

Submitted to the faculty of Virginia
Polytechnic Institute and State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARCHITECTURE

February 1994

Blacksburg, VA

DEFINING

A PLACE

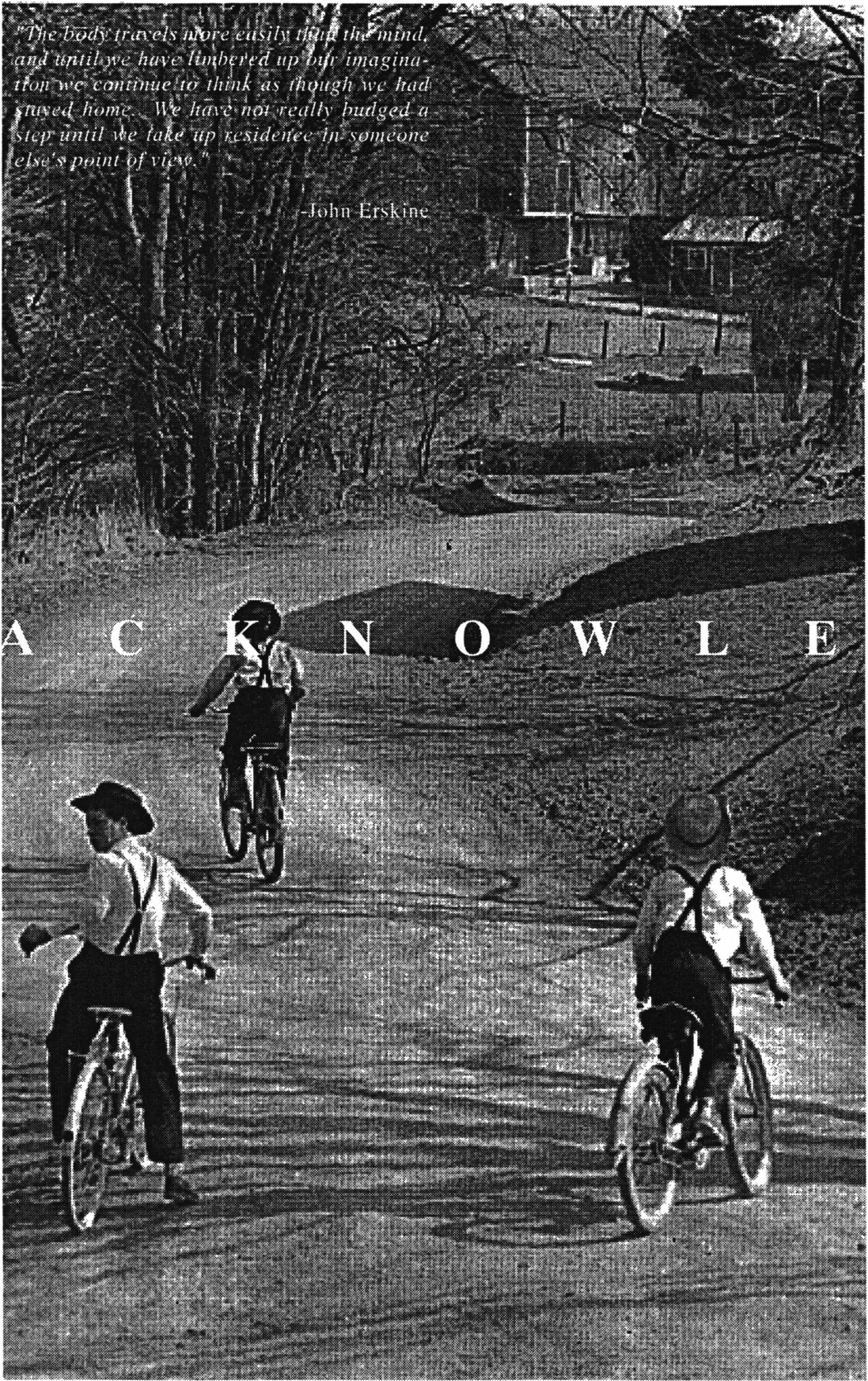
FOCAL POINT FOR A FRAGMENTED TOWN

by Teresa L. Edwards

Mr. Eugene Egger, Chairperson

Dr. Mijka Bliznakov, Professor

Dr. Marshall Fishwick, Professor



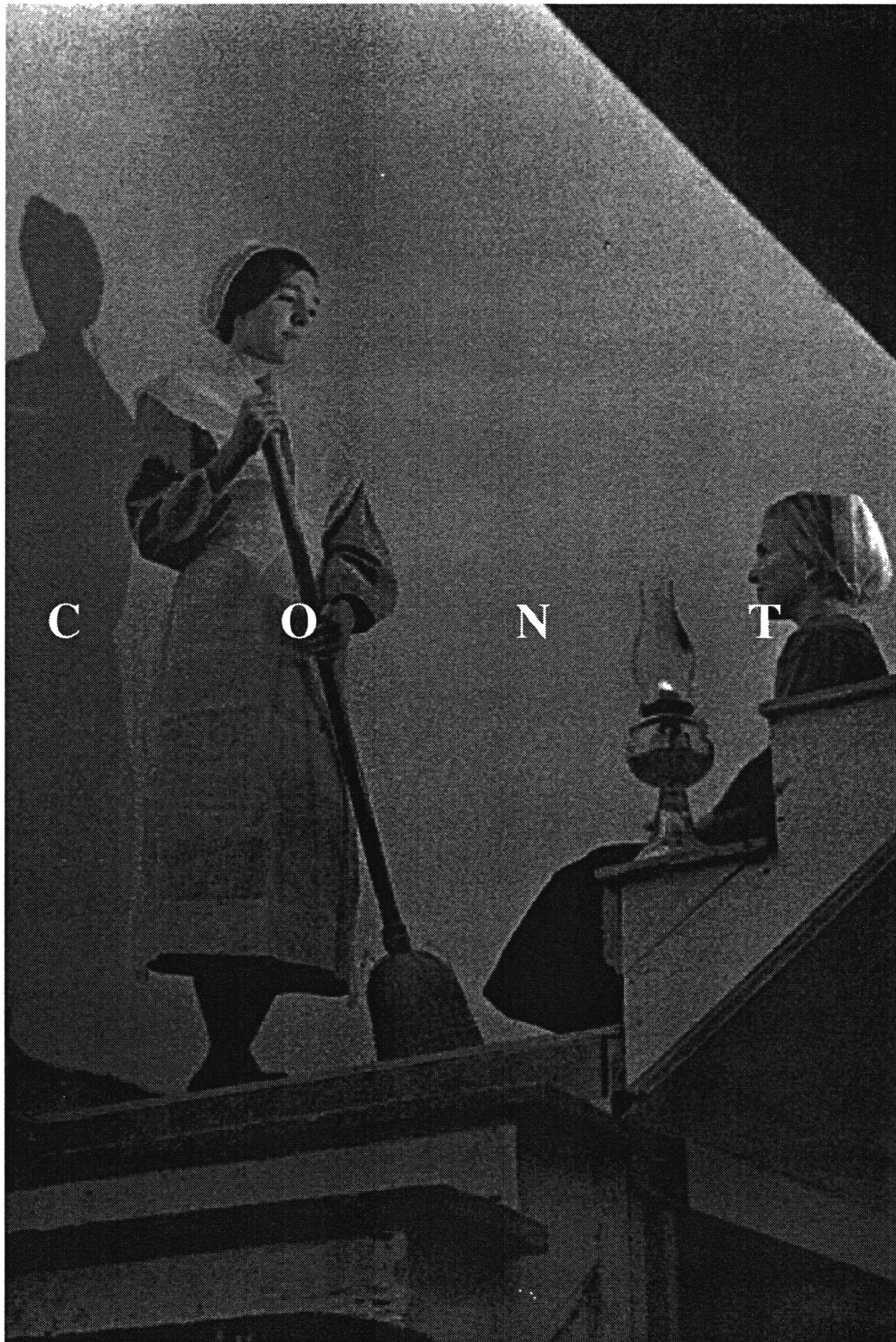
"The body travels more easily than the mind, and until we have lumbered up our imagination we continue to think as though we had stayed home. We have not really budged a step until we take up residence in someone else's point of view."

-John Erskine

A C K N O W L E D G E M E N T S

To my parents
for their constant love and support.

Special thanks to my committee members,
and to _____
for their encouragement,
advice, and eagerness to give a swift kick in
the pants when necessary!



