, EMBRACE THEIR UNIQUE OFFERINGS, AND BECOME PART OF OUR VIBRANT ANTHROPOLOGY COMMUNITY AT MIAMI UNIVERSITY.



KAYLA ANGUS



ARE YOU SEARCHING FOR AN APARTMENT IN OXFORD? ONE OF YOUR MANY OPTIONS IS HAWKS LANDING, A PREFERRED OFF-CAMPUS HOUSING COMMITMENT FOR MIAMI STUDENTS. LOCATED ON BROWN ROAD, THE COMPLEX IS JUST OVER A MILE AWAY FROM THE CAMPUS AND CAN BE EASILY ACCESSED BY THE U4 BUS ROUTE.

OVERVIEW

CONSTRUCTED IN 1994, THIS MODERN APARTMENT COMPLEX PROVIDES ONE TO FOUR BEDROOM HOUSING FOR STUDENTS. EACH APARTMENT HAS A KITCHEN WITH GRANITE COUNTERTOPS, A WASHER AND DRYER, AND A COMMUNAL LIVING ROOM. ROOMS HAVE A LOCK, BUT THE CENTRAL LIVING AREA IS DESIGNED TO ENCOURAGE A SENSE OF COMMUNITY WHILE STILL RESPECTING PRIVACY. THE LEASE ALSO INCLUDES ACCESS TO A SWIMMING POOL AND HOT TUB, TWENTY-FOUR HOUR FITNESS CENTER AND PRINTER, BASKETBALL AND VOLLEYBALL COURTS, AND A CENTRAL DOG PARK. APARTMENTS ARE ALLOWED PETS WITH A SMALL UPCHARGE.

COMMUNITY LIFE

BEING ONE OF THE FARTHER COMPLEXES FROM CAMPUS, HAWKS LANDING PROVIDES A RATHER CALM ENVIRONMENT, SOMEWHAT SECLUDED. THIS CREATES A RELAXED AND PEACEFUL ATMOSPHERE, WITH FRIENDLY RELATIONS AND FEW DISTURBANCES AT NIGHT. THE COMPLEX ALSO OCCASIONALLY ORGANIZES COMMUNITY EVENTS SUCH AS FREE BREAKFAST OR A TACO BAR, ENCOURAGING RESIDENT INTERACTION AND COMFORTABILITY.

LOCATION AND ACCESSIBILITY

WHILE HAWKS LANDING PROVIDES AMPLE PARKING FOR ITS RESIDENTS, IT IS ALSO WITHIN WALKING DISTANCE TO ALL THE RELEVANT OXFORD AMENITIES SUCH AS GROCERY STORES, RESTAURANTS, AND COFFEE SHOPS. IT IS CLOSE TO EVERYTHING, BUT STILL ENOUGH DISTANCE AWAY TO FEEL PRIVATE. AS MENTIONED BEFORE, THE U4 BUS ROUTE PASSES THROUGH THE AREA AT FREQUENT INTERVALS, ENABLING THOSE WITHOUT CARS TO MOVE AROUND THE TOWN.

GREENSPACE

CENTRAL TO THE COMPLEX IS A LARGE DOG PARK ENCLOSED BY A CHAIN FENCE. THIS GREENSPACE EFFECTIVELY PROMOTES COMMUNITY, AS THIS PET-FRIENDLY RESIDENCY HOUSES MANY DOGS. WHILE CERTAINLY PRACTICAL, THE PARK ALSO PROVIDES A NATURAL MEETING PLACE FOR THE RESIDENTS AND PETS ALIKE TO SOCIALIZE AND GET ACQUAINTED.

THE GENERAL LAYOUT OF HAWKS LANDING MIRRORS THE ATMOSPHERE OF THE DOG PARK.

THERE IS A LARGE AMOUNT OF OPEN SPACE BETWEEN BUILDINGS, COMPLEMENTED BY WINDING PATHS AND THE OCCASIONAL BENCH TO SIT ON.

RESIDENT PERSPECTIVES

WHILE IT IS EASY TO PROMOTE HAWKS LANDING ON PAPER, ITS TRUE CHARACTER CAN BE FOUND THROUGH THE VOICES OF ITS RESIDENTS. FOR INSTANCE, ACCORDING TO THE HAWKS LANDING OFFICIAL WEBSITE, 98.8% RATE THE PROPERTY FIVE STARS IN ALMOST EVERY ASPECT (PARKING, NOISE, CONSTRUCȚION, GROUNDS, MAINTENANCE, STAFF). MANY HAVE SPECIFICALLY PRAISED THE STAFF FOR THEIR ATTENTIVENESS, EFFICIENCY, AND WILLINGNESS TO RESPOND TO ANY MAINTENANCE ISSUES, AS WELL AS THEIR GENERAL APPROACHABILITY. THE STAFF SEEM GENUINELY INVESTED WITH THE WELFARE OF THE RESIDENTS, ONLY REINFORCING THE COMPLEX'S PEACEFUL NATURE.

REVIEWERS ALSO COMMEND THE LAYOUT OF THE COMPLEX FOR FOSTERING A COMMUNITY SPIRIT WHILE STILL PROVIDING PEACE. THE PRIVATE UNITS ALLOW FOR QUIET STUDY TIME OR RELAXATION, WHILE COMMUNAL AREAS ENCOURAGE SOCIALIZATION AND INTERACTION.

HAWKS LANDING COMPARED

HAWKS LANDING OFFERS NUMEROUS FACILITIES, A CONVENIENT LOCATION FOR OFF-CAMPUS LIVING, AND A COMMUNITY SPIRIT. IT HAS A MORE CONTEMPORARY FEEL, AS COMPARED TO OTHER APARTMENT COMPLEXES THAT WERE BUILT IN THE YEARS PRIOR. THESE MAY NOT PROVIDE THE SAME PET-FRIENDLY ATMOSPHERE OR MODERN CONVENIENCE THAT CAN BE FOUND IN HAWKS LANDING.

WHILE SOME HOUSING OPTIONS PRIORITIZE AFFORDABILITY OVER AMENITIES, HAWKS LANDING OFFERS A VARIETY OF BENEFITS THAT JUSTIFY ITS PRICING. THE FITNESS CENTER, POOL, AND OUTDOOR SPACES COMBINED WITH SPACIOUS APARTMENTS MAKE HAWKS LANDING MORE THAN JUST A PLACE TO SLEEP. THS DOG PARK IN PARTICULAR ALSO SETS IT APART FROM OTHER STUDENT HOUSING, SUCH AS THE COMMONS OR THE VERGE. FOR THOSE WHO PREFER A QUIETER ENVIRONMENT, HAWKS LANDING PROVIDES THIS LUXURY AS WELL. WHILE OTHER COMPLEXES MAY BE BUSIER, HAWKS LANDING OFFERS A PEACEFUL ALTERNATIVE WITH AN EMPHASIS ON COMMUNITY.

FINAL THOUGHTS

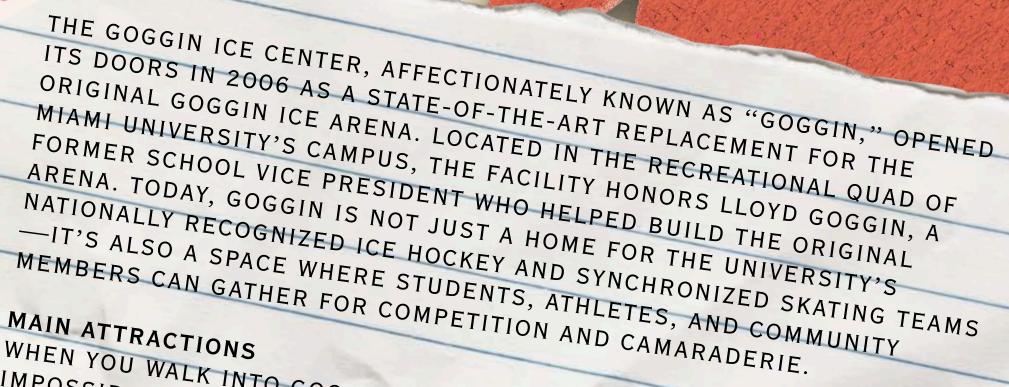
WHILE HAWKS LANDING MAY APPEAL TO A LARGE VARIETY OF RESIDENTS, ITS FEATURES MAKE IT AN ESPECIALLY EXCELLENT CHOICE FOR UPPERCLASSMEN WHO WANT TO ESTABLISH THEIR INDEPENDENCE. THE APARTMENT COMPLEX PROVIDES THE PERFECT ENVIRONMENT FOR RESIDENTS WHO WANT TO EXPERIENCE INDEPENDENT LIVING AWAY FROM CAMPUS, WHILE STILL ENJOYING PERSONAL PEACE AND QUIET. RESIDENTS FIND EVERYDAY COMFORT THROUGH THE FULLY FURNISHED HOUSING, INUNIT LAUNDRY SERVICE, AND HIGH-QUALITY KITCHEN FACILITIES, AS WELL AS 24-HOUR AMENITIES THAT SUPPORT AN ACTIVE, HEALTHY, AND SOCIAL LIFESTYLE.



HAWKS LANDING STANDS OUT AS AN EXCEPTIONAL HOUSING OPTION FOR PET OWNERS IN THE AREA. PET OWNERSHIP AT THE COMPLEX IS HIGHLY ENCOURAGED, WITH EACH APARTMENT ALLOWING TWO PETS AT MOST. THIS, COMBINED WITH THE INCLUSION OF THE DOG PARK CREATES A CLOSE-KNIT SUB COMMUNITY, ALONG WITH A CONVENIENT OUTLET FOR ROWDY ANIMALS. THE VAST GREENSPACES AND WALKING PATHS LEND THEMSELVES TO AN EXTREMELY PET FRIENDLY LIFESTYLE.

HAWKS LANDING DEMONSTRATES ITS COMMITMENT TO COMMUNITY AND FUNCTIONALITY THROUGH ITS THOUGHTFULLY DESIGNED FACILITIES. THE LOCATION PROVIDES CONVENIENT ACCESS TO CAMPUS, BUT MAINTAINS ENOUGH DISTANCE FOR RESIDENTS TO EXPERIENCE INDEPENDENCE ALONG WITH THE PRIVACY AND PERSONAL COMMUNITY THAT COMES WITH LIVING ON THEIR OWN. THE APARTMENT COMPLEX PROVIDES STUDENTS WITH STABILITY DURING THE WHIRLWIND THAT IS COLLEGE, ALLOWING A WELCOMING HOME TO RETURN TO EACH NIGHT. THE COMBINATION OF ITS AMENITIES, GREENSPACES, AND COMMUNITY-FOCUSED DESIGN MAKES HAWKS LANDING AN IDEAL RESIDENTIAL CHOICE. HAWKS LANDING STANDS AS A RESIDENCE WORTH HIGHLY CONSIDERING FOR THOSE WHO PLAN TO MAKE OXFORD THEIR FUTURE HOME.





WHEN YOU WALK INTO GOGGIN, ESPECIALLY ON GAME DAYS, THE ENERGY IS IMPOSSIBLE TO IGNORE. STUDENTS AND LOCALS CROWD THE LOBBY DRESSED IN RED AND WHITE, READY TO CHEER ON THE REDHAWKS IN STEVE "COACH" CADY ARENA, ALSO KNOWN AS "A PAD." NAMED FOR THE FOUNDING COACH OF THE HOCKEY PROGRAM, CADY WAS INSTRUMENTAL IN THE CREATION OF THIS NEWER BUILDING. THE ARENA SEATS UP TO 4,000 PEOPLE, WITH A STUDENT SECTION, GENERAL ADMISSION SPOTS, CLUB-LEVEL SEATS, OPERA SUITES, AND PRIVATE BOXES. THERE'S EVEN A DINING AREA, KNOWN AS THE CLUB LOUNGE, FOR FANS WHO WANT DINNER WITH A VIEW OF THE ICE.

BUT NOT EVERY DAY AT GOGGIN IS GAME DAY. ON A TYPICAL AFTERNOON, SKATERS FROM THE MIAMI ICE SKATING CLUB AND THE VARSITY SYNCHRONIZED SKATING PROGRAM TAKE TO "B PAD"—THE SECOND RINK IN THE BUILDING DEDICATED PRIMARILY TO FIGURE SKATING. BETWEEN THEM, THEY REPRESENT FOUR TEAMS: THE INTERCOLLEGIATE FREESTYLE TEAM, THE OPEN COLLEGIATE SYNCHRONIZED SKATING TEAM, THE MIAMI UNIVERSITY SYNCHRONIZED SKATING SENIOR TEAM, AND THE COLLEGIATE TEAM. THESE ATHLETES TRAIN YEAR-ROUND AND COMPETE AT THE HIGHEST LEVELS, MAKING THE FIGURE SKATING PROGRAM ONE OF THE MOST DECORATED IN MIAMI UNIVERSITY'S HISTORY.

THE SENIOR SYNCHRONIZED TEAM HAS REPRESENTED TEAM USA IN INTERNATIONAL COMPETITIONS FOR OVER TWO DECADES, WINNING MEDALS AT EVENTS LIKE THE ISU WORLD CHAMPIONSHIPS AND THE LEON LURJE TROPHY. THE COLLEGIATE TEAM HAS CLAIMED MORE NATIONAL TITLES (TWENTY-THREE) THAN ANY OTHER TEAM IN THE COUNTRY. THE OPEN COLLEGIATE TEAM IS THE THREE-TIME AND REIGNING MIDWESTERN SECTIONAL CHAMPION. THE FREESTYLE TEAM IS EQUALLY IMPRESSIVE, SENDING SKATERS TO THE NATIONAL INTERCOLLEGIATE FINALS EACH YEAR, BALANCING ACADEMICS WITH HIGH-LEVEL TRAINING.

OUTSIDE OF VARSITY AND CLUB-LEVEL SKATING, GOGGIN ALSO OFFERS A LEARN TO SKATE PROGRAM FOR ALL AGES, SERVING AS THE STARTING POINT FOR MANY LIFELONG SKATERS AND FUTURE COMPETITORS. SKATING LESSONS RUN YEAR-ROUND AND ARE OPEN TO STUDENTS, FACULTY, AND OXFORD COMMUNITY MEMBERS. THE UNIVERSITY ALSO OFFERS AN INTRODUCTION TO ICE SKATING CLASS, OFTEN TAUGHT BY GOGGIN'S OWN SKATING DIRECTOR, DAVID GOODMAN. ADDITIONALLY, ICE SHOWS AND HOLIDAY EXHIBITIONS BRING IN FAMILIES AND ALUMNI FROM ALL OVER.