Acknowledgements03

Contents05

Abstract06

Existing Elements08

Order and Structure 10

 Main Street13

 Primary Streets14

 Secondary Streets15

E N T S

Park16

Community Center18

Mennonite Society and Culture20

 Interventions22

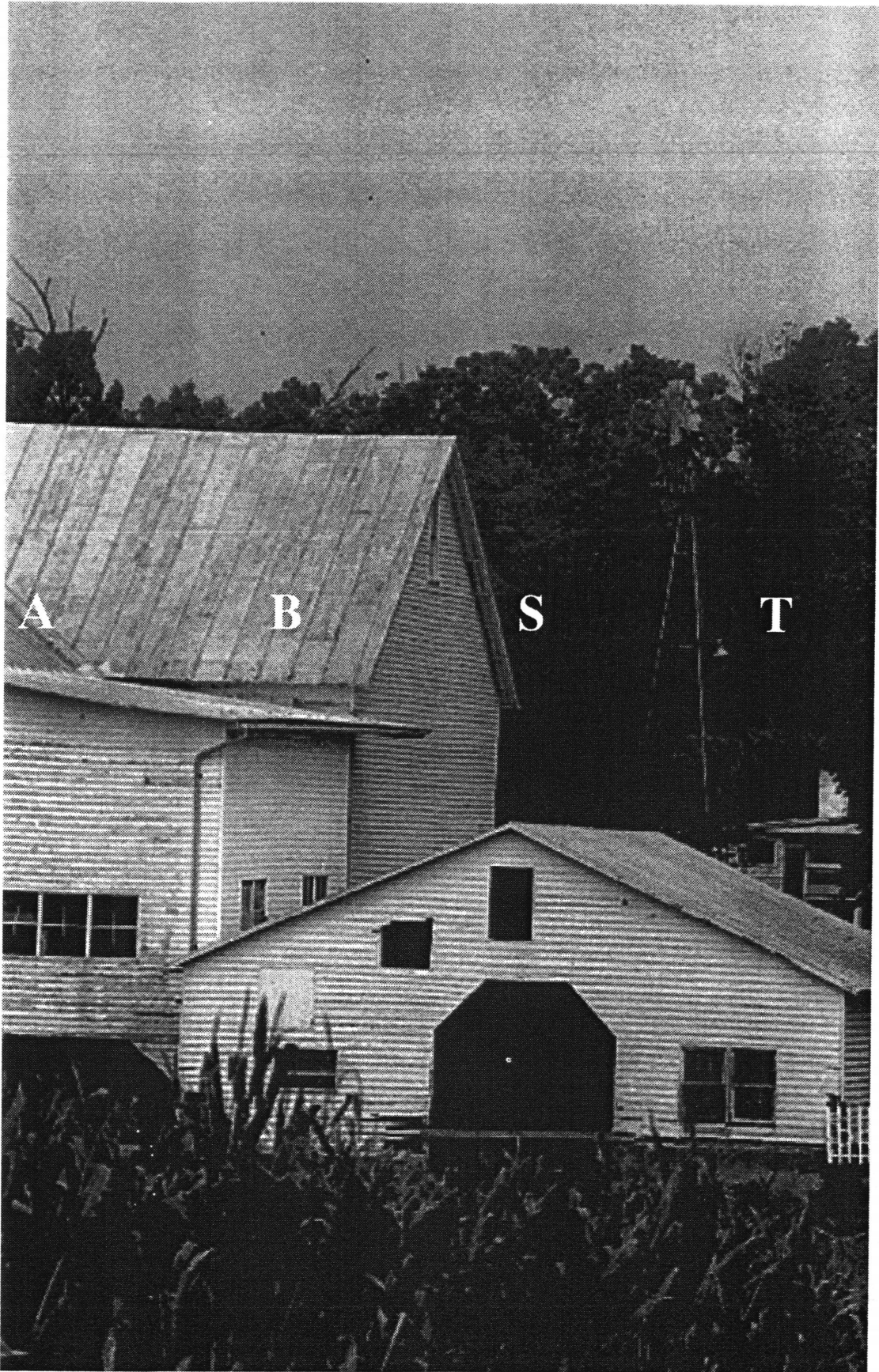
 Axis and Focal Point24

 Outdoor Market27

 Buggy Parking31

Bibliography35

Vita37



As many small town populations continue to migrate toward growing urban centers, individual outlying communities become fragmented and disparate, with a loss of focus paralleling their loss of activity. The fabric of these towns becomes irregular, with holes appearing where occupants left. The street no longer holds a rhythm or cohesiveness. It struggles to maintain some inkling of its form, but becomes only a loose string of leftover elements. Over time, these remaining elements become increasingly dissociated and become isolates along the street. Most of

R A C T

these are not strong enough to stand alone, therefore a lack of cohesion leads to disorder.

The purpose of this project was to re-establish that order by redefining the town as a concrete unit. It was also important to define a character that would render the town unique. As a nearby city continues to expand, this tiny community must be secure enough to withstand the gobbling effect of the larger city's annexation efforts. It must have a well de-

efined purpose and distinctive traits too precious to destroy. Being situated within a heavily populated Mennonite community, this location provides the perfect opportunity to establish this individuality and make a special place, a place familiar to those who live and work there and curiously inviting to those who may visit.

The primary vehicle for this project was a Mennonite community center and farmer's market. This new center would provide a place to rejuvenate activity and commerce

while bringing in a large and unique sector of the local population whose transportation needs are currently ignored by the present town's condition.

The site is Dayton, VA, a small town of about 1100 people. Established in 1833, the town is situated along Cooks Creek, south of Harrisonburg. The creek and its branches surround the town on three sides, making a distinct separation from the surrounding area.

The fourth side backs up to a hill which leads out into the countryside.

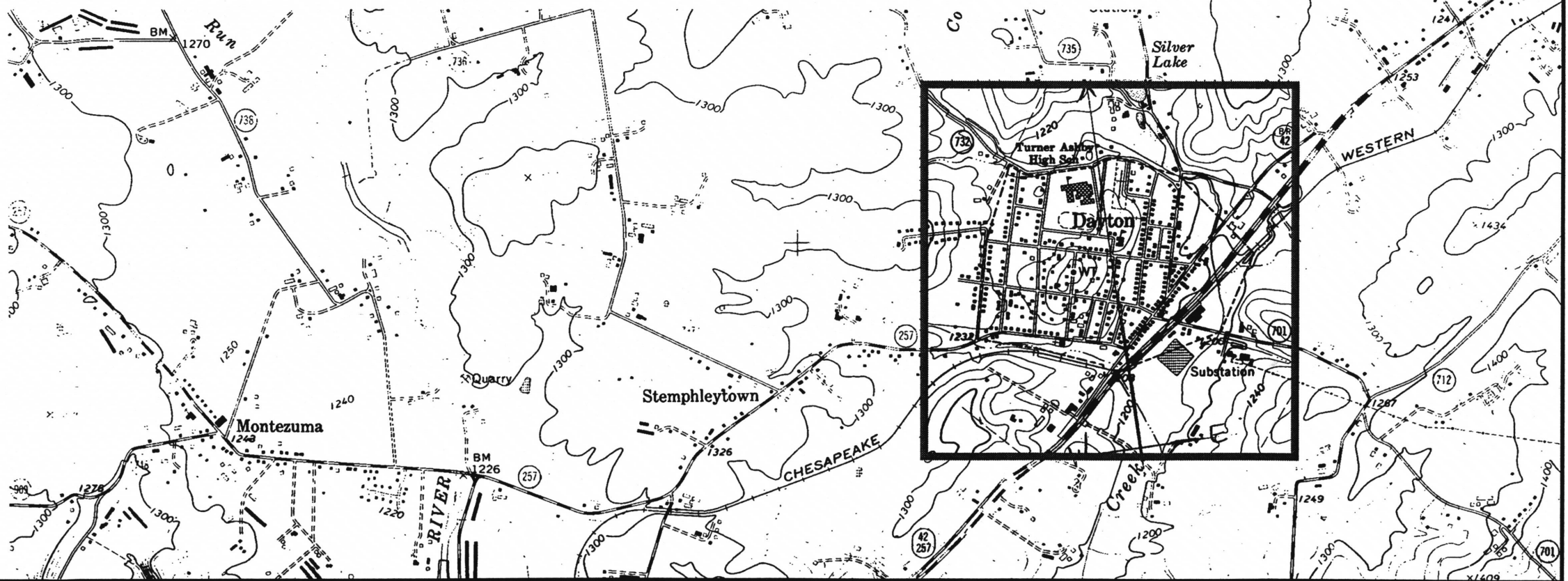
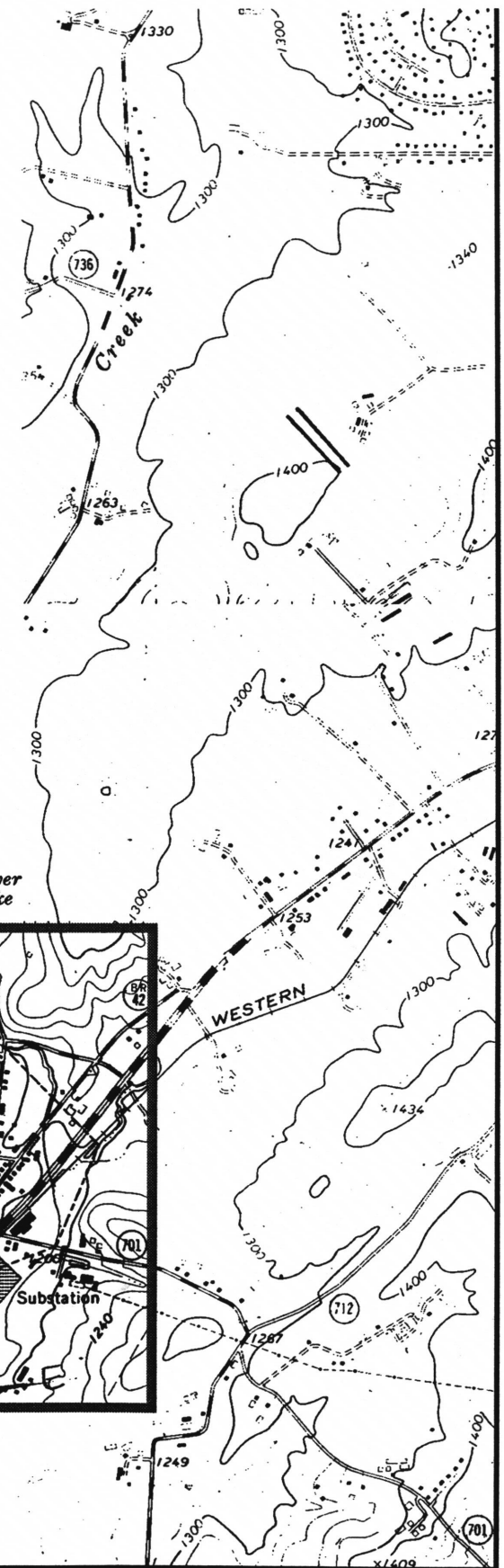
The presence of these natural boundaries offers a special opportunity to accentuate the location of the town; to pronounce the feeling of arrival at a distinct destination. Once inside, the town is laid out on an irregular grid that extends westward from Main Street and out over the hill. A physical differentiation among the primary and secondary streets is one of the significant defining elements that articulates the town. Further definition

and emphasis was critical to accentuate the existing order.

The town's relation to a bypass that borders it on the east has been, up to this point, one of default. As traffic was detoured around the community, the activity that once made Main Street a lively place was pulled away from the downtown area. The principal buildings that face Main now turn their backs to the majority of people that pass them everyday. Again, in trying to make this an inviting place to visit, it seemed critical that the town re-ad-

dress this formal boundary. Such a crucial element can no longer be overlooked.

As the nearby city continues to grow in size and population, it will continue to spread over more of the surrounding countryside. If previously settled areas are not significant enough to justify their preservation, they too will become absorbed into the city. In an effort not to lose such a special locality, every attempt must be made to emphasize its assets and show it as a place of history, character, and purpose.

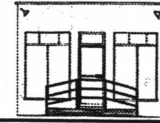




b - residence



c - town's first church



d - municipal building



h - bank

E X I S T I N G

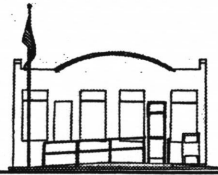
E L E M E N T

In earlier years, the town of Dayton saw much more activity along its streets and it thrived as a small but lively community. It grew around the usual institutions that form a town: a municipal building, a post office, a church, a bank. These fundamental units helped to adhere the additional pieces, the stores and offices, the restaurants and homes, into a collective group which began to develop a community. These elements gathered along the main street, huddling together to sustain themselves. This increased density can still be seen as marking the origin of the town.

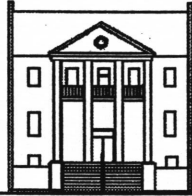
A former music school, whose campus was primarily located at the site of the proposed community center, provided a stable student

population and assured a consistent number of visitors to the town. The school was a well grounded institution as well as a source of mobility and change. It, too, was a vital resource for the town's existence. But without the school, the security of a steady population is gone. Without consistency of population, the stability of other institutions begins to crumble as well. Slowly, the town as a whole loses its solidity and ceases to exist as a unit.

Still recognizing the importance of all these institutions as key building blocks for civic identification, these elements are highlighted along the walk through town, giving them their rightful place in a position of honor.



l - U.S. post office



q - music school auditorium



r - music school chapel



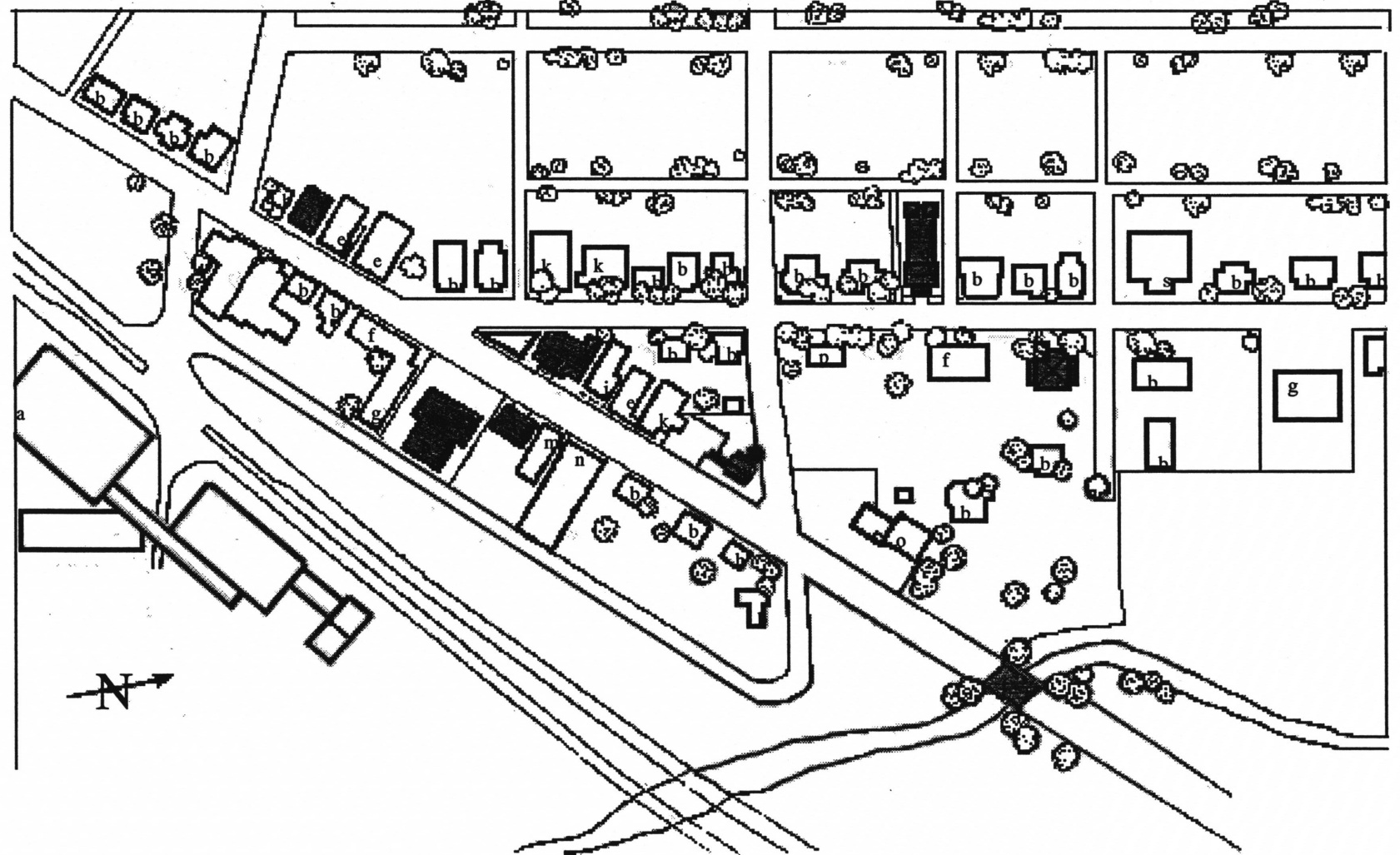
t - entrance bridge

O F

T H E S T R E E T

L E G E N D

- a poultry plant
- b residence
- c church
- d municipal building
- e retail store
- f residence (commercial rental)
- g restaurant
- h bank
- i laundry facility
- j general store
- k professional office
- l U.S. post office
- m book store
- n electric company
- o gas station
- p dentist
- q campus building - auditorium
- r campus building - chapel
- s campus building - administration
- t bridge





"Only when man has taken possession of space, defining what is inside and what remains outside, we may say that he dwells."

-Christian Norberg-Shultz

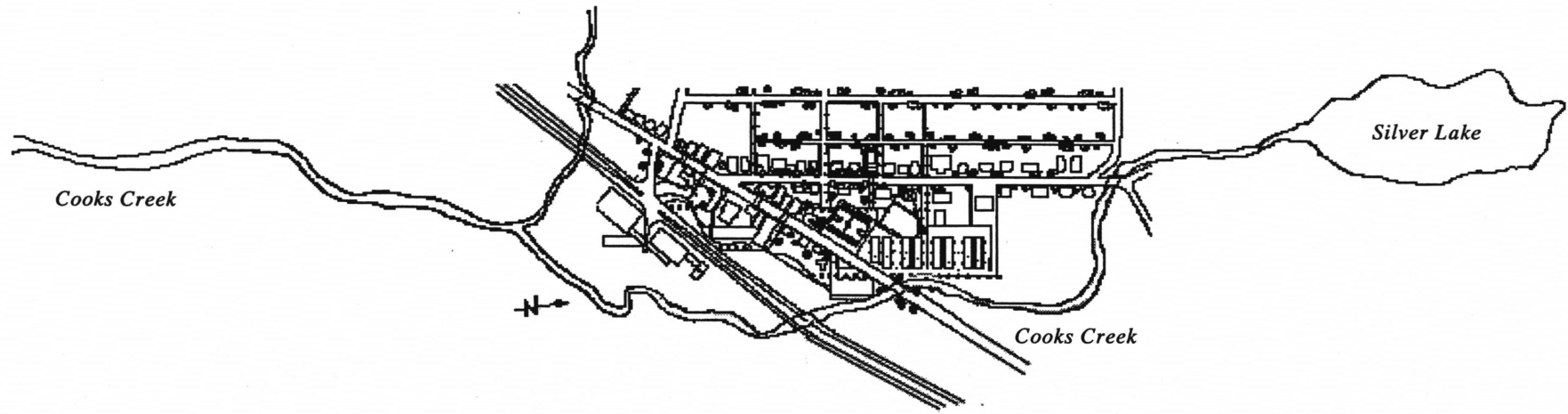
O R D E R

The town of Dayton originally nestled itself within the elbow formed by three branches of Cooks Creek. A gentle knoll fills the gap between the branches and together these produced natural boundaries for the developing town. Whether originally being true barriers, which is unlikely, or more psychological boundaries, these elements continue to serve as markers that contain the town.

In his lecture on *The Sense of Boundary in Architecture*, Michael Graves discusses the importance of separation of places. He states that "space is not homogeneous" and that boundaries separate and help to understand particular realms. In the case of Dayton, the

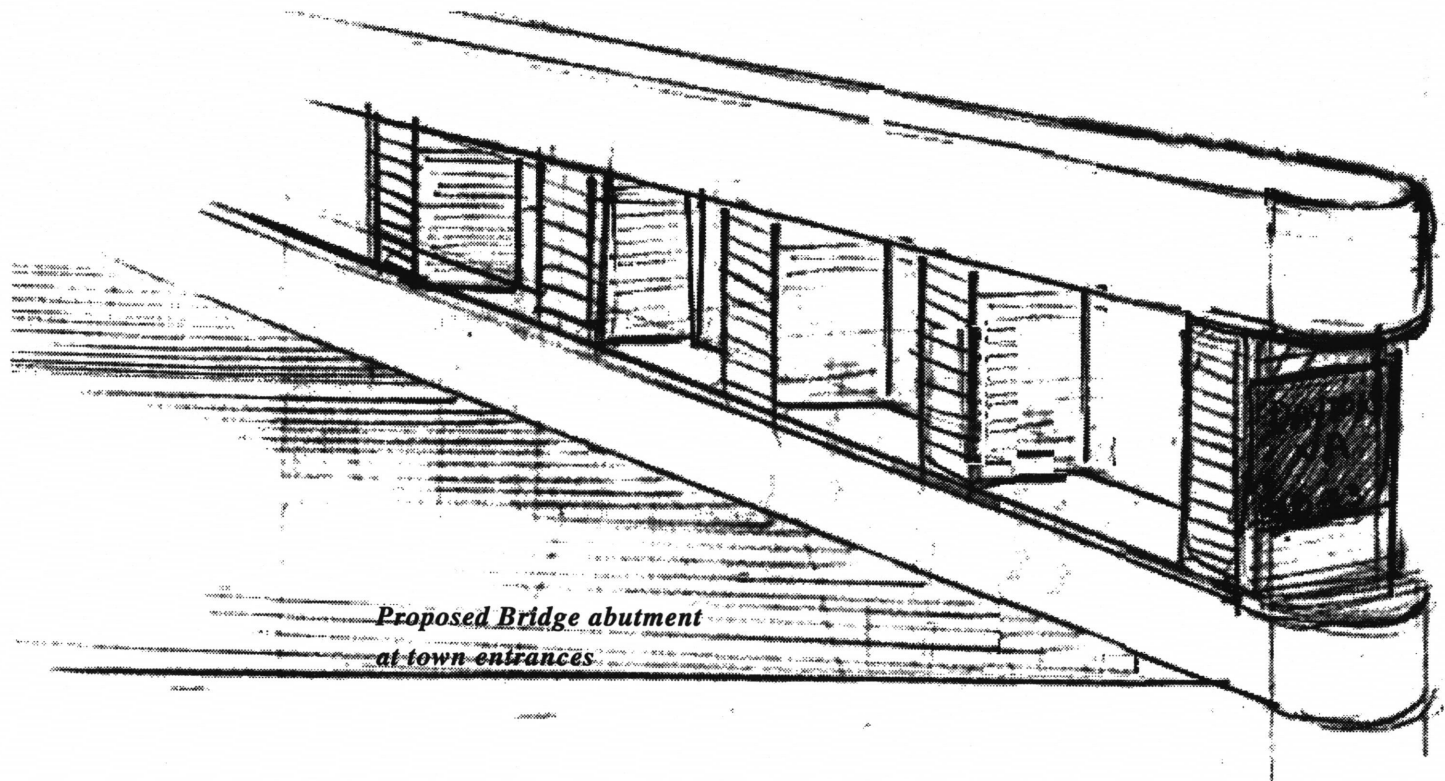
stream cuts through the landscape, clearly designating what is inside and what is outside. The nature of the two is very different: the inside being highly structured with an order imposed by man, while the outside remains mostly untouched, given randomness by the forces of nature.