ONE OF THE COOLEST THINGS ABOUT GOGGIN (NO PUN INTENDED) IS HOW MANY PEOPLE IT BRINGS TOGETHER. OVER 500 INTRAMURAL TEAMS SIGN UP EVERY YEAR, WITH MORE THAN 8,000 STUDENTS PARTICIPATING IN HOCKEY AND BROOMBALL. THE LEAGUES ARE DIVIDED BY SKILL—BEGINNER, INTERMEDIATE, ADVANCED, AND ELITE—SO WHETHER YOU'VE PLAYED AND ELITE—SO WHEN ELITE—SO WHETHER YOU'VE PLAYED AND ELITE—SO WHOLE LIFE OR CAN BARELY SKATE, THERE'S A SPACE FOR YOU. THE SAME WHOLE LIFE OR DAKELI SKAIE, IMEKE S A STACE FOR TOU. I'ME SAME
GOES FOR BROOMBALL, WHICH IS A MIAMI UNIVERSITY FAVORITE AND JUST

IF YOU HAVEN'T HEARD OF BROOMBALL, HERE'S THE LOWDOWN: IT'S LIKE AS COMPETITIVE AS ANY VARSITY SPORT. HOCKEY, BUT INSTEAD OF SKATES, PLAYERS WEAR TENNIS SHOES, AND

INSTEAD OF A PUCK, THEY USE A BALL. THE GAME IS FAST, FUN, AND SURPRISINGLY INTENSE, WITH TEAMS SLIDING AND SCRAMBLING ACROSS THE ICE TO SCORE GOALS. IT DOESN'T USE THE ENTIRETY OF THE VICE ADDITION AND SURPER TO MAKE A DEVILOPED TO MAKE THE ADDITION AND SURPER TO MAKE THE ADDITION OF THE VICE ADDITION

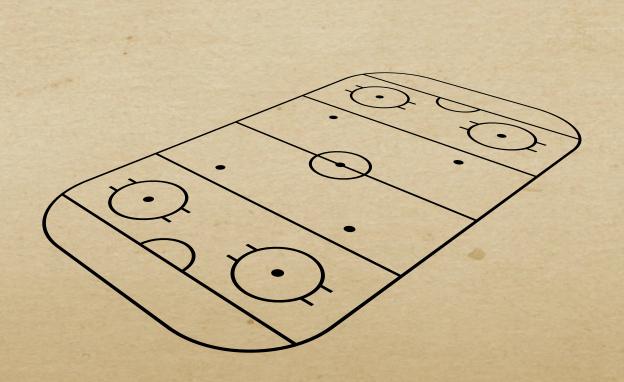
INSTEAD, A DIVIDER IS LOWERED TO MAKE THE ARENA EASIER TO NAVIGATE. GOGGIN IS ALSO HOME TO THE JR. REDHAWKS YOUTH PROGRAM, TALAWANDA

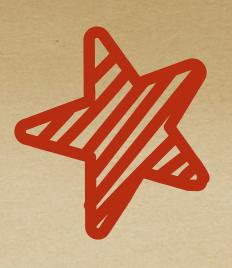
HIGH SCHOOL'S VARSITY TEAM, AND A NUMBER OF SUMMER CAMPS. IT EVEN HOSTED THE HIGH BROOMS AND A NUMBER OF SUMMER CAMPS. CLINICS. IN MARCH 2013, IT EVEN HOSTED THE USA BROOMBALL NATIONAL CHAMPIONSHIPS, WHERE MIAMI WON THE COLLEGIATE DIVISION OF CULL OF THE COLLEGIA DIVISION OF TH MINNEAPOLIS TEAM CALLED FURIOUS BEAT BARRIE'S TAVERN OF SYRACUSE

GOGGIN WAS DESIGNED BY 360 ARCHITECTURE AND GBBN ARCHITECTURE. 3-2 IN DOUBLE OVERTIME. CONSTRUCTION TOOK 104 WEEKS AND OVER 41,000 MAN-HOURS TO COMPLETE, MAKING IT THE MOST LABOR-INTENSIVE PROJECT IN MIAMI HISTORY. THE CENTER WAS CONSTRUCTED ALONGSIDE A 500-CAR PARKING GARAGE THAT ENSURED THE FACILITY AS ONE OF THE MOST ACCESSIBLE AND

WHEN STEPPING INSIDE THE LOBBY OF THE BUILDING, YOU'LL BE WHEN STEPPING INSTDE THE LUDBT OF THE BUILDING, TOU LE BE IMMEDIATELY SURROUNDED BY MIAMI HOCKEY HISTORY. THIRTY-EIGHT JERSEYS LINE THE WALLS, EACH ONE HONORING AN ALUM WHO MADE IT TO SPACIOUS VENUES ON CAMPUS. THE NHL. NEARBY, LARGE PRINTED PHOTOS PAY TRIBUTE TO THE SIX FORMER REDHAWKS WHO WENT ON TO HOIST THE STANLEY CUP. BUT CENTERED AMONGST THE RED-AND-WHITE PRIDE IS A FUN LITTLE SECRET ON ONE WALL, A MASSIVE REDHAWK LOGO PROUDLY FACES LEFT. IT'S THE ONLY

TRANSFORMATION THAT ADDS YET ANOTHER LAYER TO ITS LEGACY. BOTH AT THE END OF EACH ACADEMIC YEAR, GOGGIN UNDERGOES A REDHAWK ON CAMPUS THAT DOES. CEREMONIES OF SEVERAL COLLEGES, INCLUDING THE COLLEGE OF CREATIVE SHEETS OF ICE ARE MELTED TO MAKE WAY FOR THE GRADUATION ARTS, THE COLLEGE OF ENGINEERING AND COMPUTING, AND THE COLLEGE OF LIBERAL ARTS AND APPLIED SCIENCE. THIS IS PARTICULARLY SPECIAL FOR STUDENTS FROM THE HOCKEY AND SKATING TEAMS, MANY OF WHOM BELONG THEY CRENT COUNTIECE HOURS TO THEM, GRADUATING IN THE SAME SPACE WHERE THEY SPENT COUNTLESS HOURS TRAINING AND COMPETING ADDS A PROFOUND SENSE OF CLOSURE AND PRIDE TO THEIR ACCOMPLISHMENTS.





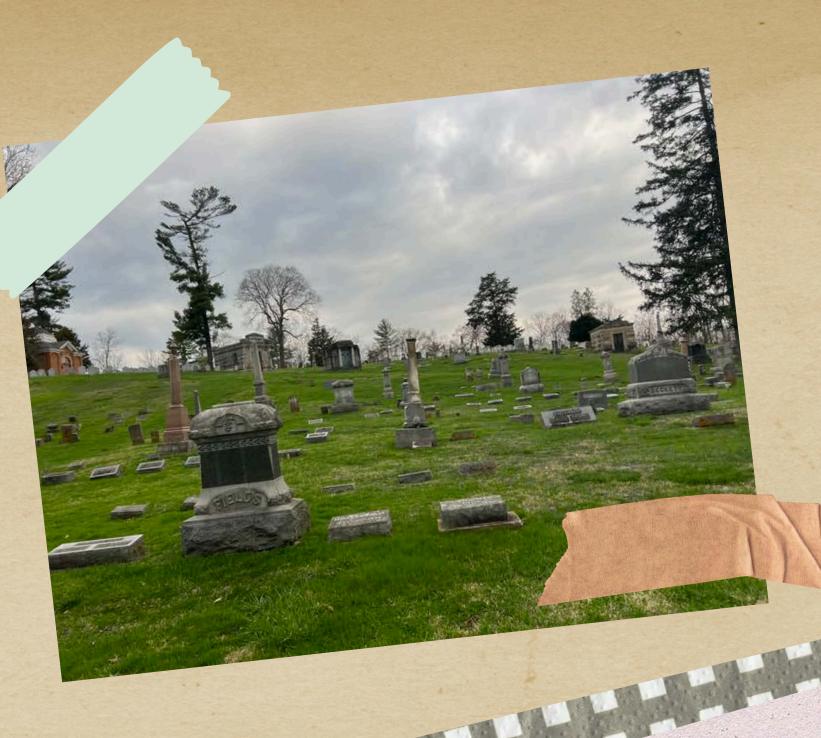
CONCLUSION

THE GOGGIN ICE CENTER IS MORE THAN JUST A VENUE—IT'S A TRADITION. FROM THE EXCITEMENT OF CHEERING ON THE REDHAWKS TO THE THRILL OF SKATING WITH FRIENDS OR TRYING BROOMBALL UNIVERSITY'S SPIRIT AND COMMUNITY

IT REPRESENTS THE LONG PRACTICES, THE EARLY MORNINGS, THE THRILL OF MAKING IT TO NATIONALS, AND THE SIMPLE JOY OF SKATING UNDER BRIGHT LIGHTS ON A COLD WINTER EVENING. IT REPRESENTS A CHAMPIONSHIP-WINNING TEAM AND A LOCAL YOUTH PROGRAM. IT REPRESENTS EVERYTHING LISTED HERE AND MORE, CEMENTING THE FACILITY AS A SYMBOL OF EXCELLENCE, PASSION, AND PRIDE.

AS THE SITE OF COUNTLESS MOMENTS, BIG AND SMALL, GOGGIN IS TRULY A CORNERSTONE OF CAMPUS LIFE. IT BRINGS TOGETHER NOT JUST THE MIAMI COMMUNITY, BUT THE SCHOOL'S CORE VALUES OF "LOVE AND HONOR," WITH A TOUCH OF SLAPSHOT ACTION AND A WHOLE LOT OF HEART.





LETHA BLAIR



THE STORY OF THE OXFORD CEMETERY BEGINS IN ANCIENT THE STURY OF THE UXFURD CEMETERY BEGINS IN ANCIENT HADES

GREECE WITH THE BIRTH OF LETHE. DARCT I WEEL OF LETHE DEAD FORCET THEIR DRACT I WEEL OF LETHE DRACT I WEEL DRACT I W THAT MAKES THE DEAD FORGET THEIR PAST LIVES; OR LETHE OF CORL THE CORE OF CONTENT OF CORL THE CORE OF CONTENT OF CORL THE CORE OF CONTENT OF CORL THE CORE OF CORP. THAT MAKES THE DEAD FORGET THEIR PAST LIVES; UR LETHE,

THE GREEK PERSONIFICATION OF CTDIES IT IS THEDE IN THE

THE CREEK DEDCONISION OF CTDIES IT IS THEDE THE GREEK PERSUNIFICATION OF STRIFE. IT IS THERE IN THE THE GREEK PERSONIFICATION OF STRIFE. CTODY OF THE OYEON esti ultimi THE GREEK PERSUNIFICATION OF STRIFE. IT IS THERE IN THE OXFORD

CRADLE OF THE UNDERWORLD THAT THE STORY OF AFTER ALL

CEMETERY DEALLY DECINE I MOULD KNOW DEST AFTER ALL

CEMETERY DEALLY DECINE CRAULE UP THE UNDERWURLD THAT THE STURY OF THE UXFUL CEMETERY REALLY BEGINS. I WOULD KNOW BEST AFTER ALL, CONCIDEDING THAT MY NAME LETHAL IS DEDING THAT MY NAME in Circa . CUNSTULKING THAT MY NAME, LETHA, IS DERIVED FROM THE VERY SAME LETHE OF GREEK MYTH AND GIFTED TO ME BY A DEAD WOMAN WOMAN.
IN COMPLIMENT TO MY LETHAL NAME, I HAVE ALWAYS FELT A

OF THE PROPERTY IN COMPLIMENT TO MY LETHAL NAME, I HAVE ALWAYS FELT A
PECULIAR AFFECTION FOR CEMETERIES. PERHAPS MODE
OF MY FIDET MEMODIES TAKES DI ACE IN ONE OD UF MY FIRST MEMURIES TAKES PLACE IN UNE OR, MORE

ACCURATELY, IN A LINE OF CARS ON THE STREET OUTSIDE OF CARS ON THE STREET OUTSIDE OF CARS ON THE STREET OUTSIDED. OF MY FIRST MEMORIES TAKES PLACE IN ONE OR, MORE OF MY FIRST MEMORIES TAKES PLACE IN ONE OF CADE ON THE CTDEET OF CADE WAS MY GREAT-GRANDMOTHER'S FUNERAL, AT LEACT ONE FOR EVERY OF MANNY I WOLLD CO ON TO ATTEND AT LEACT ONE FOR WAS MY GREAT-GRANDMUTHER'S FUNERAL, THE FIRST FUNERAL

OF MANY I WOULD GO ON TO ATTEND AT LEAST ONE FOR MY CORN

VEND I CDEND ON ENDTH MY ONLY MEMORY OF MY WOMAN. YEAR I SPEND ON EARTH. MY ONLY MEMORY OF MY GREAT-TEAK I STEINU UN EAKIH. WIT UNLT WENUKT UT WIT GKEATGRANDMOTHER BEFORE SEEING HER IN A CASKET IS OF HER
GRANDMOTHER BEFORE CMADIED LIVE OF DEFECTOR OF THE COLD THE GRANDMUTHER BEFURE SEEING HER IN A CASKET IS UF HER OF LIKE OLD TREES BY DECADES OF LIMBS AND FINGERS, GNARLED LIKE DOWN A ELICUT OF CTAIDS PHYSICAL LABOR, BARRELLING DOWN A FLIGHT OF CODE OF COLUMN A INCLINE OF COLUMN A INCL SEEING THE BLOOD OOZE FROM A WOUND IN MIDINIZED CKIN OF BLOOD POOLING UNDER THE PAPER-THIN WRINKLED A ONCE KNOBBY LEGS, SADNESS BLOOMING ON HER FACE AS A ONCULT. NNUBBI LEUD, DAUNEDD BLUUMING UN HER FACE AD A OUNCHT
VIGOROUS FARMER AND MOONSHINE I COMINC CRECTRE OF VIOURUUS FARMER AND MUUNSHINE SMUGGLER IS BRUUGHI
LOW BY A MEASLY STAIRCASE AND THE LOOMING SPECTRE OF DEATH.

THE IDEA OF DEATH WHILE WAITING IN

I ALSO REMEMBER BEING VERY PERPLEXED BY THE IDEA OF DEATH WHILE WAITING IN

THE CAR TO ATTEND THE FUNERAL. MY PARENTS BEING ATHEISTS FURTHER

COMPLICATED THE WHOLE AFFAIR. WHAT IS A PERSON SUPPOSED TO DO WITH DEATH
WHEN THERE IS NO SPIRITUAL EXPLANATION FOR WHAT HAPPENS TO THE SOUL WHEN
THE BODY EXPIRES? I IMAGINED MY GREAT-GRANDMA'S CONSCIOUSNESS ETERNALLY
THE BODY EXPIRES? I IMAGINED MY GREAT-GRANDMA'S CONSCIOUSNESS INCHES OF
TRAPPED IN THE DARKNESS OF A WOODEN BOX, BURIED UNDER ENDLESS INCHES OF
TOUR SOIL UNABLE TO MOVE HER LIMBS, FROZEN INSIDE HER MIND FOREVER AND ALL TIME. I

SOIL UNABLE TO MOVE HER LIMBS, FROZEN INSIDE HER MIND FOREVER AND ALL TIME. I

DID REQUISITION GOD—WHO I PICTURED AS ZEUS FROM DISNEY'S HERCULES AT THE
TIME—TO WATCH OVER HER AND EASE HER PAIN IF THERE WAS SUCH A THING AS THE
AFTERLIFE. I WAS STILL NOT VERY CONVINCED, BUT IT WAS THIS FIRST BRUSH WITH
AFTERLIFE. I WAS STILL NOT VERY CONVINCED, BUT IT WAS THIS FIRST BRUSH WITH

AFTER THAT FIRST ENCOUNTER WITH A CEMETERY, I REMEMBER DRIVING PAST OTHERS AND IMAGINING OILY TENTACLES REACHING UP FROM THE GRAVES TO THE SKY BECKONING TO ME. INSTEAD OF BEING AFRAID, I FELT A STRANGE MELANCHOLY, AS IF I WAS SUPPOSED TO BE AMONGST THE NUMBER OF THE DEAD RESTING IN A COFFIN IN THE DIRT.