"The enclosure and the gate are the original means for distinguishing inside and outside, and to create a meaningful relationship between them," according to Christian Norberg-Shultz. Herein lies the opportunity to make the gateway a significant place, one that highlights the differences between the two conditions it separates. The bridge also becomes

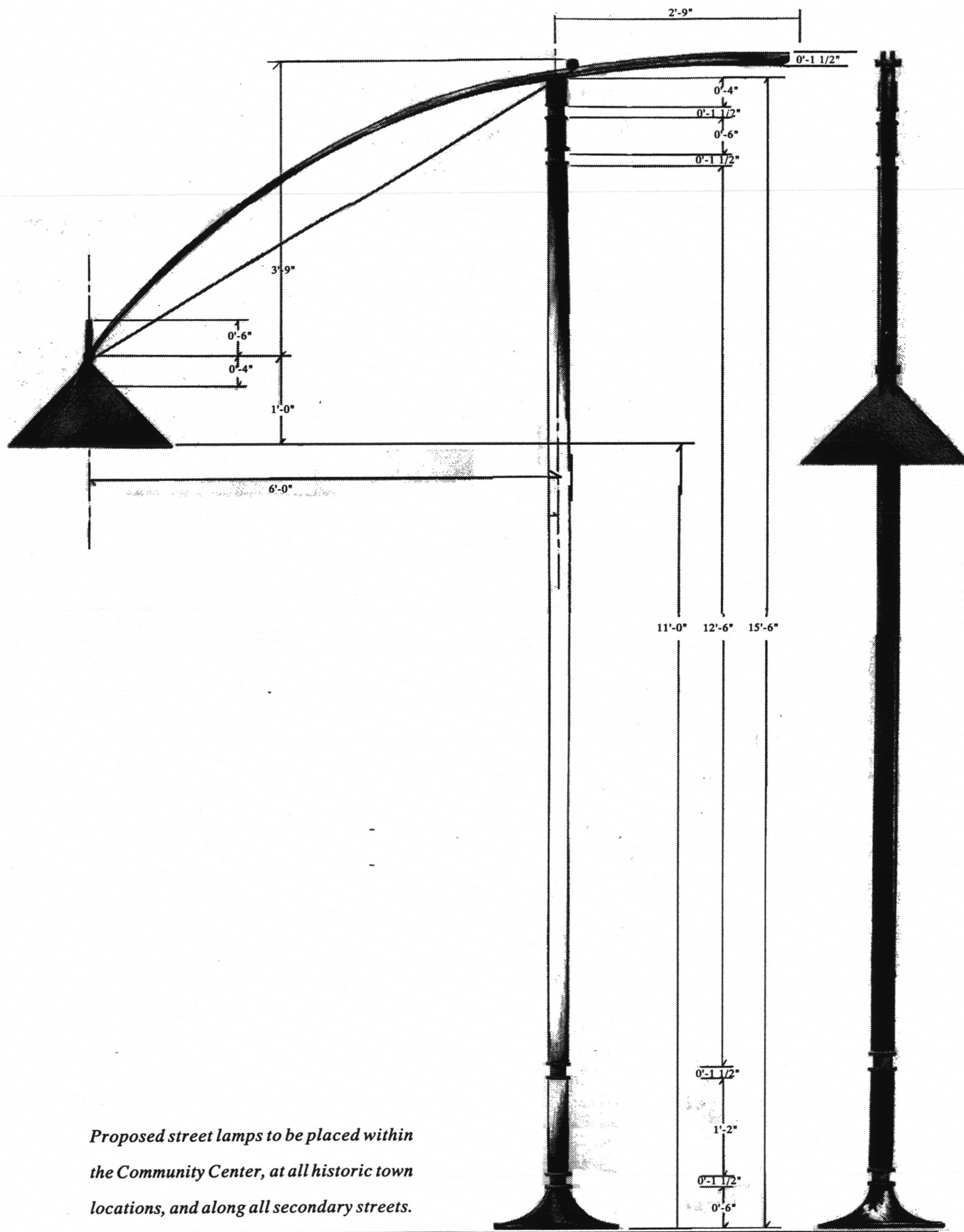


A N D S T R U C T U R E

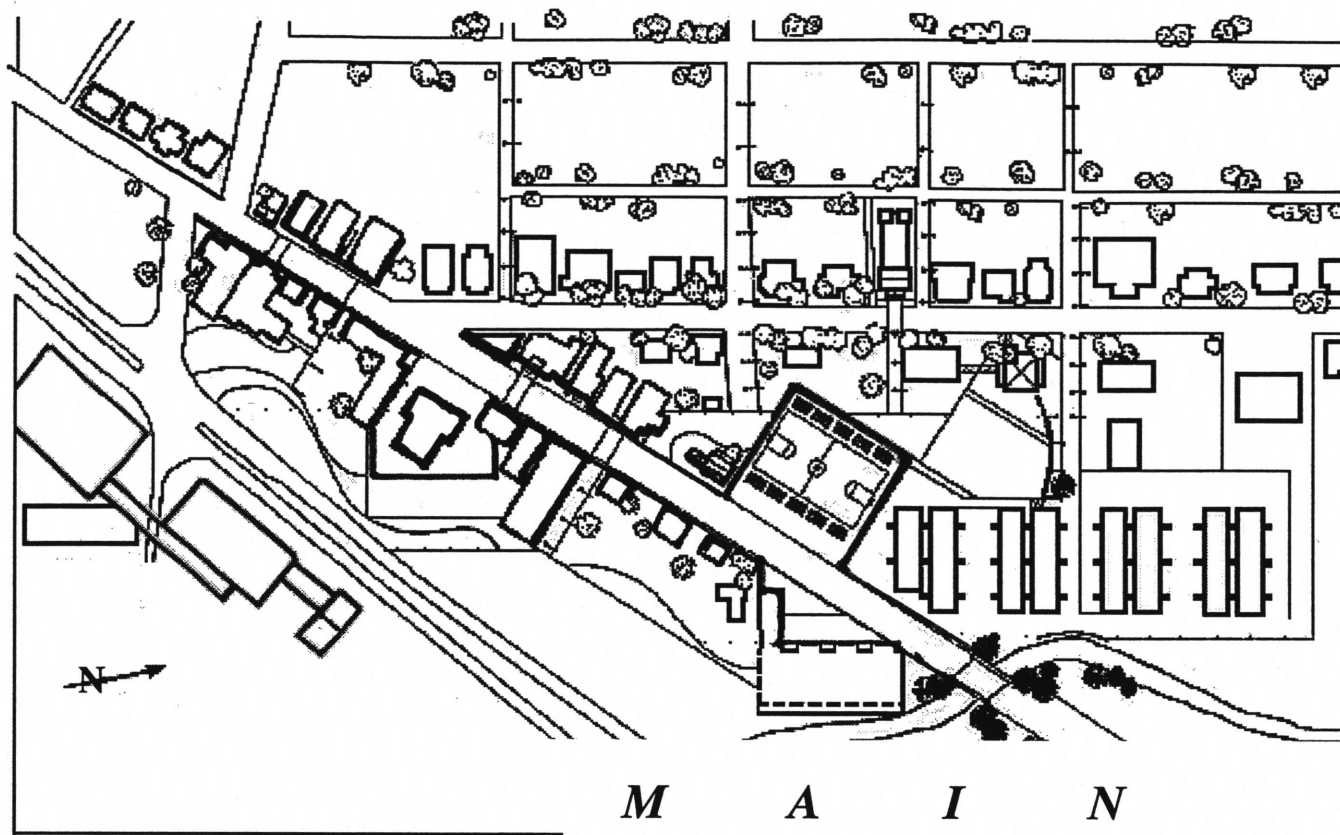
a premise that sets the format for subsequent architectural events throughout the town. It introduces the red brick found in many prominent town structures, public spaces, and throughout the community center area. It also introduces the lighting, establishing a rhythm and human scale along many streets within the central district. Finally, the bridge serves as a sign, an announcement that one has arrived and is about to enter the anticipated place.



*Proposed Bridge abutment
at town entrances*



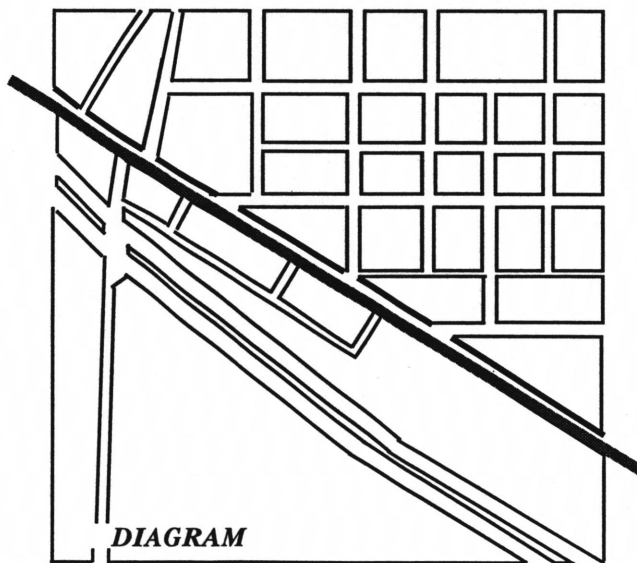
Proposed street lamps to be placed within the Community Center, at all historic town locations, and along all secondary streets.