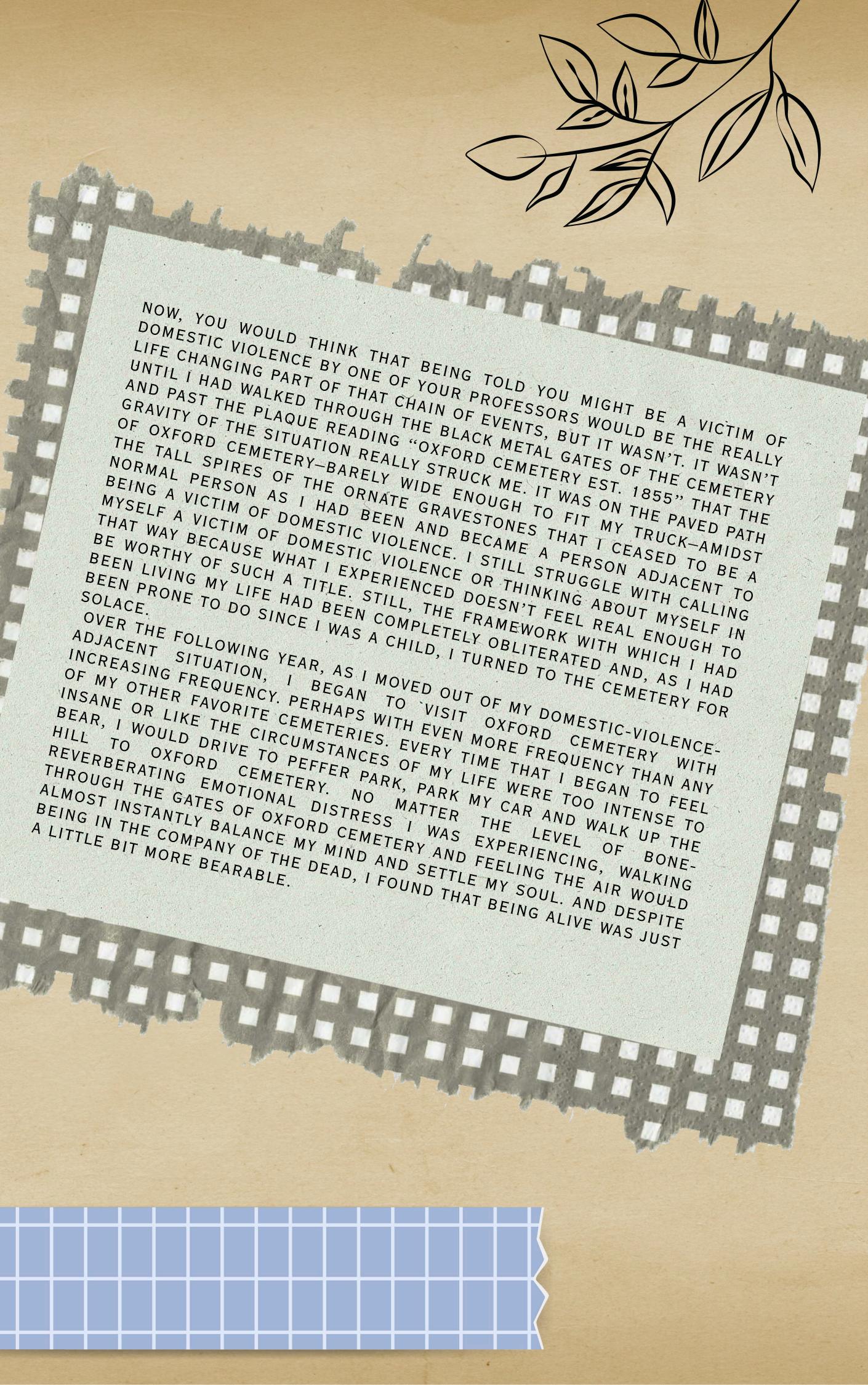


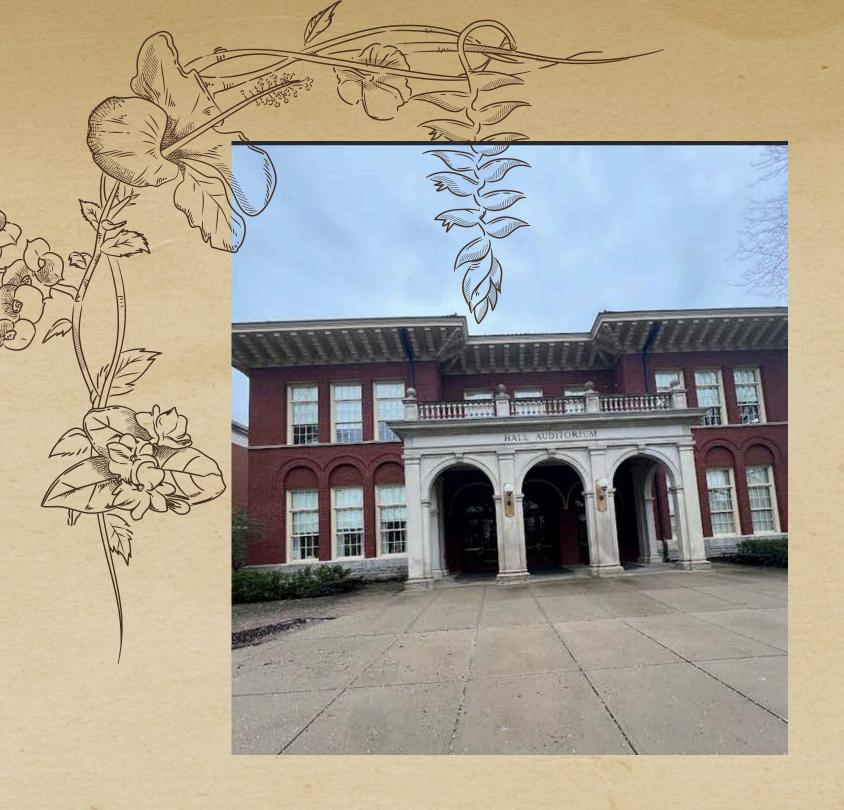
AS I GOT OLDER, THOUGH, THE CEMETERIES
BEGAN TO TAKE ON A LESS FANTASTICAL NOTION.
TOURING CEMETERIES BECAME A THING WITH MY
LITTLE SISTER. WHENEVER THINGS STARTED TO
GET BAD AT OUR HOUSE—AND THEY OFTEN DID—WE
WOULD WALK TO THE CEMETERY AND SPEND
HOURS MOSEYING AROUND, TAKING TURNS
ADDING SONGS TO THE QUEUE ON MY PHONE,
BEFORE TAKING A PRELIMINARY PASS BY OUR
HOUSE TO MAKE SURE ONE OF OUR PARENTS'
CARS WERE GONE. IF THEY WERE BOTH STILL AT
HOME, WE WOULD GO BACK AND WALK A COUPLE
MORE LAPS ON THE CEMETERY PATH UNTIL THE
COAST WAS CLEAR.

SO THERE WERE A LOT OF MEMORABLE CEMETERIES FOR ME, AND MEMORIES IN CEMETERIES, AND GENERAL FASCINATION WITH THE CONCEPT OF A CEMETERY, BUT WHAT ABOUT THE CEMETERY, OXFORD CEMETERY? I MIGHT HAVE EXAGGERATED A BIT WHEN I SAID THAT ITS STORY BEGAN IN ANCIENT GREECE.

THE STORY OF OXFORD CEMETERY, FOR ME, ACTUALLY BEGAN RATHER INCONSPICUOUSLY IN THE CAB OF A BLACK 2015 GMC CANYON PARKED IN MIAMI UNIVERSITY'S DITMER PARKING LOT—DITMER BEING A COMMUTER STUDENT PARKING LOT AT THE TIME AS I WAS ONE. CLASS WAS JUST CONCLUDING OVER ZOOM AND I WAS ASKED TO STAY AFTER BY MY PROFESSOR WHO WANTED TO CHECK IF I WAS OKAY.

IT WASN'T SOMETHING I HAD REALLY CONSIDERED BEFORE— MY OKAYNESS. I WAS LIVING A PARTICULARLY UNMIRACULOUS LIFE. AN HOUR DRIVE TO THE UNIVERSITY AND AN HOUR DRIVE BACK HOME EACH NIGHT, SOUNDTRACKED BY THE SMITHS' ALBUM STRANGEWAYS, HERE WE COME. WORK EVERY TUESDAY AND THURSDAY MORNING BEFORE CLASS, CLOSING SHIFTS FRIDAY AND SATURDAY, OPEN TO CLOSE ON SUNDAYS, HOMEWORK ON MY LUNCH BREAKS. IT SEEMED AS THOUGH I WAS LIVING THE MOST OKAY LIFE TO EVER TAKE PLACE, YET, WHEN ASKED IF I WAS, I BEGAN TO HYSTERICALLY SOB. AS IT WAS HAPPENING, I THOUGHT IT WAS FUNNY TO BE CRYING IN MY CAR WHILE A PERSON MILES AWAY WATCHED ME SOB ON A COMPUTER SCREEN. BUT IT WAS THERE, ON A ZOOM CALL IN A UNIVERSITY PARKING LOT, THAT MY LIFE WAS ENDED BY A MIAMI UNIVERSITY ENGLISH DEPARTMENT FACULTY WITH ONE SENTENCE: WHAT YOU'RE EXPERIENCING SOUNDS LIKE DOMESTIC VIOLENCE. AND I DID THE ONLY SENSIBLE THING YOU CAN DO WHEN A LIFE HAS ENDED. I WENT TO A CEMETERY-THE CLOSEST ONE BEING OXFORD CEMETERY.





LIZ STEVENS

THE PAVEMENT BENEATH MY FEET WAS THE ONLY THING I WAS SURE WAS REAL AS I STOOD IN THE LONG, DARK SHADOW. A SHADOW THAT WAS LEAVING ME CLOAKED IN A DARKNESS I KNEW I SHOULD STEP OUT OF, SHOULD RUN FROM, SHOULD NEVER LOOK BACK ON. AND YET THERE I WAS, OUT IN THE MIDDLE OF THE NIGHT, NEARLY FREEZING WITH NOTHING BUT A LIGHT JACKET AND PAJAMA PANTS ON BECAUSE I JUST COULDN'T GET THAT FEELING OUT OF MY HEAD. THAT BECKONING VOICE I WAS SURE WAS A SIGN I WAS GOING INSANE. I NEEDED TO GET INSIDE, NEEDED TO SEE WHAT LAY BEYOND THE WALLS OF HALL AUDITORIUM.

THE MUSIC STUDENTS COULD SAY IT WAS JUST A PLACE TO PERFORM, NOTHING BUT A STAGE AND A FEW ROWS OF SEATS WHERE PARENTS AND FRIENDS WOULD CROWD THEMSELVES TO LISTEN TO THE SOUND OF FINELY TUNED PERFORMANCES. BUT IF THAT WERE TRUE, IF THERE WAS REALLY NOTHING TO IT BEYOND PRESSING THE KEYS OF A PIANO OR BLOWING INTO THE MOUTHPIECE OF A FLUTE, THEN WHY COULDN'T I GET THE PLACE OUT OF MY HEAD? WHY, SINCE THE FIRST DAY I'D WALKED PAST ITS SOARING PILLARS AND WORN BRICK EXTERIOR, COULD I NOT GET THE PLACE OUT OF MY HEAD? I LET OUT A HEAVY SIGH AS I STOPPED MY INCESSANT PACING, EYES NARROWED AS I LOOKED TO THOSE GLASS DOORS WITH THEIR WOODEN FRAMES AND BRASS HARDWARE, BARELY CLEAR IN THE NIGHT. BUT I KNEW THEM, I KNEW THEM ALL TOO WELL JUST LIKE I KNEW EVERY BRICK THAT BUILT THE OUTSIDE OF THE PLACE. I RAN A HAND THROUGH MY MESS OF HAIR AND GLANCED DOWN AT THE DEVICE I'D PULLED FROM MY POCKET.

I WAS TYPING BEFORE I COULD EVEN UNDERSTAND WHAT WAS HAPPENING, EYES WILDLY SCANNING THE SCREEN UNTIL I'D FOUND THE NUMBER I NEEDED. I PRESSED CALL WITHOUT ANOTHER THOUGHT, HOLDING THE DEVICE TO MY EAR AND NOT LETTING THE BUILDING OUT OF MY SIGHT THE ENTIRE TIME.

"OXFORD POLICE DEPARTMENT, HOW CAN I HELP YOU?" THE VOICE ON THE OTHER END WAS BORED, TIRED, AND IT REMINDED ME I WAS MAKING THE CALL AFTER MIDNIGHT ON A WEDNESDAY.

"HI, I UH, I'M JUST CALLING ABOUT MY PHONE." MY THROAT WAS TIGHTENING, A LAYER OF SWEAT BUILDING ON MY SKIN AS I BURIED MY NAILS INTO MY PALM. "I LEFT IT INSIDE OF ONE OF THE ACADEMIC BUILDINGS. HALL AUDITORIUM?"



AS THE NAME LEFT MY DRY MOUTH, I WAITED FOR SOME SORT OF SIGN. AN UPTICK IN THE OFFICER'S VOICE, A SHAKE AS THEY SPOKE, TRIPPING OVER THEIR WORDS, ANYTHING AT ALL. SOMETHING TO TELL ME I WASN'T THE ONLY ONE WHO KNEW THERE WAS SOMETHING DIFFERENT ABOUT THIS PLACE.

"YOU NEED IT TONIGHT?" IT WAS THE SKEPTICAL QUESTION I SHOULD HAVE EXPECTED, BUT IT STILL SOMEHOW LEFT MY INSIDES FEELING LIKE THEY WERE ON FIRE. LIKE I WAS BURNING FROM THE INSIDE OUT.

"YEAH, YEAH, I'M SORRY," I TOOK A MOMENT TO CATCH MY BREATH. "I NEED TO KEEP IN CONTACT WITH MY FAMILY, GRANDMA'S IN THE HOSPITAL, AND—"

"YEAH, WE'LL SEND SOMEONE OVER. JUST WAIT BY THE DOOR, THEY'LL UNLOCK IT FOR YA."
I THANKED THE OFFICER, QUICKLY SHOVING MY PHONE INTO MY PANTS IN AN EFFORT TO HIDE
THE DEVICE FOR WHEN HELP ARRIVED. I'D ALREADY CONCOCTED ANOTHER STORY ABOUT
BORROWING A STRANGER'S CELL WHO WAS WALKING BY

I LOOKED DOWN TO MY FEET THAT FELT NEARLY BURIED IN CEMENT BY THAT POINT. QUICKLY THOUGH, I LIFTED MY HEAD, KNOWING I COULD NOT AFFORD TO LET MY EYES LEAVE THE BUILDING FOR TOO LONG.

BY THAT POINT, I'D STOPPED WILLING MYSELF TO THINK OF ANYTHING BUT HALL. ALL THE OVERDUE ASSIGNMENTS I HAD PILING UP, THE PAPERS I WASN'T WRITING, OR THE QUIZZES I WASN'T FINISHING BECAUSE THERE WAS JUST SOMETHING MUCH MORE IMPORTANT. THE LAUNDRY I WASN'T DOING AND THE SHOWERS I WASN'T TAKING BECAUSE I NEEDED THIS, I NEEDED TO SEE WHAT WAS BEHIND THOSE DOORS. NOT IN THAT AUDITORIUM, NOT IN THAT LOBBY, BUT BENEATH THE SURFACE. DOWN THAT SPIRALING STAIRCASE, FAR FROM THE PHILOSOPHY DEPARTMENT OR ANY CONCERT BEING PUT ON.

IT DIDN'T MATTER IF NO ONE ELSE COULD FEEL IT, THE HEAT THAT ENGULFED MY BODY EVERY TIME I PASSED THIS PLACE. THEY DIDN'T NEED TO FEEL IT FOR ME TO FINALLY UNDERSTAND WHAT WAS INSIDE.

HEAVY FOOTSTEPS PULLED ME FROM THOUGHTS, CAUSING MY HEAD TO WHIP OVER MY SHOULDER. I TOOK IN THE SIGHT OF A MAN WHO WAS RAISING AN EYEBROW AT ME. HIS EYES DRAGGED OVER MY UNKEMPT FIGURE, JAW MOVING LAZILY AS HE SMACKED ON A PIECE OF CHEWING GUM.

"YOU THE ONE WHO CALLED ABOUT THE PHONE?" HE CALLED FROM A FEW FEET AWAY, LIKE HE COULDN'T STAND THE THOUGHT OF BEING ANY CLOSER TO ME

I NODDED, AND HE LET OUT A SIGH AS HE APPROACHED THE DOOR. I WATCHED WHILE HE PULLED A SET OF KEYS FROM HIS POCKET, FLIPPING THROUGH THE CLANKING METAL UNTIL FINALLY HE REACHED THE THING THAT WOULD BRING ME TO THE END OF MY TORMENT. THE END OF AGONIZING HOURS SPENT WONDERING WHY ME, WHY I WAS THE ONE WHO COULD SENSE THIS DREAD WHEN NO ONE ELSE COULD.

I LISTENED TO THE CREAK OF THE DOOR, WAITING FOR HIM TO STEP INSIDE WITH ME, BUT HE SIMPLY NODDED AHEAD. HE WANTED ME TO GO IN, ALONE.

I DREW IN A DEEP BREATH AS MY FEET ROUGHLY DRAGGED AGAINST THE TILE FLOOR, MY HEAD NEARLY SPINNING AS I TURNED IN ALL DIRECTIONS. I COULD HEAR EACH BEAT OF MY HEART AS I TOOK IN THE SIGHT OF THE CREAM WALLS, COULD FEEL MY LUNGS EMPTYING AND REFILLING WITH AIR AS I STARED AT THE UNLIT LIGHT FIXTURES, AND I COULD SENSE THAT HEAT RISING UP FROM THE SURFACE OF THE GROUND BELOW ME.

I ALLOWED MY FEET TO GUIDE ME, NOT A SECOND THOUGHT AS TO HOW LONG I MIGHT BE GONE OR IF I'D EVEN RETURN AT ALL. WITHIN A MINUTE, I STOOD AT THE MOUTH OF A SPIRALING STAIRCASE, LOOKING DOWN INTO THE NEVER ENDING ABYSS OF DARKNESS, AND WILLED MYSELF FORWARD.

IN THIS EARLY HOUR OF THE MORNING, I WOULD UNCOVER THE TRUE PURPOSE OF HALL AUDITORIUM.

MADDIE LEE





A TRAVEL GUIDE TO HUESTON WOODS STATE PARK FROM A MIAMI STUDENT

INTRODUCTION TO HUESTON WOODS

AS A YOUNG WOMAN ATTENDING MIAMI UNIVERSITY, I WANT TO EXPLAIN HOW MY FRIENDS AND I CREATED FUN IN A TOWN OF CORNFIELDS, SPECIFICALLY AT HUESTON WOODS. BEFORE I BEGIN STORYTELLING AND REVEALING THE BEST WAYS ONE CAN EXPLORE THE STATE PARK, I WANT TO GIVE A BRIEF OVERVIEW OF THE LAND ITSELF. HUESTON WOODS STATE PARK IS A HILLY, BEAUTIFUL PIECE OF LAND HIDDEN WITHIN THE FLAT FIELDS OF OXFORD OHIO. ONLY ABOUT A TEN MINUTE DRIVE FROM MIAMI UNIVERSITY, THE STATE PARK COVERS 3,000 ACRES OF WOODED AREA INCLUDING A SHALLOW MAN-MADE LAKE FIT FOR FISHING, BOATING, AND SWIMMING. WITHIN THIS SERENE NATURE AREA, THERE ARE SEVERAL HIKING PATHS FIT FOR EVERYONE. THOSE LOOKING FOR A WORKOUT CAN HIKE MULTIPLE TRAILS SPRAWLING THE STEEP HILLS THROUGHOUT THE PARK, WHILE THOSE LOOKING FOR A PEACEFUL STROLL CAN ENJOY THE FLAT LAND NEAR THE LAKE. THOSE EXPLORING CAN ALSO WITNESS THE AMAZING WILDLIFE THAT LIVES WITHIN THE PARK. FROM WHITE-TAILED DEER TO WILD TURKEYS, THERE ARE SEVERAL CREATURES YOU CAN FIND WANDERING THE HILLS OF HUESTON WOODS. THERE IS EVEN A NATURE CONSERVATORY WHERE VISITORS CAN ADMIRE THE RESCUED WILDLIFE NATIVE TO THE PARK. BIRD WATCHERS CAN SPOT RESIDENT AND MIGRATORY SPECIES, AND IF YOU'RE LUCKY, YOU MIGHT EVEN FIND A BALD EAGLE.

ALONG WITH OBSERVING THE STUNNING NATURE AND DIVERSE WILDLIFE, VISITORS CAN ALSO EXPERIENCE SEVERAL MANUFACTURED STRUCTURES WITHIN THE PARK, ONE OF WHICH IS HUESTON WOODS LODGE. BUILT IN 1968, THE LODGE IS A RUSTIC, WOODEN BUILDING THAT OVERLOOKS ACTON LAKE. INSIDE THERE ARE COZY ROOMS, A LARGE INDOOR POOL, SPACIOUS CONFERENCE ROOMS, AND A RESTAURANT. JUST DOWN THE ROAD FROM THE LODGE, THERE IS A SMALL CAMPGROUND PACKED WITH CAMPER SPOTS AND SMALL CABINS. BESIDES THE VARIOUS OVERNIGHT STAY OPTIONS, YOU CAN ALSO FIND OTHER UNIQUE STRUCTURES WITHIN THE PARK. THE HUESTON WOODS COVERED BRIDGE SPANS 108 FEET OVERLOOKING FOUR MILE CREEK. IT IS COVERED IN SIGNATURES AND MESSAGES FROM PAST VISITORS, AND CONNECTS TO ONE OF THE HIKING PATHS ALONG THE CREEK. HUESTON WOODS IS THE PERFECT LOCATION FOR THOSE LOOKING TO EXPLORE THE OUTDOORS. THERE ARE SO MANY ADVENTURES WAITING FOR ALL VISITORS, SOME OF WHICH MAY BE HIDING IN PLAIN SIGHT.

PERSONAL TRAVEL GUIDE

THROUGHOUT MY FOUR YEARS AT MIAMI UNIVERSITY, I HAVE BEEN ABLE TO FIND SOME OF THESE SECRET ACTIVITIES, AND NOW I WOULD LIKE TO SHARE THEM WITH YOU. AS A HOMESICK FRESHMAN, I WAS CONSTANTLY LOOKING FOR THINGS TO DO TO TAKE MY MIND OFF MY WORRIES. AS A RESULT, MY FRIENDS AND I FREQUENTLY WENT EXPLORING OXFORD AND THE SURROUNDING AREAS, ALLOWING US TO STUMBLE UPON HUESTON WOODS. WE WOULD DRIVE AROUND AND TAKE WALKS ON THE TRAILS, THE USUAL ACTIVITIES, UNTIL ONE DAY WE STUMBLED UPON THE LODGE. OF COURSE WE WENT INSIDE AND BEGAN EXPLORING THE BUILDING. WE IMMEDIATELY NOTICED THAT THE DOORS TO THE INDOOR POOL WERE UNLOCKED AND COULD BE EASILY ACCESSED BY INDIVIDUALS WHO WERE NOT ACTUALLY STAYING AT THE LODGE. SO WE DECIDED THAT WE WOULD COME BACK THE NEXT DAY AND ATTEMPT TO SWIM IN THE POOL. THANKFULLY, WE WERE SUCCESSFUL. WE ONLY WENT THERE TWICE OVERALL, BUT IT WAS A UNIQUE EXPERIENCE THAT WAS EXTREMELY ENJOYABLE. SO IF YOU ARE EVER LOOKING FOR A PLACE TO HANG OUT, TRY HUESTON WOODS

LODGE-BUT YOU DIDN'T HEAR IT FROM ME. ON A LESS RISKY NOTE, YOU CAN ALSO SWIM IN ACTON LAKE. WHILE I HAVE ONLY DONE IT ONCE, THERE IS A FAIRLY CLEAN BEACH WHERE VISITORS CAN SUNBATHE OR SWIM IN THE WATER. THERE IS SAND WITHIN SHALLOW AREAS OF THE BEACH, SO YOU WOULD NOT BE NAVIGATING AROUND MANY ROCKS. WHILE THE RESIDENTS OF OXFORD ARE USUALLY CROWDING THE AREA, YOU CAN TYPICALLY FIND A SPOT TO RELAX AND TAKE IN THE SUNSHINE. I WOULD RECOMMEND DOING THIS ON A HOT DAY AT THE BEGINNING OF FALL SEMESTER, OR THE END OF SPRING SEMESTER, SO UNFORTUNATELY SWIMMING IN THE LAKE IS OUT OF COMMISSION FOR MOST OF THE YEAR. HOWEVER, THERE ARE OTHER FUN THINGS TO DO AT HUESTON WOODS BESIDES SWIMMING.

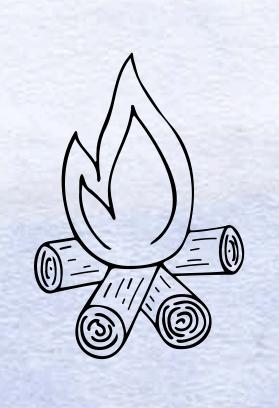
ON THE SAME SIDE OF THE LAKE, WE FOUND ANOTHER INTERESTING ADVENTURE. COOKING S'MORES. AT THE LAKESIDE PARK NEAR THE BEACH, THERE ARE A FEW FIRE PITS. AS BORED SOPHOMORES, WE DECIDED WE COULD TRY OUT THESE GRILLS AND ATTEMPT TO MAKE S'MORES OVER THE HEAT. BUT WE DIDN'T KNOW THAT THESE GRILLS REQUIRED FIREWOOD, SO MOST OF OUR NIGHT WAS SPENT SEARCHING THE PARK FOR PIECES OF WOOD AND ATTEMPTING TO START THE FIRE. EVENTUALLY, WE GOT THE FIRE STARTED AND ATE DELICIOUS S'MORES WHILE CHATTING AND TAKING IN THE SUNSET ILLUMINATING THE LAKE. SO MY ADVICE IS: IF YOU WANT TO ATTEMPT GRILLING OUT AT THE HUESTON WOODS BEACH, BRING A COUPLE PIECES OF FIREWOOD.

HUESTON WOODS IS ALSO A GREAT PLACE FOR DATES. WHETHER YOU ARE TAKING A LONG WALK IN THE WOODS, WATCHING THE SUNSET OVER ACTON LAKE, OR EVEN HAMMOCKING LATE AT NIGHT, THE PARK IS WELL EQUIPPED FOR ROMANTIC ACTIVITIES. OVER OUR FOUR YEARS IN COLLEGE MY FRIENDS AND I WERE ACTUALLY SUCCESSFUL IN ALL THREE OF THE MENTIONED ACTIVITIES, EXCEPT THE HAMMOCKING. WHEN MY ROOMMATE WENT HAMMOCKING IN THE WOODS, A CAR DROVE UP, SHINED THEIR HEADLIGHTS INTO THE HAMMOCK, AND PRETENDED TO DRIVE INTO IT. WHILE I THINK THAT WAS A ONCE IN A LIFETIME EVENT, BE WARY OF CRAZY TOWNIES IF YOU GO HAMMOCKING AT HUESTON WOODS. I'M SURE THERE ARE OTHER SPOTS THROUGHOUT THE PARK THAT WOULD BE SUITABLE FOR DATES THAT WE WILL UNFORTUNATELY NOT HAVE TIME TO TRY OUT BEFORE WE GRADUATE.

WHILE HUESTON WOODS IS NOT NECESSARILY ON CAMPUS, IT IS STILL AN EXCITING PLACE TO CHECK OUT. I HOPE THAT AFTER READING THIS, YOU WILL TAKE MY ADVICE AND TRY OUT SOME OF THESE ACTIVITIES. AND IF YOU FIND EVEN BETTER WAYS TO EXPERIENCE THE WONDERS OF HUESTON WOODS, MAKE SURE TO SPREAD THE JOY. WHEN YOU GO TO SCHOOL IN A SMALL TOWN, SOMETIMES YOU HAVE TO FIND INTERESTING WAYS TO HAVE FUN DURING THE WEEK (THE WEEKEND LIFE IS THE ONLY THING THAT KEEPS US GOING). THANKFULLY, A GORGEOUS STATE PARK IS RIGHT DOWN THE ROAD.

BY: MADDIE LEE, MAJOR: HUMAN CAPITAL MANAGEMENT AND LEADERSHIP, MINOR: ENGLISH, CAREER: ELEMENTARY EDUCATION, ENJOYS TAKING LONG WALKS ON SUNNY DAYS.

MANDY HOLLIDAY





WHERE THE HONEYSUCKLE ONCE WAS SILVOOR BIOLOGICAL SANCTUARY, OXFORD, OH

ON DECEMBER 14TH, I WALKED INTO THE SILVOOR BIOLOGICAL SANCTUARY WEARING A WOOL SWEATER AND THICK-SOLED BOOTS THAT HAD SEEN BETTER DAYS. THE GROUND WAS HALF-FROZEN, SOMEWHERE BETWEEN CRUNCHY AND SOGGY, LITTERED WITH DEAD, ICE-LACED LEAVES THAWING AT THE EDGES. IT WAS THE KIND OF COLD THAT DOESN'T LOOK PARTICULARLY THREATENING BUT STILL FINDS A WAY INTO YOUR JOINTS AND FINGERTIPS, SNEAKING PAST EVERY LAYER YOU THOUGHT WAS WARM ENOUGH. A HANDFUL OF US HAD SHOWN UP FOR THE HONEYSUCKLE REMOVAL—BUNDLED UP, TOOLS IN HAND, A PUFF OF FOG

EVEN IN WINTER, THE TRAIL FELT ALIVE. I FOLLOWED IT PAST THE FIRST BEND, LOPPERS IN HAND, WHERE THE TREES GROW CLOSE TOGETHER AND THE UNDERBRUSH DIPS LOW. THERE BILLOWING WITH EVERY BREATH. WAS NO SNOW, JUST THE MUTED PALETTE OF LATE SEMESTER: BARE BRANCHES, LEAF LITTER, AND A FEW LINGERING RED BERRIES TOO STUBBORN TO DROP. EVEN IN THE HUSH, YOU COULD HEAR THE PLACE BREATHING. THE OCCASIONAL CRACK OF A TWIG. BIRD WINGS

SILVOOR IS SMALL, ONLY ABOUT 2.5 ACRES, BUT WALKING THROUGH IT NEVER FEELS BRIEF. DR. ROBERT HEFNER AND HIS WIFE, ILO HEFNER, SPENT YEARS TRANSFORMING WHAT WAS FLICKERING JUST OUT OF VIEW. ONCE OXFORD'S TOWN DUMP INTO A HAVEN FOR NATIVE PLANT LIFE. WITH TIME AND CARE, SILVOOR GREW FROM A LOT ONCE LITTERED WITH TRASH INTO A TRAIL THAT BRIMS WITH QUIET BEAUTY. IN 1980, THE FITTON FAMILY ADDED MORE LAND TO THE SPACE WITH THE PROMISE THAT IT WOULD ALWAYS REMAIN PART OF THE SANCTUARY. THAT AREA SITS JUST BEHIND A ROW OF CAMPUS HOUSES, WHERE BACKYARDS DESCEND RIGHT INTO THE MOUTH OF THE TRAIL. THE MOMENT YOU STEP DOWN THEM, IT FEELS LIKE CROSSING A THRESHOLD. THE STILLNESS CREEPS UP ON YOU. JUST A FEW STEPS IN, AND YOU FEEL MILES AWAY FROM

THAT DAY, WE WERE CLEARING HONEYSUCKLE—SPECIFICALLY, AMUR HONEYSUCKLE, AN INVASIVE SHRUB THAT PUSHES OUT NATIVE SPECIES BY STEALING SUNLIGHT AND SOIL. I'D LEARNED IN MY BOTANY CLASS HOW RELENTLESS THE STUFF CAN BE. THE JOB IS SIMPLE: EVERYTHING. CUT IT AS LOW TO THE GROUND AS YOU CAN, AND TRY TO YANK OUT THE ROOTS SO IT CAN'T GROW BACK. I PICKED A SLOPE NEAR THE EDGE OF THE TRAIL, WHERE THE BRANCHES TANGLED INTO EACH OTHER LIKE WIRE. SOME BUSHES CAME FREE WITH A TUG; OTHERS HELD FIRM, LIKE THEY'D DECIDED THEY BELONGED THERE.