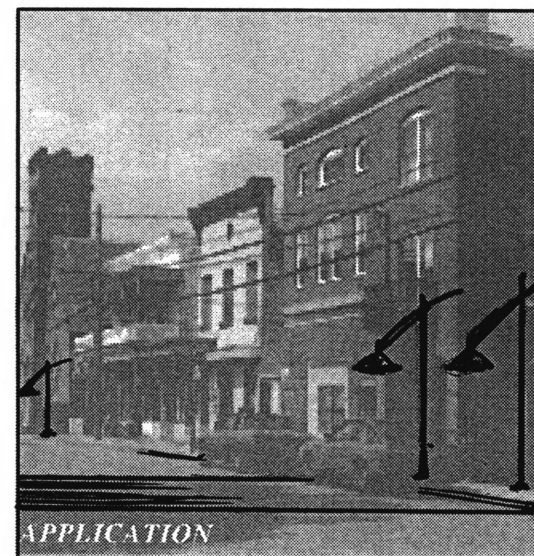
M A I N S T R E E T

Within the structured space of the downtown area, the grid format is broken only by Main Street, which severely cuts through on a diagonal. Its change in direction makes it even more prominent, much like the accent of Broadway in New York City. The materials of Main Street lie in distinct contrast to those of surrounding streets, with its man-made brick and concrete sharply defining its walls. The masonry suggests solidity, permanence, and therefore a place of history. This is the origin and heart of the town.

A change in density also occurs along Main Street with buildings being clustered tightly together and touching the sidewalks in front of them. This closeness seems to compress the space, causing movement through this section to slow. There is more to see in a shorter timeframe, therefore movement along the street becomes dramatic, something deliberate and processional. The cohesion of these elements within the central district first developed from their mutual dependence on one another to sustain the town. It also encouraged a sense of community and support, which must be revived to bring life back to the street.



SECTION



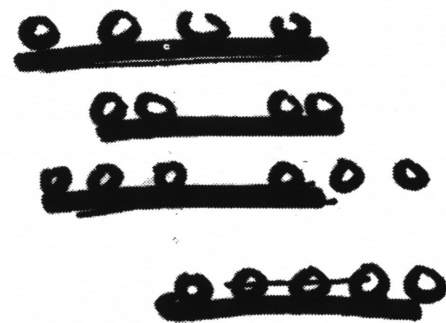
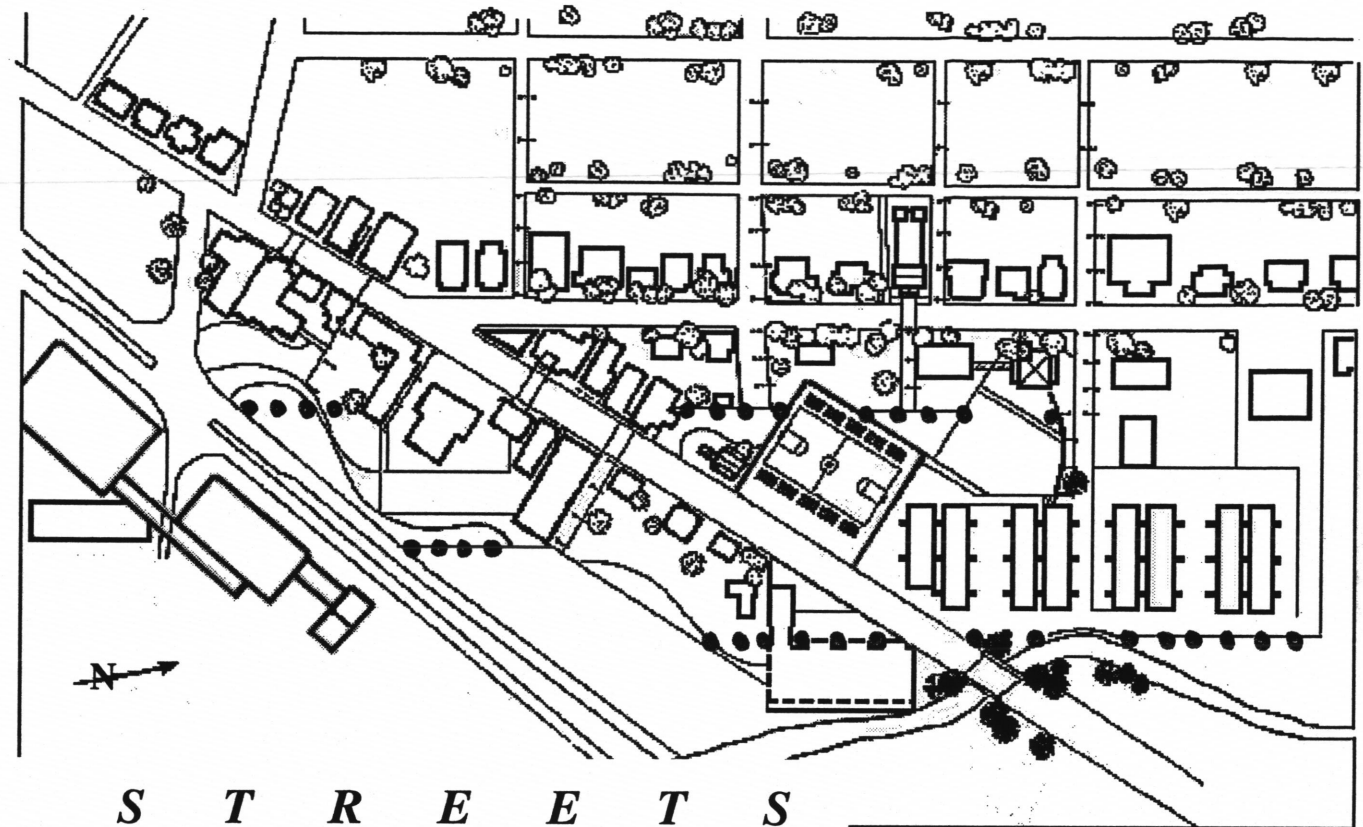
The grid of the town is articulated by an overlapping of primary and secondary streets, with all primary streets running in a north/south direction. Since they connect the main entrances of town and pass through the downtown area, the majority of traffic remains on these routes. As a result, these primary streets are broader, more strongly defined, and become visually dominant as one moves through the town.

If these primary streets are studied in section, a definite pattern can be seen which differentiates these streets from others. Each is flanked by sidewalks, followed by

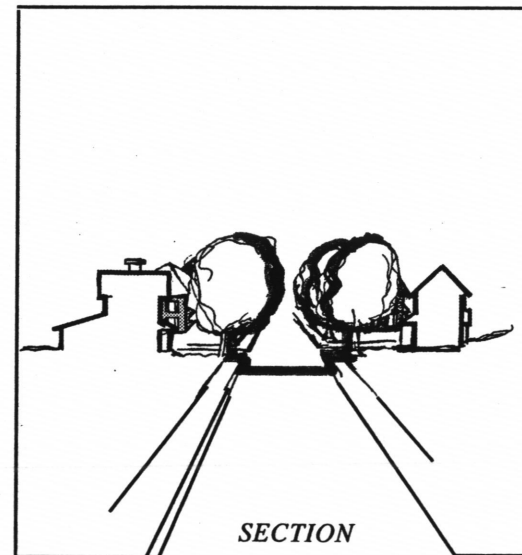
P R I M A R Y

a thick row of trees. Buildings form the third layer, uniformly set back from the street. All buildings in the central part of town face these primary streets and help define the empty space found at the center of each block.

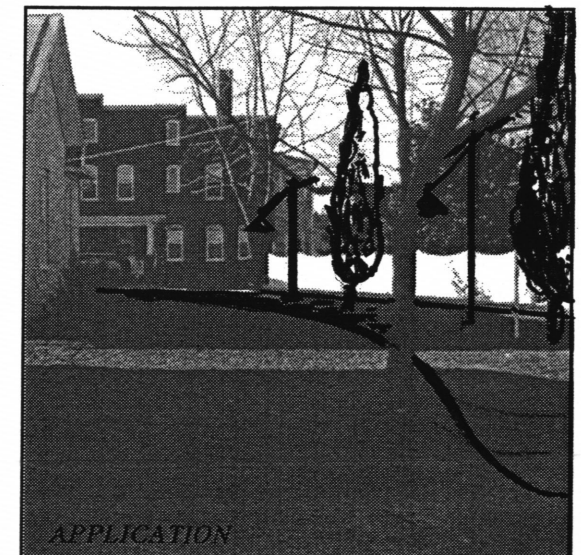
The familiarity of the existing grid is repeated within the proposed new area by rows of cypress trees lining the north to south pedestrian paths, echoing the pattern of the streets. The trees are uniformly spaced to establish a rhythm and unit of measure at the pedestrian level as well as emphasize the consistency of the town's order.