THERE'S A KIND OF MEDITATIVE RHYTHM TO IT: KNEEL, CUT, PULL, STEP BACK, MAKE ROOM. YOU START TO NOTICE THINGS ONCE THE BRUSH IS CLEARED—SMALL TREES YOU HADN'T SEEN, PATCHES OF MOSS SOFTENING THE GROUND, PRINTS IN THE DIRT FROM DEER MOVING THROUGH EARLIER IN THE MORNING. THE SMELL OF EXPOSED SOIL. THE WAY THE LIGHT SHIFTS. IT'S THE KIND OF WORK THAT FEELS REPETITIVE, BUT NOT EMPTY. YOU'RE REMOVING SOMETHING; NOT TO ERASE, BUT TO MAKE SPACE. TO GIVE SOMETHING ELSE A SHOT AT LIFE.

I DIDN'T THINK MUCH OF IT AT THE TIME, BUT MONTHS LATER, I CAME BACK.

IT WAS EARLY SPRING, LATE MARCH MAYBE, AND THE SAME TRAIL HAD TRANSFORMED. DAFFODILS GREW IN BUNDLES EVERYWHERE. THEY LINED THE PATH LIKE A PROCESSION— BRIGHT AND A LITTLE UNRULY. THE TREES STILL HADN'T FULLY LEAFED OUT, SO SUNLIGHT POURED IN FREELY, CATCHING ON EVERY NEW SPROUT AND PETAL. AND IT WASN'T JUST DAFFODILS. THE WILDFLOWER GARDEN—HOME TO OVER SIXTY SPECIES—WAS BEGINNING ITS SHOW. THE SPRINGTIME SPECIAL: MAYAPPLE, BLOODROOT, AND VIRGINIA BLUEBELLS. EVEN DUTCHMAN'S BREECHES, THEIR DELICATE WHITE BUDS HANGING LIKE TINY LAUNDRY STRUNG

SOME OF THEM BLOOMED IN THE VERY PLACES WE'D CLEARED. PLACES WHERE NOTHING HAD GROWN BEFORE—NOT BECAUSE IT COULDN'T, BUT BECAUSE THE HONEYSUCKLE HAD LEFT NO

THERE'S A LESSON THERE IF YOU WANT TO FIND IT ABOUT GROWTH AND WHAT IT REALLY LOOKS LIKE. IT'S NOT ALWAYS ABOUT ADDING MORE. SOMETIMES, IT'S ABOUT REMOVING WHAT NO LONGER BELONGS. MAKING ROOM. CUTTING SOMETHING DOWN; NOT TO DESTROY IT, BUT TO SEE WHAT MIGHT GROW IN ITS ABSENCE. I THINK WINTER MAKES THAT EASIER TO UNDERSTAND. IT GIVES YOU THE PAUSE YOU NEED TO SEE THE SCAFFOLDING BENEATH EVERYTHING ELSE—THE BONES OF THE FOREST, THE ARCHITECTURE OF POTENTIAL.

I DON'T MEAN TO ROMANTICIZE THE WORK, THOUGH. CUTTING HONEYSUCKLE IS COLD, TIRING, AND REPETITIVE. IT LEAVES YOUR HANDS RAW AND YOUR LEGS SCRATCHED. BUT THERE'S SATISFACTION IN IT—THE GOOD KIND. THE KIND THAT MAKES YOU FEEL MORE LIKE YOURSELF AFTERWARD, LIKE YOU'VE MADE SOMETHING RIGHT EVEN IF NO ONE WAS THERE TO SEE IT.

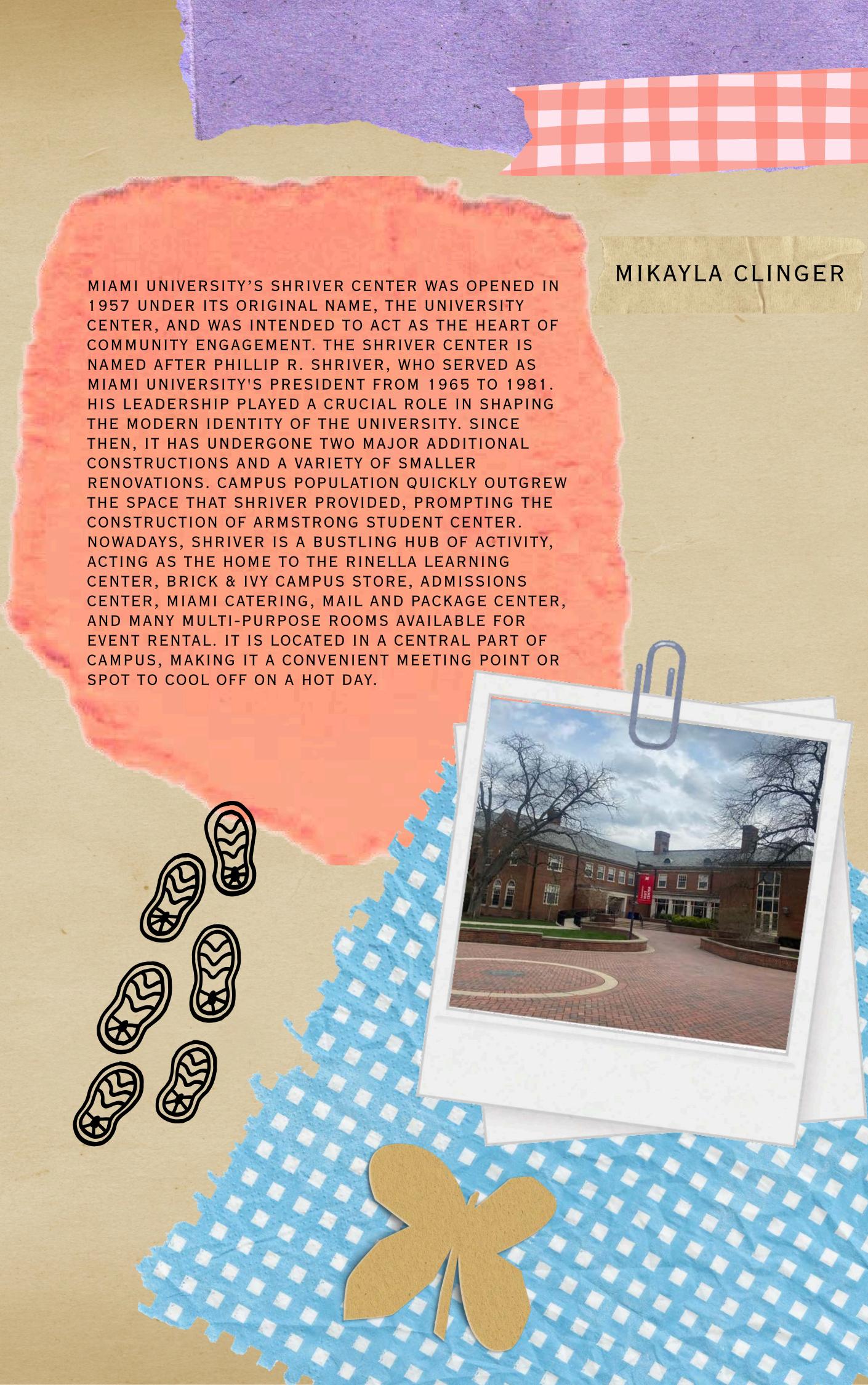
SILVOOR ISN'T DRAMATIC. IT'S NOT A NATIONAL PARK OR A VAST, SWEEPING FOREST. IT'S A MODEST PATCH OF RECLAIMED LAND BEHIND A ROW OF TINY HOMES. BUT IT HOLDS MULTITUDES. YOU CAN WALK THE WHOLE OF IT IN TWENTY MINUTES AND STILL COME AWAY WITH SOMETHING NEW—AN UNFAMILIAR BIRD CALL, A GLIMPSE OF A FOX AT DUSK, THE SOUND OF WATER MOVING OVER SMOOTH ROCKS JUST OUT OF SIGHT. A SENSE OF QUIET THAT STAYS WITH YOU. IT'S THE KIND OF PLACE THAT DOESN'T ASK FOR ATTENTION BUT REWARDS IT

I DON'T KNOW WHAT THE TRAIL WILL LOOK LIKE IN ANOTHER TEN YEARS. MAYBE MORE DAFFODILS. MAYBE DIFFERENT BIRDS. MAYBE THE HONEYSUCKLE FINDS ITS WAY BACK AGAIN, AND SOMEONE ELSE HAS TO START OVER. THAT'S THE THING ABOUT SANCTUARIES: THEY AREN'T STATIC. THEY'RE CONSTANTLY NEGOTIATING WITH TIME, WITH WEATHER, WITH

BUT FOR NOW, I THINK ABOUT THE STRETCH OF WOODS WHERE I KNEELED IN THE FROST AND CLEARED SPACE. I THINK ABOUT HOW IT LOOKED THEN—BARE, TIRED—AND HOW IT LOOKED LATER, BLOOMING AND UNBOTHERED. I THINK ABOUT HOW WE GET ATTACHED TO WHAT WE CAN SEE, FORGETTING SOMETIMES THAT IT'S THE SPACE IN BETWEEN THAT DOES THE MOST WORK.

WE DON'T ALWAYS GET TO WITNESS THE OUTCOME. BUT SOMETIMES WE DO. AND WHEN WE DO,

MANDY HOLLIDAY IS A SENIOR AT MIAMI UNIVERSITY, DOUBLE MAJORING IN ENGLISH: PROFESSIONAL WRITING AND MEDIA & COMMUNICATIONS. SHE WORKS AS THE STUDENT COMMUNICATIONS ASSOCIATE FOR THE COLLEGE OF ENGINEERING AND COMPUTING, WHERE HE PUTS HER LOVE FOR JOURNALISM TO USE. AS SHE PREPARES TO GRADUATE IN MAY 2025, SHE HOPES TO PURSUE A CAREER IN THE PUBLISHING INDUSTRY AS A COPYWRITER OR



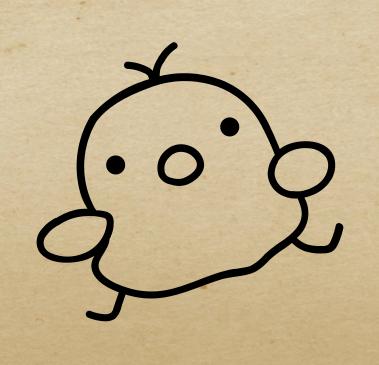
RINELLA LEARNING CENTER

FOCUSED ON ACADEMIC SUPPORT, THE RINELLA LEARNING CENTER OFFERS TUTORING AND OTHER METHODS OF SUPPLEMENTAL INSTRUCTION IN ORDER TO ASSIST STUDENTS IN ACHIEVING THEIR GOALS. THEIR STAFF CONSISTS OF LEARNING SPECIALISTS AND GRADUATE STUDENTS, ENSURING THAT THERE IS A PERSON ABLE TO ASSIST STUDENTS WITH MOST TOPICS. THE TUTORS ARE EVEN KNOWN TO ACT AS ACCOUNTABILITY PARTNERS IF THAT'S WHAT THEIR PUPIL FINDS MOST USEFUL. THE RINELLA LEARNING CENTER ALSO HOUSES THE TESTING CENTER THAT MAY BE USED BY STUDENTS WITH REGISTERED DISABILITIES. STUDENTS WHO QUALIFY FOR TESTING ACCOMMODATIONS ARE ENCOURAGED TO USE THE RINELLA TESTING CENTER IN ORDER TO LESSEN THE STRESS AND ANXIETY THAT COMES WITH TEST TAKING, THOUGH STUDENTS MUST ABIDE RINELLA'S POLICIES, AND COORDINATE WITH THEIR PROFESSORS TO SCHEDULE TESTS AND EXAMS. BRICK & IVY

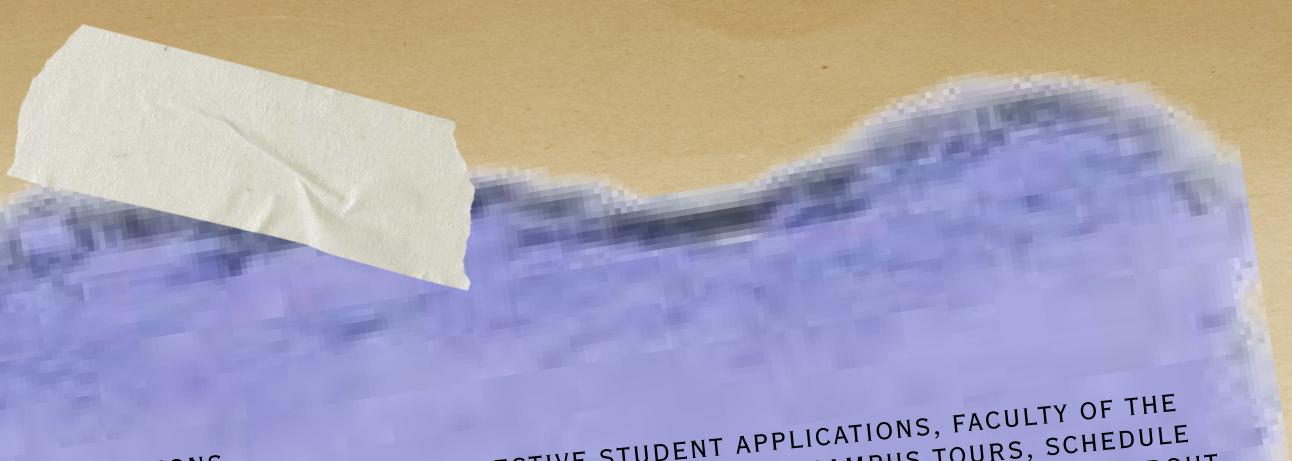
AS THE FIRST AND ONLY MERCHANDISE STORE ON CAMPUS, BRICK & IVY IS ALWAYS TEEMING WITH NEW STUDENTS AND THEIR FAMILIES AT THE BEGINNING OF THE YEAR. OTHER THAN MIAMI SWAG, THEY ALSO OFFER SCHOOL SUPPLIES AND ACT AS THE ONLY BOOK STORE IN OXFORD. TEXTBOOKS CAN BE EASILY PURCHASED THROUGH THE BRICK & IVY WEBSITE BY ENTERING THE TITLES OF THE BOOKS YOU'RE LOOKING FOR OR BY SIMPLY ENTERING THE NAMES OF THE COURSES YOU'RE IN. IF A PROFESSOR HAS SUBMITTED THEIR REQUIRED READINGS, THE TEXTS WILL BE AUTOMATICALLY ADDED TO

BRICK & IVY CAN BE ACCESSED FROM THE FRONT OF SHRIVER CENTER, THROUGH THE EAST-FACING DOOR ACROSS THE STREET FROM ARMSTRONG, OR FROM THE BACK BY GOING THROUGH SHRIVER'S STARBUCKS. ONE OF THREE STARBUCKS LOCATIONS ON CAMPUS. BRICK & IVY'S WARES ROTATE FREQUENTLY THROUGHOUT THE YEAR, SO EVERY TIME YOU ENTER THE TWO-STORY SHOP YOU CAN EXPECT TO DISCOVER SOMETHING NEW. ONE OF THE MORE INTERESTING THAT HAS BEEN ADDED THIS YEAR IS MIAMI'S BRANDED COFFEE, MIAMI GRIND. IT IS USED BY ALL THE DINING HALLS, AND NOW ANYONE CAN PURCHASE IT TO HAVE A TASTE OF MIAMI AT HOME TOO.