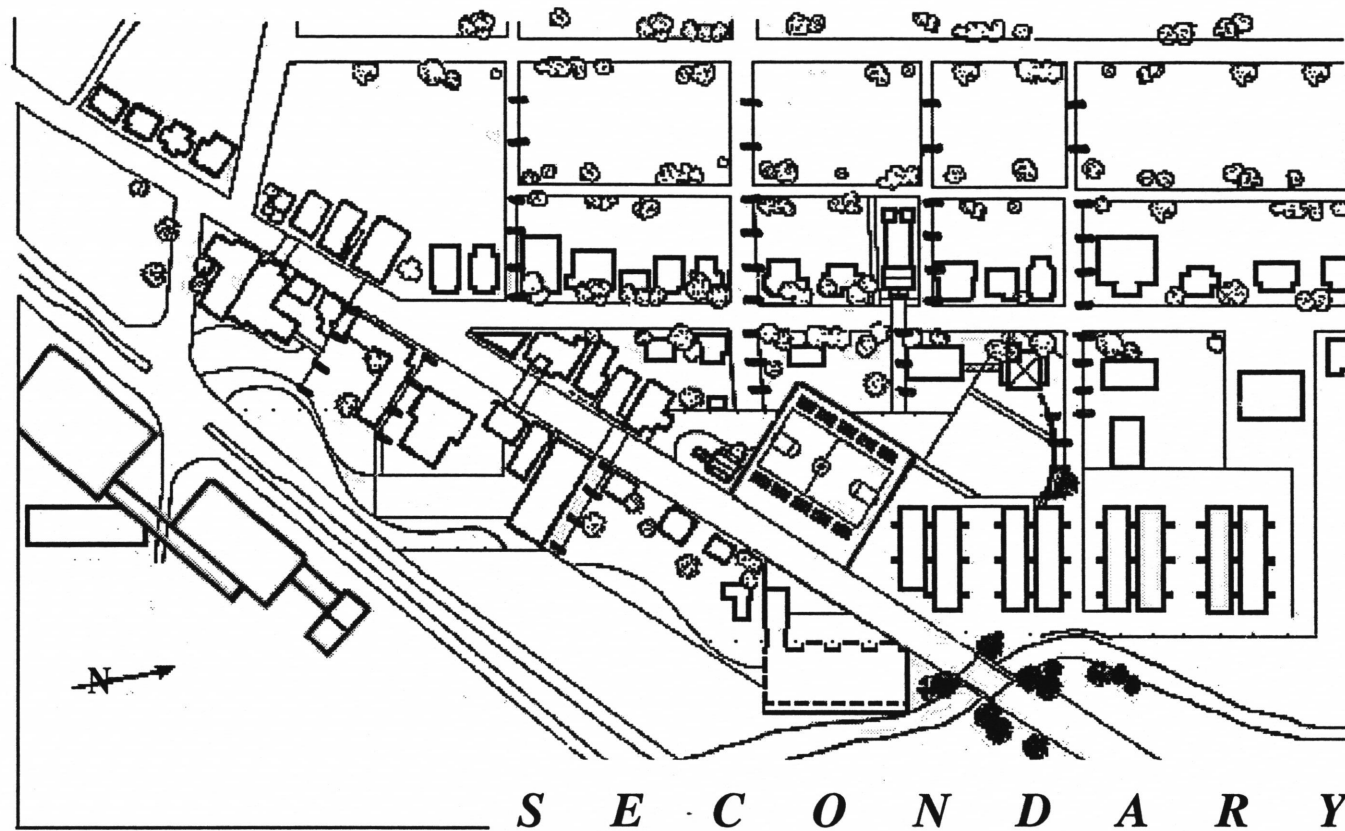
DIAGRAM



SECTION

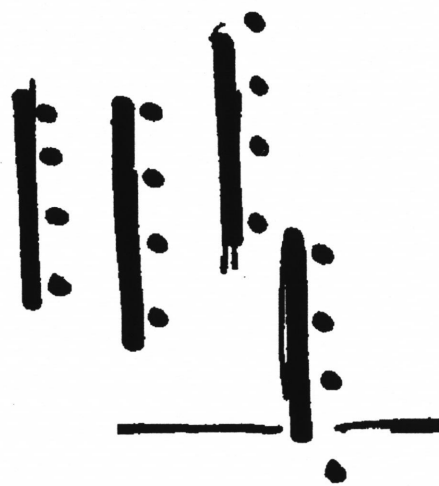


APPLICATION

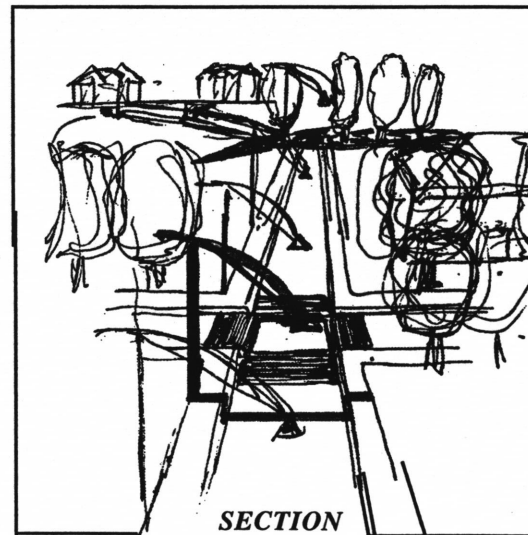


S E C O N D A R Y S T R E E T S

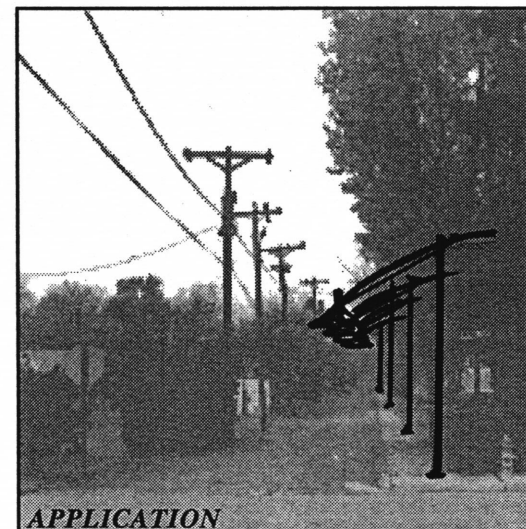
The secondary streets run parallel to each other and extend from Main Street up over the hill to the west. They cut across the primary streets, revealing alternating lines of trees, built structures, and grassy voids. These side corridors exist on a much quieter and less assuming scale, nicely complimenting the prominence of the larger streets. They lead away from the public space of downtown through the more private parts of the community.



DIAGRAM

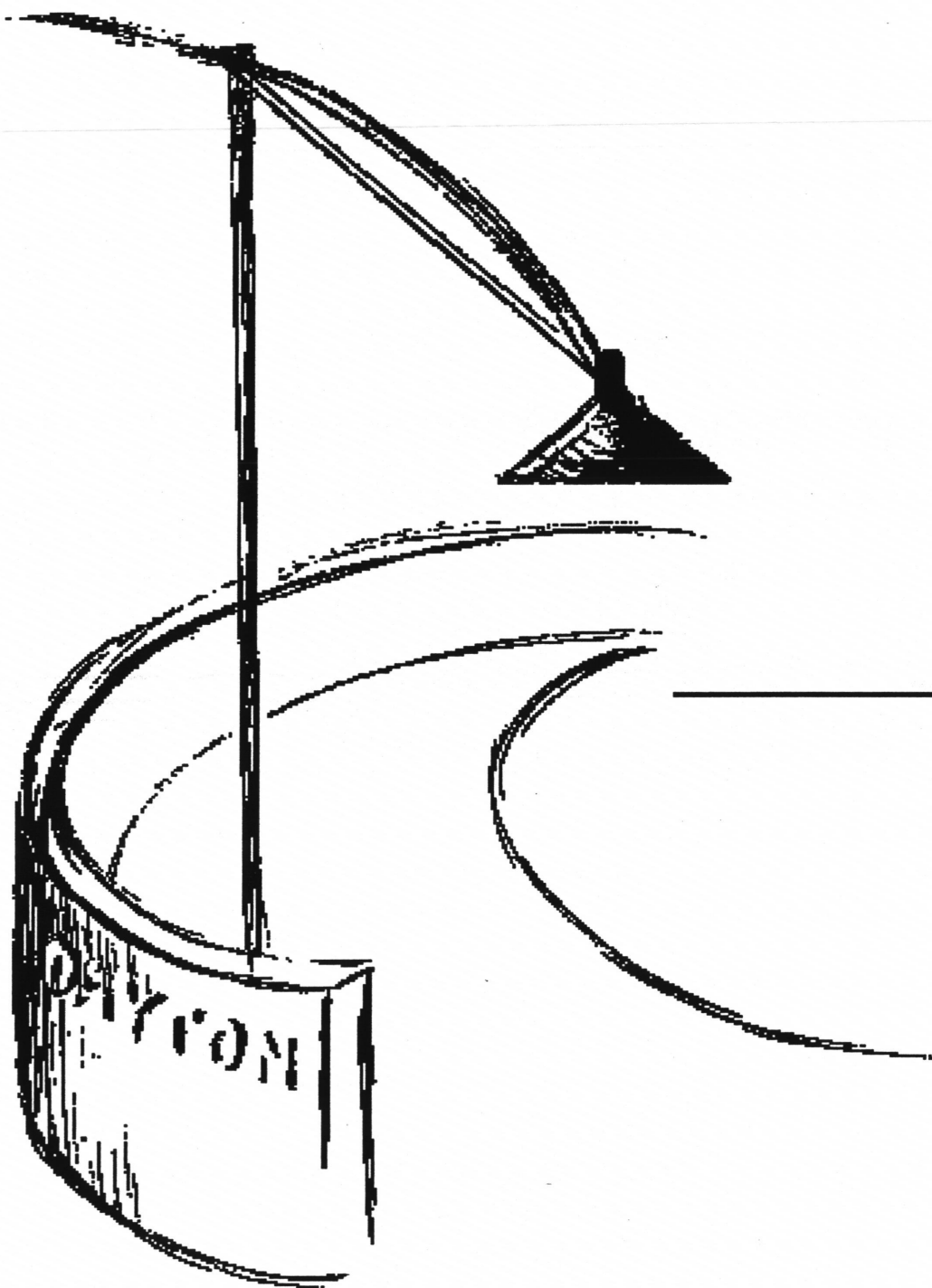


SECTION



APPLICATION

Just as the pedestrian paths have been indicated by the rows of cypress trees, the secondary streets will have a unique demarcation as well. Rows of cantilevered luminaires will line the sidewalks leading residents into the public area of downtown. These lamps will arch over the street to imply a canopy echoing those made by mature trees along the existing primary streets and paths. The lamps also establish a rhythm but are much lighter and more delicate, more suited to the scale of a side avenue.



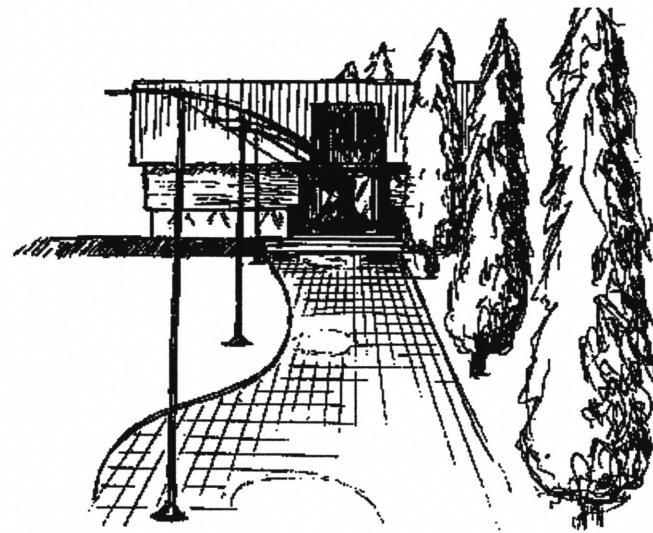
P A R K

As mentioned earlier, in an effort to accommodate the increasing volume of traffic going into and coming out of Harrisonburg, a dual highway was put in to detour traffic around the cozy town of Dayton. But the effort to protect the downtown area from being overpowered by cars resulted in robbing the street of a necessary vitality that would make it an enjoyable place to be. In essence, the town has turned its back to the imposing highway. It continues to face inward to its main street while ignoring the bypass and a strip of grassy wasteland that lies between.

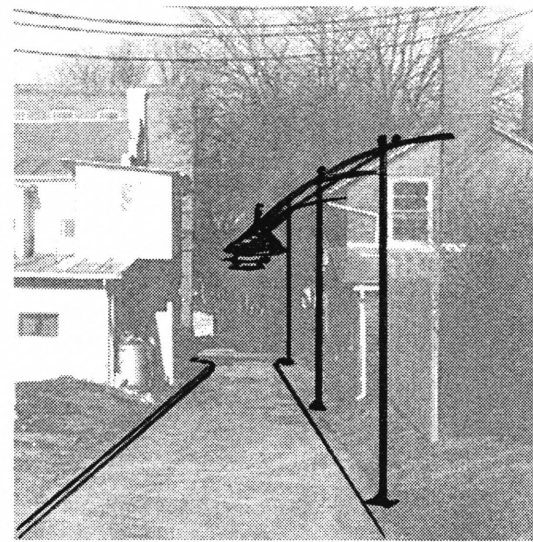
This tiny town must come to terms with the

changes of recent decades and transform this intervention of progress into an asset. The addition of the bypass should not be viewed as a negative occurrence but as the genesis for making a new face for the town. Dayton must develop a facade and main entrance that will announce its presence and will invite interest and exploration.

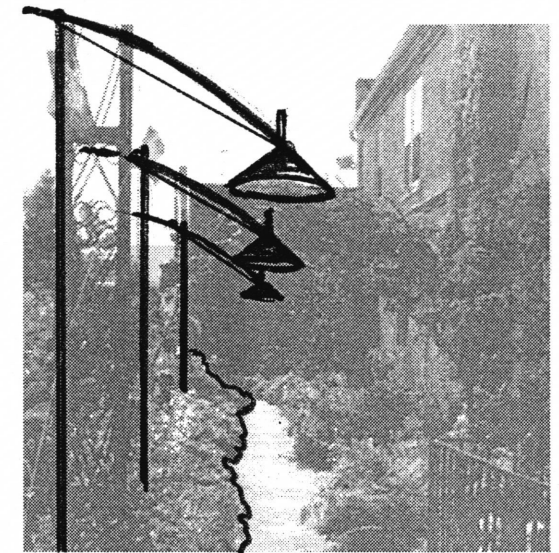
In response to the need for a new facade for the town, a linear park was developed along the strip bordering the bypass. It was critical to maintain the integrity of the buildings along Main Street. Since they were built for that street, it was neither practical nor desirable to change their orientation. Therefore, the area



PROPOSED MARKET ENTRANCE



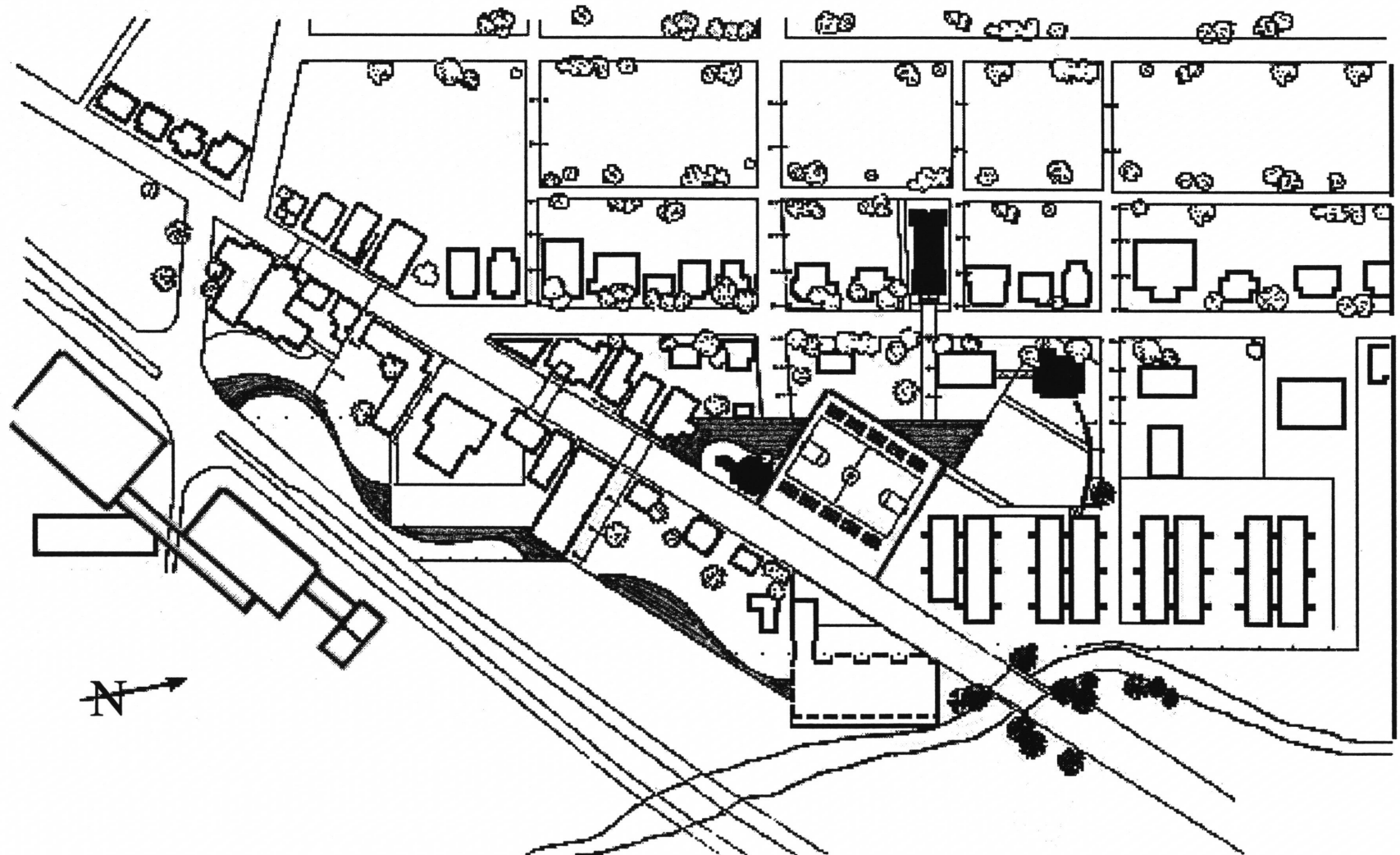
ALLEY TO MAIN ST.

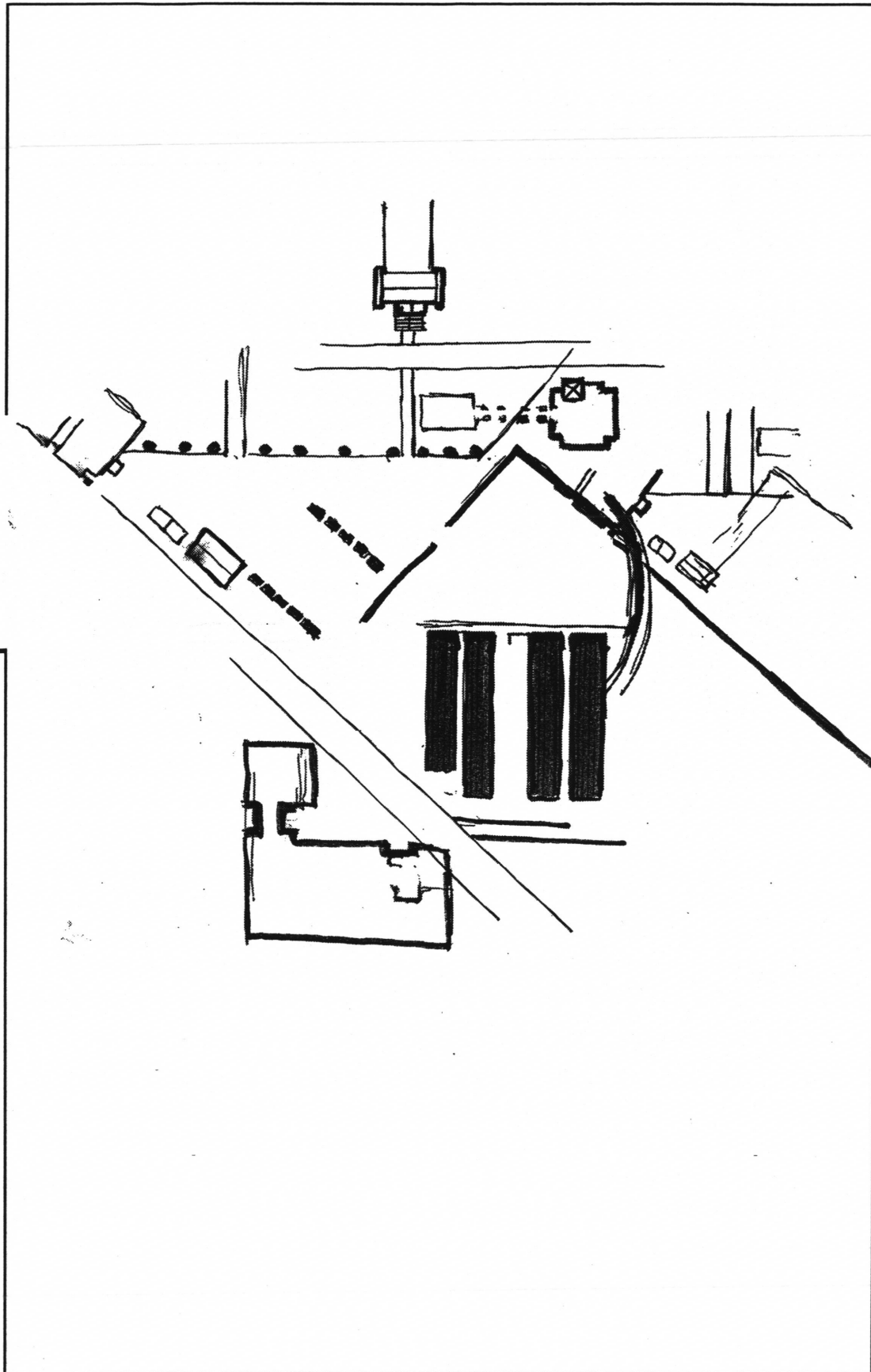


VIEW FROM MAIN ST. TO PARK

behind these structures became a buffer space, a transition allowing 'back' to become 'front'.