OTHER THAN HANDLING PROSPECTIVE STUDENT APPLICATIONS, FACULTY OF THE ADMISSIONS OFFICE AT MIAMI UNIVERSITY ORGANIZE CAMPUS TOURS, SCHEDULE RECRUITMENT AND OUTREACH EVENTS, PROVIDE STATISTICAL INFORMATION ABOUT ADMISSIONS OUR INSTITUTION, AND HANDLE STUDENT ORIENTATION. STUDENT TOUR GUIDES AND SOUL LEADERS ARE HIRED AND TRAINED THROUGH THE ADMISSIONS OFFICE. IT IS LOCATED ON THE FIRST FLOOR OF SHRIVER, AND IS OFTEN THE FIRST INDOOR LOCATION PROSPECTIVE STUDENTS SEE ON CAMPUS. THE WELCOMING ENVIRONMENT OF THE CENTER HELPS PROSPECTIVE STUDENTS GAIN INSIGHT INTO WHAT MAKES MIAMI UNIQUE.

OPENING FOR USE IN 2017, THIS FACILITY SERVES AS A CENTRAL LOCATION FOR STUDENTS TO RECEIVE AND SEND MAIL AND PACKAGES. WITH THE INCREASING RELIANCE ON ONLINE SHOPPING AND SHIPPING SERVICES, THE PACKAGE CENTER PACKAGE CENTER PLAYS A CRUCIAL ROLE IN ENSURING THAT STUDENTS HAVE A RELIABLE AND EFFICIENT SYSTEM FOR HANDLING THEIR DELIVERIES. BEFORE THIS ADDITION TO SHRIVER, STUDENTS HAD TO WAIT IN LONG, SLOW LINES TO RECEIVE THEIR MAIL. EQUIPPED WITH SECURE STORAGE, PACKAGE LOCKERS, AND STAFFED SERVICE COUNTERS, IT PROVIDES CONVENIENCE AND ACCESSIBILITY FOR STUDENTS LIVING ON CAMPUS. ESPECIALLY BECAUSE THE SMART LOCKERS ARE AVAILABLE 24/7.

MIAMI'S CATERING SERVICE OPERATES MAINLY OUT OF THE KITCHEN LOCATED ON THE SECOND FLOOR OF SHRIVER. THEY PROVIDE ALMOST DAILY PROFESSIONAL CATERING SERVICES FOR UNIVERSITY EVENTS, MEETINGS, AND SPECIAL OCCASIONS. WHETHER SERVING SMALL GATHERINGS OR LARGE CONFERENCES, MIAMI CATERING OFFERS A DIVERSE MENU FEATURING FRESH, HIGH-QUALITY INGREDIENTS. FROM BUFFET-STYLE MEALS TO PLATED DINNERS AND GRAB-AND-GO OPTIONS, CATERING ENSURES THAT EVENTS HELD AT THE UNIVERSITY ARE WELL-SUPPORTED WITH EXCELLENT FOOD AND SERVICE. MIAMI CATERING IS A GREAT RESOURCE FOR FACULTY, STUDENT ORGANIZATIONS, AND EXTERNAL GUESTS LOOKING TO HOST EVENTS AT MIAMI UNIVERSITY. NOT TO MENTION IT'S ONE OF THE BETTER PAYING STUDENT JOBS ON CAMPUS AT 14 DOLLARS AN HOUR.

MIAMI UNIVERSITY'S SHRIVER CENTER STANDS AS A TESTAMENT TO THE UNIVERSITY'S COMMITMENT TO STUDENT ENGAGEMENT, ACADEMIC SUCCESS, AND COMMUNITY-BUILDING. THROUGH ITS TUTORING OPTIONS, EVENT SPACES, BOOKSTORE, AND ADMISSION CENTER, IT PLAYS A PIVOTAL ROLE IN SHAPING THE MIAMI EXPERIENCE. WHETHER AS A SPACE FOR LEARNING, NETWORKING, OR RELAXATION, THE SHRIVER CENTER CONTINUES TO BE A CORNERSTONE OF CAMPUS LIFE, REFLECTING MIAMI'S DEDICATION TO PROVIDING A WELL-ROUNDED AND ENRICHING ENVIRONMENT FOR ITS STUDENTS AND VISITORS.

NICK BERMUDEZ





A LOVE LETTER TO BACHELOR HALL

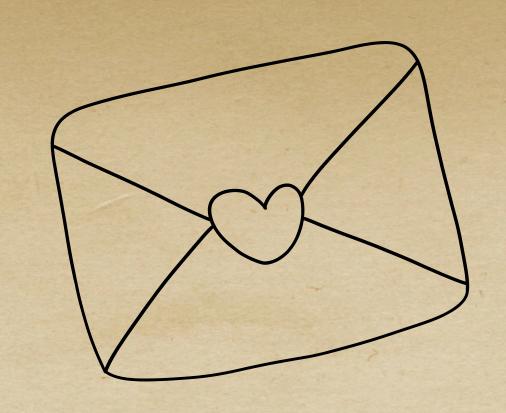
BACHELOR HALL, AT A GLANCE, IS THE LAST PLACE A STUDENT WOULD EXPECT TO FIND LASTING MEMORIES. SITUATED AT THE VERY END OF THE LONG-REACHING SPRING STREET, ITS WHITE-CAPPED BELLTOWER IS THE FIRST THING MANY STUDENTS SEE ON THEIR DAILY COMMUTES TO CAMPUS. BUILT IN 1978 AND NAMED AFTER HARVARD UNIVERSITY GRADUATE JOSEPH M. BACHELOR, IT SERVED AS THE HOME OF COUNTLESS STUDENTS' (DOUBTLESSLY) FAVORITE SUBJECTS: ENGLISH AND MATHEMATICS. WITH THIS IN MIND, BACHELOR HALL MAY VERY WELL BE LIKE ANY OTHER ACADEMIC HALL ON CAMPUS: AN INSIGNIFICANT BUILDING FOR A CLASS THAT YOU WOKE UP TOO EARLY TO ATTEND, OR STAYED UP TOO LATE TO WORK FOR. IT IS NOTHING TO PAY PARTICULAR ATTENTION TO,AND SINCE THE RENOVATIONS BEGAN IN 2024 THIS PLACE OF AFTERTHOUGHTS HAS BEEN STRIPPED TO ITS BONES LIKE AN EMPTY INSECT'S SHELL.

BUT NOT TO ME. THE MEMORIES THAT I HAVE OF THIS PLACE HAVE SURPASSED ANY CONCEPT OF ORDINARY, AND THOSE WONDERFUL EXPERIENCES LIVE ON IN ITS WALLS. BY THE TIME THAT I GRADUATE, I WILL NOT SEE HOW IT HAS BEEN TRANSFORMED. I WILL PROBABLY NOT WALK BACHELOR'S HALLS AGAIN FOR A VERY LONG TIME; AND IF I DO, THERE WILL BE NO TELLING HOW IT WILL HAVE CHANGED. SO, I AM WRITING THIS AS A EULOGY: TO THE PLACE THAT I KNEW, TO THE PEOPLE I HAVE MET, AND TO THE WARMTH THAT I HAVE KNOWN.

A HISTORY IN-DEPTH

BACHELOR HALL, AS AFOREMENTIONED, IS DEDICATED TO ONE JOSEPH M. BACHELOR. A MIAMI UNDERGRADUATE, HE WENT ON TO EARN AN ENGLISH MASTER'S AND DOCTORATE DEGREES AT THE PRESTIGIOUS HARVARD UNIVERSITY, BEFORE RETURNING SOME TIME LATER AS AN ASSOCIATE PROFESSOR OF ENGLISH. AFTER 17 YEARS OF INNOVATIVE TEACHING (AND EXCEPTIONAL ENTHUSIASM REGARDING A PRESENTATION OF SHAKESPEARE), BACHELOR WAS PROMOTED TO A PROFESSOR OF ENGLISH. HE WOULD RETIRE IN 1946 AND DIE A YEAR LATER, LEAVING HIS 400-ACRE FARM TO BE USED BY MIAMI AS THE BACHELOR PRESERVE AND CEMENTING HIS LEGACY FOR YEARS TO COME. BY 1979, MIAMI UNIVERSITY HELD A DEDICATION CEREMONY FOR THE PASSED PROFESSOR, AND CROWNED THE NEW COMMUNICATIONS BUILDING "BACHELOR" IN HIS HONOR.

OF COURSE, I AM SURE THERE IS NO FEASIBLE WAY THAT PROFESSOR BACHELOR COULD HAVE KNOWN WHAT WOULD COME OF HIS LEGACY. THERE OUGHT TO BE MORE TO TELL FOR A MAN THAT SEEMED SO PASSIONATE FOR HIS CRAFT, BUT I TAKE COMFORT IN THE FACT THAT HIS HALL IS NOT JUST A PLACE FOR STUDENTS TO DISREGARD. I KNOW THAT MY FRIENDS DO NOT SEE IT THAT WAY, AT LEAST—LET'S GO TO THEM NOW, AND DIG INTO THE MEAT OF MY EXPERIENCES.



SOPHOMORE YEAR—SIMPLY PUT—WAS A CONFUSING TIME. WHEN COMING TO MIAMI UNIVERSITY, I HAD IN MY MIND FANCIFUL DREAMS OF WEARING A WHITE DOCTOR'S COAT, PRESSING FORWARD WITH WHAT I HAD LONG BELIEVED WAS MY PASSION. HAVING WORMED MY WAY OUT OF THE PRIMORDIAL OOZE OF INTRO TO BIO, HOWEVER, I FACED DOWN MY PERSONAL TWIN TITANS OF DISASTER: CHEMISTRY AND PHYSICS I. I PASSED THEM, OF COURSE. BUT IF MY FATHER WAS ANYTHING TO MODEL MYSELF OFF OF, IT WAS THAT I NEEDED FAR BETTER THAN PASSING TO GO TO MEDICAL SCHOOL.

QUESTIONS OF MY TRUE PASSIONS SWAM IN MY HEAD DAILY, ALL AS MY JUNIOR YEAR WAS RAPIDLY APPROACHING. WITH LITTLE TIME TO MY NAME AND FEW PLACES TO CALL HOME, I FOUND THE ONE THING THAT I KNEW I LIKED TO DO: WRITE. I ENTERED INTO THE ASSOCIATION OF CREATIVE WRITERS AS AN ANXIOUS SOPHOMORE, AND PROCEEDED TO SPEND THE REST OF MY TUESDAY AND THURSDAY NIGHTS ENSHRINED IN THE THIRD FLOOR OF BACHELOR.

A HOMEROOM AND HOME

THIS WAS MY INTRODUCTION TO BACHELOR AS A PLACE, AND NOT JUST A SIMPLE BUILDING. I DON'T THINK I CAN EVER THINK OF BACHELOR HALL WITHOUT GOING BACK TO MY DAYS IN THE ASSOCIATION OF CREATIVE WRITERS. ALL OF THIS, OF COURSE, WAS THE PRECURSOR TO MY EVENTUAL CHANGE IN MAJOR. I GOT FAR MORE TIME IN THE BUILDING AS A PROFESSIONAL/CREATIVE WRITING DOUBLE MAJOR, FRANKLY, THAN I EVER ASKED FOR. IN FACT, THERE WAS ONE SEMESTER WHERE MOST, IF NOT ALL OF MY CLASSES WERE IN BACHELOR. I WOULD GO DOWN TO THE STALE GROUND FLOOR CLASSROOMS FOR MY MORNING WORKSHOP, THEN CLIMB TO THE THIRD FLOOR FOR LITERARY MARKETPLACE IN THE SAME ROOM I WOULD HAVE CLUB IN.

A STRANGE SENSATION, TO SAY THE LEAST. I DON'T WANT TO CLAIM THAT I DID NOT FALL TO FLIGHTS OF BOREDOM IN MY CLASSES DURING THOSE TIMES, OR SUCCUMBED TO DROWSINESS FROM A PAPER I SPENT TOO LONG WRITING FOR. THERE WERE TIMES WHERE I WOULD ENTER BACHELOR HALL AND DREAD SEEING THE WHITE BUILDINGS PEEKING OVER THE HILLY ROADS OF SPRING STREET, OR FIND THE ANCIENT, STUFFY CLASSROOMS TOO UNCOMFORTABLE TO PAY ATTENTION IN. FOR ALL OF ITS CHARMS AND THE WONDERFUL MEMORIES I HAVE WITH MY FRIENDS IN THE ACW, BACHELOR HALL IS, AT THE END OF THE DAY, A HALL.

BUT THAT DOESN'T MEAN IT HASN'T STUCK WITH ME. THE FREQUENCY WITH WHICH I VISITED THAT PLACE, THE MIXTURE OF COURSEWORK AND CAMARADERIE THAT HELPED ME COME OUT OF MY SHELL, HAS FIXED IN MY MIND A UNIQUE ASSOCIATION. IN SOME WAYS, BACHELOR HAS GROWN WITH ME. I HAVE COME TO KNOW IT AS I GREW IN MY OWN RIGHT AS A STUDENT, AND I CAME TO KNOW THE COUNTLESS WONDERFUL PEOPLE WHO MADE A HOME THERE TOO. A VERY DEAR PART OF MY COLLEGE EXPERIENCE HAS BEEN MADE IN BACHELOR, AND BY EXTENSION, BACHELOR HAS BEEN AN EXPERIENCE IN ITSELF.

CONCLUSION

BACHELOR WILL NEVER BE THE SAME AS IT WAS FOR ME. IF YOU GET THE SAME CHANCE THAT I DID TO WALK ITS HALLS, THERE'S NO TELLING IF YOU'LL FIND THE SAME SECURITY AND WARMTH THAT I FELT WHILE WITHIN IT. ALL THE SAME, THOUGH—IF YOU'RE THINKING OF A PLACE TO HOST YOUR CLUB, OR TO FIND ONE TO JOIN, I CANNOT RECOMMEND THIS PLACE ENOUGH. WITH ANY LUCK, YOU MIGHT JUST FIND THE MEMBERS OF THE ACW LURKING ON THE THIRD FLOOR, CAUGHT IN A STORM OF LAUGHTER AND PEN SCRIBBLES. GIVE THEM A HELLO FOR ME. WITH ANY LUCK, YOU MIGHT FIND BACHELOR AS A WHOLE NEW HOME FOR YOURSELF, JUST LIKE I DID.

NICHOLAS BERMUDEZ

NICHOLAS BERMUDEZ IS A PROFESSIONAL WRITING AND CREATIVE WRITING DOUBLE MAJOR. IN ADDITION TO HIS UNDERGRADUATE DEGREE, HE IS PURSUING A CAREER IN LAW. HIS FAVORITE DESSERT IS CHOCOLATE CHIP COOKIES, AND HIS DREAM VACATION IS MILOS, GREECE.

OLIVIA VOELKER

HOW TO MAKE THE WALL OF FAME AT BAGEL & DELI WHEN ADOPTING THE GOAL TO APPEAR ON THE WALL OF FAME OF ONE OF OXFORD'S MOST FAMOUS LOCATIONS, HERE ARE SIX STEPS THAT SHOULD NOT BE TAKEN LIGHTLY IN ORDER TO ACCOMPLISH THIS FEAT.



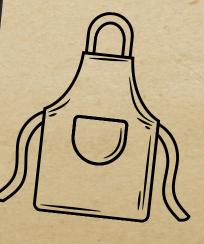


- 1. KNOW WHERE YOU'RE GOING: IN ORDER TO LEARN AS MUCH INFORMATION AS POSSIBLE ABOUT BAGEL & DELI— LOCATED AT 119 EAST HIGH ST. OXFORD, OHIO—YOU CAN TALK TO ALMOST ANYONE IN OUR SMALL TOWN ABOUT THIS LOCATED AT 119 EAST HIGH ST. OXFORD, OHIO—YOU CAN TALK TO ALMOST ANYONE IN OUR SMALL TOWN ABOUT THIS HIGHLY RECOGNIZABLE ESTABLISHMENT. FOUNDED IN 1975, THEY QUICKLY GAINED POPULARITY FOR TRANSFORMING A CHICKLY GAINED FOR MOTONIA PREASED BUT LINCH DINNER LATE. WELL-KNOWN BREAKFAST FOOD INTO A CUISINE CONSUMED FOR NOT ONLY BREAKFAST, BUT LUNCH, DINNER, LATE WELL-KNOWN BREAKFAST FOOD INTO A CUISINE CONSUMED FOR NOT ONLY BREAKFAST, BUT LUNCH, DINNER, LATE NIGHT SNACK, OR EVEN DESSERT. HOWEVER, THEIR MENU, WHICH HAS VASTLY EXPANDED OVER THE YEARS, CAN COME WITH SOME INTIMIDATION, CAUSING PEOPLE TO RETREAT INTO THE FAMILIARITY OF WHAT THEY GET EVERY TIME. TO WITH SOME INTIMIDATION, CAUSING PEOPLE TO RETREAT INTO THE FAMILIARITY OF WHAT THEY GET EVERY TIME. TO COMBAT THIS, AND TO ENCOURAGE THE CONSUMPTION OF SOME OF THEIR LESS ORDERED MENU ITEMS, THE WALL OF
- 2. KNOW WHAT IT IS: BAGEL & DELI HAS APPROXIMATELY 96 DIFFERENT BAGEL SANDWICHES ON THEIR MENU, ALL OF WHICH ARE A VARIETY OF THE DIFFERENT BAGELS (SEE 2A), SPREADS (2B), MEATS (2C), CHEESES (2D), TOPPINGS WHICH ARE A VARIETY OF THE DIFFERENT BAGELS (SEE ZA), SPREADS (ZB), MEATS (ZC), CHEESES (ZD), TOFFINGS (2E), AND CONDIMENTS (2F). WHILE THIS EXTENSIVE MENU DOES INEVITABLY BRING ALONG A BIT OF INTIMIDATION, THE STEP BY STEP CHALLENGE OF TRYING TO CONQUER EVERY COMBINATION THAT BAGEL & DELI HAS TO OFFER IS ONE SOME ATTEMPT, AND FEW SUCCEED AT. SO AT THIS POINT, THE QUESTION MAY ARISE: WHAT IS THE MOTIVATION TO COMPLETE SUCH A FEAT? THE ANSWER LIES IN A COVETED BAGEL & DELI SWEATSHIRT. RETAILING FOR \$49.95, THIS PIECE OF CLOTHING CAN FREQUENTLY BE SPOTTED ON MIAMI UNIVERSITY'S CAMPUS, MORE LIKELY THAN NOT BEING WORN BY A SLEEP-DEPRIVED UNDERGRADUATE. IF THAT IS NOT ENOUGH MOTIVATION, UPON THE COMPLETION OF THE CHALLENGE, A BAGEL & DELI EMPLOYEE WILL SNAP A PICTURE OF THE FRESHLY MINTED BAGEL ALL-TIMER. THIS PICTURE WILL JOIN THE WALL OF FAME, JOINING A SELECT GROUP OF ONLY 26 OTHER PARTICIPANTS WHO HAVE
- A. BANANA NUT, BLUEBERRY, BIALY, JALAPENO, COMBO/EVERYTHING, EGG, GARLIC, ONION, PLAIN, PUMPERNICKEL, B. PLAIN CREAM CHEESE, VEGGIE CREAM CHEESE, SPINACH CREAM CHEESE, AND HUMMUS
- D. AMERICAN, PEPPER JACK, PROVOLONE, SWISS, SMOKED CHEDDAR, AND COLBY
- C. TURKEY, HAM, BACON, PEPPERONI, SALAMI, SAUSAGE, MEATBALL, ROAST BEEF, CORNED BEEF, AND CHICKEN SALAD E. LETTUCE, TOMATO, AVOCADO, SPINACH, BANANA PEPPERS, ONION, CUCUMBERS, GREEN PEPPERS, AND PICKLES
- F. BARBEQUE SAUCE, HONEY MUSTARD, 1000 ISLAND DRESSING, ITALIAN DRESSING, MAYONNAISE, SPICY BROWN MUSTARD, HOT SAUCE, PIZZA SAUCE, PARMESAN PEPPERCORN, HORSERADISH, OREGANO, CINNAMON, PEANUT
- BUTTER, JELLY, SALT, PEPPER, AND BUTTER

 3. LIVE WHERE IT IS: IF ONE IS ATTEMPTING TO HAVE THEIR PICTURE ON THE ICONIC, MAXIMALIST WALL OF FAME INSIDE

 ONE OF OVEODRY'S MOST DODINATED FATERIES. IT IS DEFENDABLE THAT THEY LIVE IN OVEODR, WORK IN OVEODR, OR ONE OF OXFORD'S MOST POPULATED EATERIES, IT IS PREFERABLE THAT THEY LIVE IN OXFORD, WORK IN OXFORD, OR, IDEALLY, BOTH. THIS COULD INCLUDE ATTENDING OR TEACHING AT MIAMI UNIVERSITY, OR GENERALLY RESIDING IN THE SURROUNDING AREA. NOW THIS MIGHT NOT SEEM LIKE A NECESSITY, BUT IF ONE'S GOAL IS TO CONSUME ALL 96 OF THE BAGELS NEEDED TO HAVE THEIR PICTURE ON THE WALL, A RESIDENCE, AS WELL AS FAMILY, FRIENDS, OR COLLEAGUES, IN THE AFOREMENTIONED 6.7 MILES OF LAND IN SOUTHWEST OHIO IS PREFERRED.
- 4. KNOW WHO TO GO WITH: TO ACCOMPLISH EATING OVER NINETY BAGELS, IT IS HIGHLY RECOMMENDED THAT ADVENTURE BE TAKEN ON IN THE PRESENCE OF COMPANY. NOT ONLY WILL PRIDE MOTIVATE ONE TO CONTINUE THEIR QUEST WHEN THEY FEEL AS THOUGH THEY CAN'T LOOK AT, LET ALONE EAT, ANOTHER BAGEL, BUT IT WILL ALSO ALLOW FOR THE STRENGTHENING OF RELATIONSHIPS. IT IS A WELL-KNOWN PHENOMENON THAT THE ACT OF SHARING A MEAL CAN GREATLY AID IN THE DEVELOPMENT OF A HUMAN CONNECTION, BUT FURTHER, THIS WILL MAKE THE EXPERIENCE INFINITELY MORE ENJOYABLE. IT IS POSSIBLE THAT GOING WITH DIFFERENT PEOPLE MIGHT INVITE A VARIETY OF ORDERS, BUT IT'S ALSO LARGELY POSSIBLE THAT ONE WOULD HEAR MULTIPLE ORDERS OF THE SAME THING. THERE'S A FAIR CHANCE THAT A CRUNCH AND MUNCH BAGEL, THEIR MOST POPULAR ORDER, WHICH CONSISTS OF TURKEY, CHEDDAR, LETTUCE, TOMATO, HONEY MUSTARD, PARMESAN PEPPERCORN, AND THE CUSTOMER'S CHOICE OF DORITOS. REGARDLESS OF THE ORDERS OF ANY FAMILY OR FRIENDS, OR ANY TEMPTATION THAT MAY COME TO ORDER THE SAME REGARDLESS OF THE ORDERS OF ANY FAMILY OR FRIENDS, OR ANY TEMPTATION THAT MAY COME TO ORDER THE SAME THING AS THE LAST TIME, IT IS CRUCIAL TO REMAIN FOCUSED ON THE MISSION IF ONE WANTS THEIR PICTURE AMONG
- 5. HAVE A STABLE SOURCE OF INCOME (TRUST ME ON THIS ONE): THIS ONE MAY SEEM A BIT OUT OF PLACE, BUT BAGEL & DELI, THOUGH GREATLY BELOVED, IS NOT KNOWN FOR THEIR LOW PRICES. A SINGULAR BAGEL WITH NOTHING ON IT IS SOLD AT \$2.50; THE VARIOUS DIFFERENT COMBINATIONS OF TOPPINGS, MEAT, CHEESE, OR CONDIMENTS CAN COST UP TO \$10.75. PRICES WILL VARY DEPENDING ON WHAT BAGEL IS ORDERED, BUT IT'S REASONABLE TO DEDUCE THAT THESE SMALL EXPENSES WILL ADD UP, AND COULD BE DETRIMENTAL TO ONE'S FINANCES IF THERE IS NO PROPER
- 6. PLAN OUT YOUR VISITS: IT IS NOT THIS WRITER'S PLACE TO POLICE THE TIME OF BAGEL CONSUMPTION; HOWEVER, IT WOULD BE MOST BENEFICIAL TO SPREAD THE VISITS OUT AT DIFFERENT TIMES OF THE DAY. OPENING AT 8:00 A.M. SHARP EVERY DAY AND CLOSING AFTER MOST BARS TO CATCH THOSE SEEKING A LATE NIGHT SNACK, IT IS RECOMMENDED THAT IF ONE IS ACCEPTING THIS CHALLENGE, THE TIMES THAT THE BAGELS ARE PURCHASED SHOULD VARY. THIS CHALLENGE IN AND OF ITSELF ENCOURAGES PEOPLE TO EMPLOY VARIETY AS THE SPICE OF LIFE, SO WHY NOT ADD EVEN MORE VARIATION WITH THE TIME OF THE DAY THE BAGELS ARE CONSUMED? THAT BEING SAID, IT CAN BE REASONABLY INFERRED THAT CERTAIN BAGELS WILL SUIT CERTAIN TIMES OF THE DAY. WHEN ROLLING OUT OF BED FOR THE FIRST TIME AT 11 A.M., A SAM'S SUNRISE MIGHT BE YOUR BEST BET (SCRAMBLED EGGS AND AMERICAN CHEESE ON AN EGG BAGEL). IF ONE IS TAKING A FRIEND FROM HOME TO LUNCH, AN ALL-AMERICAN (HAM, AMERICAN, LETTUCE, AND MAYO ON A PLAIN BAGEL) MAY SUIT YOUR FANCY. IF A SWEET BAGEL IS WHAT'S BEING CRAVED, A COOKIE MONSTER (CREAM CHEESE, CINNAMON, AND A CHOCOLATE CHIP COOKIE ON A BLUEBERRY BAGEL) COULD BE THE RIGHT FIT. WHATEVER TIME IS CHOSEN, IT RINGS TRUE THAT TO MAKE THAT WALL OF FAME, IT IS CRUCIAL TO KEEP THE

OLIVIA VOELKER IS A JUNIOR AT MIAMI STUDYING CREATIVE WRITING AND PROFESSIONAL WRITING WITH MINORS IN SPANISH AND POLITICAL SCIENCE. SHE DREAMS OF ONE DAY ATTENDING LAW SCHOOL. OUTSIDE OF CLASS, SHE CAN BE

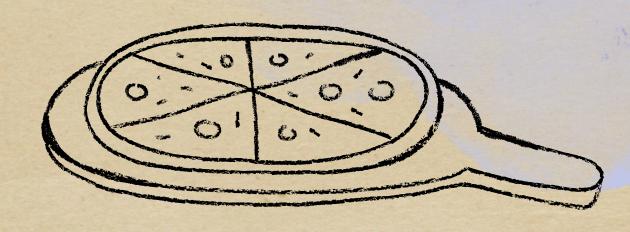


MY FAMILY HISTORY OF CJ'S BAR

I HAVE AN EXTENSIVE FAMILY HISTORY WHEN IT COMES TO MIAMI UNIVERSITY AND OXFORD ITSELF. MY GRANDPA WAS A PROFESSOR OF ZOOLOGY AND LIVED WITH MY GRANDMA, WHO ATTENDED MIAMI FOR HER ASSOCIATE'S DEGREE. EVER SINCE, MY UNCLE, THREE OF MY AUNTS, MY PARENTS, TWO OF MY COUSINS, MY SISTER-IN-LAW, MY TWO BROTHERS, AND MYSELF HAVE GONE TO SCHOOL HERE. MY PARENTS STARTED THEIR COLLEGIATE CAREERS AT MIAMI UNIVERSITY IN 1982. BECAUSE OF MY DAD'S UPBRINGING, I TOO GREW UP WITH A GREAT APPRECIATION FOR OXFORD. WHILE I'VE HEARD MANY STORIES FROM MY FAMILY OVER THE YEARS, A PLACE THAT HAS ALWAYS HELD MY PARENTS' HEARTS IS CJ'S BAR.



SOPHIA DEVILLEZ

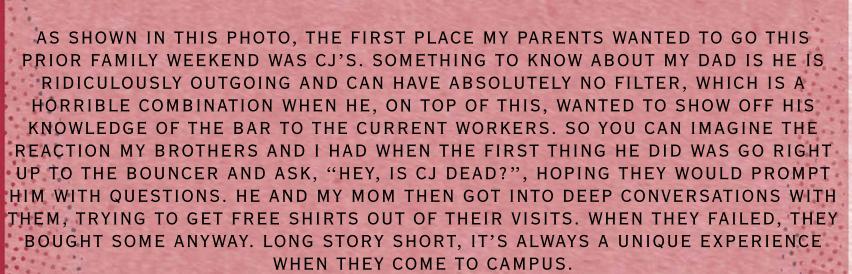




MY DAD, JOE DEVILLEZ, STARTED WORKING AT CJ'S HIS SOPHOMORE YEAR, WHEN HE WAS NINETEEN, SERVING ONLY BEER AS THE LAW ALLOWED THIS AT THE TIME. FOR THE PAST FEW DECADES, THE MANAGER OF CJ'S HAS BEEN A STUDENT, AND MY DAD WAS THE FIRST ONE, GIVING HIM NOT ONLY MORE RESPONSIBILITY, BUT ALSO MANY STORIES TO TELL FOR YEARS AFTER.

ONE OF THE MOST WELL-KNOWN PARTS OF THIS BAR IS THE FULL WALL MURAL OF ITS LOGO, AND I ALWAYS FIND IT ENTERTAINING THAT I AM ONE OF THE VERY FEW TO KNOW THE TRUE STORY BEHIND IT. AT THE TIME, A LOT OF COMPANIES WOULD HAND OUT MATCH BOXES WITH THEIR LOGOS ON THEM AS A FORM OF MARKETING. CJ'S DID THIS AS WELL, AND ONE DAY MY DAD GAVE ONE TO MY MOM. HE POINTED AT THE LOGO AND TOLD HER TO PAINT IT ON THE WALL. THE FAMOUS MURAL IS STILL THERE TO THIS DAY, WHERE STUDENTS ARE CONSTANTLY WRITING THEIR SIGNATURES ALL OVER IT, MARKING THEIR FUN NIGHTS. ONE OF THE GREATEST MEMORIES I HAVE IN MY COLLEGE EXPERIENCE SO FAR WAS ON MY TWENTY-FIRST BIRTHDAY, WHEN MY BROTHER CAME UP TO CELEBRATE. THE TWO OF US WENT TO CJ'S AND SIGNED OUR NAMES ON THE MURAL, LATER TRYING TO CONVINCE THE WORKERS THERE TO GIVE US A DISCOUNT ON A SWEATSHIRT DUE TO FAMILY HISTORY (TIME AND TIME AGAIN, WE HAVE SADLY FAILED AT THIS). WE SENT THE PHOTO ABOVE TO OUR PARENTS, WHO WERE SO THRILLED WE WERE TOGETHER IN A PLACE THAT MEANT SO MUCH TO THEM AT OUR AGES.

CJ'S HAS ALWAYS BEEN A POPULAR LOCATION IN ITSELF AND IS
THEREFORE A GREAT SPOT FOR STUDENTS TO HANG OUT WITH FRIENDS.
EVEN THE MERCHANDISE FROM THE BAR CAN BE SEEN ON STUDENTS ALL
OVER CAMPUS. MY PARENTS KNOW THIS AS WELL, WHICH IS WHAT
CREATED WHAT IS NOW A CORE MEMORY AND EMBARRASSING STORY FOR
MY SIBLINGS AND I.



I OFTEN DON'T THINK PEOPLE PROCESS THAT CJ IS A REAL PERSON, AS I HAVE NEVER HEARD HIM REFERRED TO AS SUCH, ONLY THE BAR. HOWEVER, ACCORDING TO MY DAD, CJ SOUNDS LIKE HE'S HAD A VERY INTERESTING LIFE AS HE PLAYED FOOTBALL FOR BO SCHEMBECHLER, WHO WENT ON TO BE ARGUABLY THE MOST FAMOUS COACH IN MICHIGAN HISTORY AFTER HIS CAREER AT MIAMI. THIS CAUSED MY DAD TO HEAR A LOT ABOUT WHAT WAS HAPPENING WITH MIAMI'S FOOTBALL TEAM, AS CJ'S WAS ALSO A POPULAR SPOT FOR THEM.



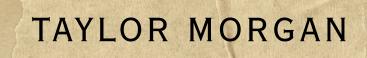
MY MOM ALSO HAD MANY INCREDIBLE AND MEMORABLE EXPERIENCES, AS SHE WOULD GO TO CJ'S AFTER CLASSES TO SEE MY DAD EVERYDAY. IN FACT, MANY OF HER FRIENDS ALSO WORKED THERE, AND WHEN THEY COULD NOT BE THERE, SHE WOULD FILL IN FOR THEM. HOWEVER, SHE WAS NEVER ACTUALLY PAID, ONLY GIVEN A PITCHER OF BEER INCLUDING THE TIME SHE PAINTED THE MURAL.

THE TIME SHE PAINTED THE MURAL.

SHE HAS SO MANY ENTERTAINING STORIES, AS THIS APPEARS
TO BE WHERE MY PARENTS AND THEIR FRIENDS SPENT MOST
OF THEIR TIME. THEY ARE EVEN ABLE TO TELL ME HOW
THEY'D MAKE EVEN THE SMALLEST MOMENTS AT THIS BAR
FUN. ONE STORY THAT WAS MIND BLOWING TO ME WAS WHEN
SHE TOLD ME ABOUT THE LAST GAME EVER PLAYED AT
MIAMI'S OLD FOOTBALL FIELD. UNTIL RECENTLY, BEFORE THE
UNIVERSITY TOOK IT AWAY, THE PREVIOUS FIELD'S GOAL POST
HUNG IN CJ'S FOR AROUND THIRTY YEARS. THIS IS BECAUSE
AT THE LAST GAME EVER PLAYED THERE, MY MOM AND MANY
OTHERS SOMEHOW PULLED THEM DOWN, MARCHED TO CJ'S
WITH IT, AND PUT THEIR SIGNATURES ALL OVER IT.
EVERYWHERE I GO IN OXFORD, I AM REMINDED OF A STORY
FROM MY PARENTS' EXPERIENCE AT MIAMI. BUT CJ'S WAS BY

FROM MY PARENTS EXPERIENCE AT MIAMI. BUT CJ'S WAS BY
FAR THE MOST MEMORABLE PLACE FOR THEM, TRULY
HIGHLIGHTING THE MOST SENTIMENTAL AND LIGHTHEARTED
MOMENTS FROM THEIR TIME HERE. WHENEVER GIVEN THE
OPPORTUNITY, I MENTION THESE STORIES SO OTHERS CAN
GET A GLIMPSE OF OXFORD IN THE 1980S, PARTICULARLY
WHAT MY PARENTS' STUDENT-LIFE WAS LIKE BECAUSE I'VE
NEVER HEARD THEM SAY ANYTHING NEGATIVE. THEY TRULY
ENJOYED THE LIFELONG MEMORIES THEY MADE, WHICH IS
SOMETHING I HAVE KEPT IN MIND THROUGHOUT MY TIME AT
MIAMI AS I HOPE TO HAVE DONE THE SAME.







IN THE BUBBLE OF OXFORD, OHIO, THOUSANDS OF STUDENTS LIVE IN HOUSES AND APARTMENTS SCATTERED THROUGHOUT UPTOWN SLOW IDAHO AND ITS VARIOUS NEIGHBORING STREETS. THESE HOUSES—OR HOMES RATHER—ENTERTAIN SOME OF MIAMI UNIVERSITY'S RICHEST TRADITIONS AND STUDENT BODY CULTURES. ONE ASPECT THAT MAKES THE COLLEGE HOUSES OF OXFORD STAND OUT FROM OTHER UNIVERSITIES IS A UNIQUE PLAQUE AND NAME ATTACHED TO THE FRONT OF EACH HOUSE. THROWING ADDRESSES OUT THE WINDOW, THE NAME OF A HOME AND THE FOUR WALLS HOLDING IT UP SEEP INTO ONE. THESE NAMES STAND AS AN ODE TO THE GROUP OF COLLEGE STUDENTS WHO FIRST CHRISTENED THE HOUSE AND BESTOWED A NAME UPON IT. IN THIS CASE, EACH TIME THE NAME "SLOW IDAHO" IS YELLED THROUGH AN ALLEY OR STANDS AS THE ANSWER TO THE QUESTION "WHERE DO YOU LIVE?," IT REPRESENTS SO MUCH MORE THAN THE CURRENT GROUP IT HOUSES.

TO THE PAST, PRESENT, AND FUTURE RESIDENTS OF SLOW IDAHO, IT HAS BEEN 20 YEARS SINCE THE HOUSE AT 115 EAST WALNUT STREET WAS BOUGHT, PAINTED A PALE YELLOW, AND NAMED SLOW IDAHO. WITH SOME QUICK MATH, THIS MEANS IT HAS BEEN CALLED HOME BY AROUND 140 COLLEGE STUDENTS THROUGHOUT THE YEARS; 20 ODD GROUPS OF TWENTY-SOMETHINGS WHO WILL ALWAYS HAVE A YEAR OF THEIR COLLEGE LIVES DEFINED BY SLOW IDAHO. SO, I'M WRITING TO LET YOU ALL KNOW THAT NOT MUCH HAS CHANGED AROUND HERE; THERE ARE LITTLE PIECES OF ALL OF YOU ETCHED INTO THE WALLS.

TO START, THE HOUSE IS STILL YELLOW, AND THE FRONT DOOR REMAINS A BRIGHT, FIRETRUCK RED. ON THE WARM DAYS THAT LIVE THE PORCH IN THE FIRST WEEKS OF FALL SEMESTER AND THE LAST WEEKS OF SPRING SEMESTER, THERE IS ALMOST A 100% GUARANTEE THAT THE FRONT DOOR WILL BE PROPPED OPEN, AN INVITATION TO ANY AND ALL PASSING BY. THE FRONT PORCH CONTINUES TO EXIST AS THE FIRST PLACE OF GETAWAY WHEN A HOUSE RESIDENT IS FEELING STRESSED, IN NEED OF SOME VITAMIN D AND FRESH AIR, OR SIMPLY WANTS TO ENJOY THE BELOVED PORCH SWING; WHITE PAINTED WOOD WITH NAVY CUSHIONS, THE PORCH SWING IS STILL HANGING STURDY UNDER THE WEIGHT OF ENDLESS MORNING CHATS AND EVENING HOMEWORK SESSIONS.

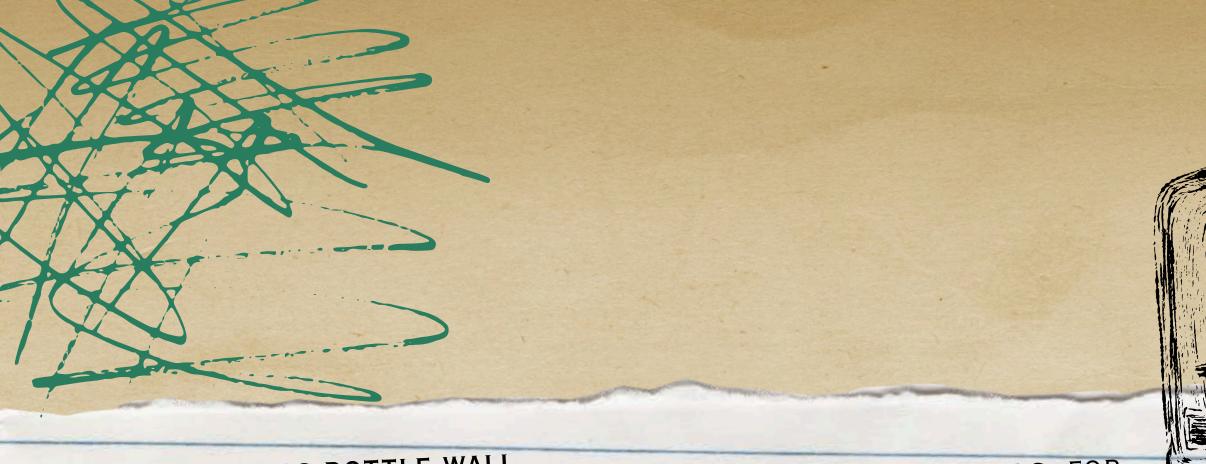
THE LIVING ROOM

AFTER WALKING THROUGH THE RED FRONT DOOR, YOU'LL LOOK TO YOUR LEFT AND SEE A WALL SCATTERED WITH MEMORIES OF THE CURRENT RESIDENTS. POSTERS THAT INDICATE WHERE EACH OF THE CURRENT EIGHT GIRLS WHO LIVE THERE ARE FROM, SOME CLEVELAND, CHICAGO, CINCINNATI, AND COLUMBUS, TO NAME A FEW. EVERY SCHOOL YEAR, A NEW COUCH, A NEW TELEVISION SET, A NEW RUG, AND NEW DECOR ARE MOVED INTO THE SLOW IDAHO LIVING ROOM, AND WHILE THE ROOM'S APPEARANCE MAY CHANGE, ITS PURPOSE STAYS TRUE AS A PLACE TO COME TOGETHER. THE SENTIMENT OF NEVER BEING ALONE AT COLLEGE PROVES TO BE ONE OF THE TRUEST STATEMENTS. COLLEGE STUDENTS WILL SPEND ENTIRE SUMMERS COLLECTING FURNITURE AND DECOR FOR THEIR BEDROOMS, JUST TO SPEND 90% OF THEIR TIME AT HOME IN THE LIVING ROOM OF A COLLEGE HOUSE IS A HOST TO WEEKLY MOVIE NIGHTS, PARENTS GETTING TO KNOW EACH OTHER ON MIAMI'S FAMILY WEEKEND, HANGOUTS, AND THE IN-BETWEEN MOMENTS WHERE ROOMMATES GET TO SIMPLY EXIST TOGETHER. THE PINK KITCHEN

SOON AFTER MOVING PAST THE LIVING ROOM, YOU'LL BE GREETED BY THE ONE AND ONLY PASTEL PINK PAINTED KITCHEN. IN SOME INSTANCE BETWEEN SLOW IDAHO'S CONCEPTION AND THE CURRENT DATE, THE SINGLE KITCHEN OF THIS COLLEGE HOME WAS PAINTED AN OPAQUE LIGHT PINK THAT STOPS ANYBODY IN ITS TRACKS; A FITTING ADDITION NEXT TO THE PALE YELLOW EXTERIOR, RED DOOR, AND BANANA YELLOW BATHROOMS OF THE HOME. THERE IS OFTEN AN ADDITION OR EDIT MADE TO SLOW IDAHO WHEN EACH NEW GROUP OF RESIDENTS CALLS IT HOME. THE KITCHEN WAS PAINTED PINK BY ONE SPECIFIC GROUP OF GIRLS, AND IT HAS STAYED AND BECOME ONE WITH THE HOUSE, AND THE BRIGHT ORANGE COUCH THAT SITS BELOW THE BALCONY WAS PLACED YEARS AGO BY ONE GROUP AND THEN LEFT TO FOREVER LIVE IN SLOW







THE GLASS BOTTLE WALL

THERE IS A SPECIFIC ESSENCE TO COLLEGE THAT CALLS FOR TRADITION. REGARDLESS OF WHETHER THE PURPOSE IS TO CREATE UNITY, A COMMUNITY, A PLACE OF BELONGING FOR STUDENTS FAR FROM HOME, OR IT SIMPLY BOILS DOWN TO HUMANS BEING CREATURES OF HABIT, TRADITION LIVES WITHIN MIAMI UNIVERSITY. THERE ARE BIG TRADITIONS, LIKE EACH AND EVERY STUDENT AVOIDING STEPPING ON THE SEAL AT THE HUB OF CAMPUS, BELIEVING THAT IF YOU STEP ON THE SEAL YOU WILL FAIL YOUR NEXT EXAM. TRADITIONS ALSO RUN DEEP WITHIN THE LARGE GREEK COMMUNITY ON CAMPUS, WHERE STUDENTS SPEND WEEKS OF THE SCHOOL YEAR DEDICATING THEMSELVES TO THEIR RESPECTIVE PHILANTHROPIES AND GETTING THE ENTIRE CAMPUS TO JOIN IN. THE GREEK COMMUNITY HAS ITS OWN TRADITIONS, PARTICULARLY IN TERMS OF A HOUSING PROCEDURE CALLED "PASSDOWNS". THESE ARE OXFORD HOUSES THAT ARE CONSISTENTLY LIVED IN BY SOMEONE OF A SPECIFIC SORORITY OR FRATERNITY—SLOW IDAHO BEING A STRONG STANDING PASSDOWN. JUST THREE YEARS AFTER ITS NAMING IN 2005, SLOW IDAHO BECAME A PHI MU BETA ETA PASSDOWN AND CONTINUES TO BE SO TODAY.

WITH THE PASSING ALONG OF A HOUSE LIKE SLOW IDAHO FROM GROUP TO GROUP COMES MINI-TRADITIONS AND MEMORABILIA THAT ARE COLLECTED. ONE SPECIFIC REFERENCE OF MEMORABILIA THAT SLOW IDAHO IS WELL-KNOWN FOR IS THE GLASS BOTTLE WALL, A TRADITION THAT STARTED WHEN SLOW IDAHO WAS GIVEN ITS NAME. WHEN YOU WALK THROUGH THE PASTEL PINK KITCHEN, YOU WILL BE PRESENTED WITH AN ENTIRE SHELVED WALL OF GLASS BOTTLES THAT HAVE BEEN COLLECTED AND PRESERVED BY ALL OF THE PREVIOUS TENANTS. THIS SERVES AS A LITTLE REMINDER OF ALL

THE PEOPLE WHO HAVE COME BEFORE. SO, AS I STATED BEFORE, EVERY RESIDENT'S IMPACT ON SLOW IDAHO SHINES JUST AS BRIGHTLY AS THE HOUSE'S IMPACT ON YOU ALL. TO THE PAST RESIDENTS OF SLOW IDAHO, I AM GLAD TO REPORT THAT YOUR LEGACY LIVES ON AS A STANDOUT OXFORD COLLEGE HOME. TO THE CURRENT RESIDENTS, TAKE AS MANY PICTURES AND MAKE AS MANY MEMORIES AS HUMANLY POSSIBLE— LIVING AT 115 EAST WALNUT STREET IS A ONE-OF-A-KIND EXPERIENCE. LASTLY, TO ALL THE FUTURE GROUPS OF SLOW IDAHO RESIDENTS, WE ASK YOU TO FOSTER THE TRADITIONS AND EMBRACE MEMORABILIA.

FROM, SLOW IDAHO

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