In an effort to make as little intrusion as possible, a decision for a natural park allowed the strip of land to be something useful and pleasing to the eye while restraining views of the backs of the buildings. The park is a welcoming feature as visitors approach the main entrance to town. At the same time, it is practical, serving as a meandering path that brings poultry workers from the nearby plant into town or leads them to the proposed indoor market.





C O M M U N

The idea of a community center, in this case, is not to be confined to a single building but is to be seen as a collection of facilities and public areas used as a gathering space for members of the Mennonite community. At the same time, the center would be an amenity to the town, providing a library, marketplace, and meeting spaces, while creating an outdoor public arena which would offer the possibility of multiple activities. The versatility of the area assures usability at all times of day and throughout most seasons by a variety of groups.

The uniqueness of the Mennonite culture, with its simplicity of lifestyle and adherence to old ways, creates a mystique that always attracts the interest of outsiders. The community center would be open to the public, with the Mennonites sharing their history, craft, and lifestyle with their neighbors as well as visitors. Vitality would return to the town through this drawing card and once again the street and outdoor spaces would be abuzz with activity.



ADMINISTRATION / WELCOME CENTER



ACTIVITIES BUILDING



COMMUNITY LIBRARY

I T Y C E N T E R

Being located at the north end of downtown between College Avenue and Main, the heart of the community center becomes a termination for the journey through town. Following either the path or the street through the more monumental section - past churches and professional buildings, the post office and the bank - gathering a sense of history of the place, one then reaches the grand finale, a place where activity can flourish. The intention of the new space is not to squelch the potential for reviving the once lively spirit of

downtown, but to extend and enhance it. There can be no replacement for the character evoked by decades of history, but that history can continue and be enriched within the new community center.

In accepting the history of the place, the presence of former institutions important to the growth of the town must be acknowledged by the new development. In his book *Design of Cities*, Edmund Bacon points out that "in most cities, there are buildings of character

which lose their effectiveness because they are situated in out of the way locations; there are also prominent sites occupied by uninteresting buildings which make no contribution to the surrounding area. In urban design there should be skillful development of architectural energy so that the influence of fine buildings radiates outward, articulating the whole fabric of the city." Within this part of town, magnificent stately buildings vacated by the Shenandoah Conservatory of Music will be adapted to accomodate

the new community center facilities. The buildings, grand in scale compared to many of those nearby, already form a cohesive bond among themselves through materials, size, and proximity. Their importance will be more strongly relayed by the delineation of the axes between them. They become major focal points, defining the perimeter of the community center and grounding it with a sense of security and permanence.

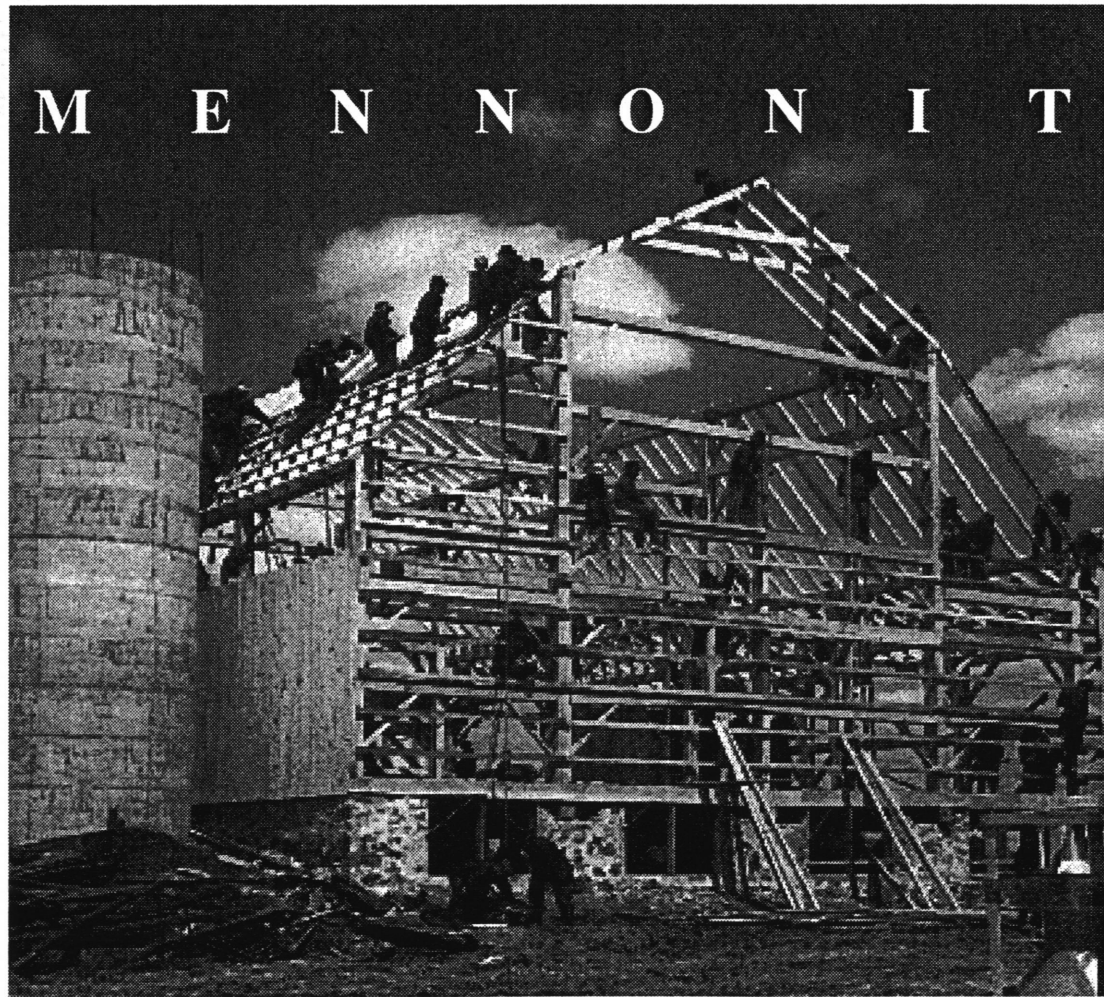
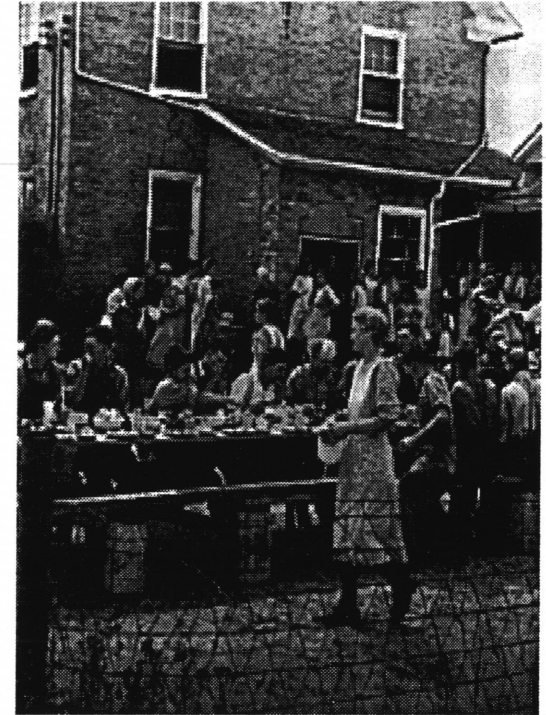
Mennonites are known as the plain people because they believe that ornaments and finery are contrary to biblical principle. They strive to practice humility, simplicity, nonconformity, and modesty which is evident in the lifestyle, clothing, and work of this group.

The Mennonite lifestyle is based on a sense of family and community being the fundamental binding elements. The congregation of families tends not only to be a religious fellowship but one of social, political, and economic unity as well. (Redekop, p 77) Their

faith calls them to be simple and set apart from the world, in thought, in appearance, and in actions. This simple life and resulting social structure tends to isolate them from secular society. Hence, Mennonite groups cluster together, usually in rural locations, and form very unified and self-sustaining communities.

Being mostly rural inhabitants, many are farmers who possess an unquenchable love for the land. They feel very close to the soil, which previous generations have fled over to

avoid religious persecution. They view the land as a gift from God and themselves as merely stewards placed here as caretakers of that gift. The Mennonites have become excellent farmers, producing impeccable farms with bountiful crops. They often become prosperous, which establishes the dichotomy of wealth and status versus humility and simplicity. Those who are not farmers tend to be craftsmen of some sort. Most believe that an eighth grade education is sufficient preparation for the adult world and this somewhat limits their opportunities for



M E N N O N I T E S O C I E T Y

other careers. But they believe that work is educational and enjoyable and that wisdom and understanding are more important than knowledge and facts. (Good, p 37)

Because of their strong sense of stewardship, the Mennonites strive to oversee their trust to the best of their abilities. Their desire to make the most of the skills God has given compels them to do each task with the utmost care. Their homes, farms, and properties are

always immaculate. Everything made by their hands is executed with perfection. Objects are simple and plain, yet elegant. They are exquisitely crafted using the best materials, with magnificent attention to detail. Time is never an issue -- it is not quantity produced or meeting a deadline that is important, but the quality of the outcome.

As a result of a variety of highly developed skills and a dedication to the community, the

A N D



C U L T U R E

Mennonites make almost everything they need to maintain their lifestyle. A community atmosphere brings these people together to help and support each other. Men work together on farms to mend equipment, build barns, work fields, and make tools. Women maintain households while raising and teaching children, doing service within the community, or operating businesses featuring a certain craft or handiwork. They take care of their own members in time of need or

trouble. There is little need for outside business contact so this helps protect them from the crafty dealings of the secular business world. Honesty, integrity, and hard work are foremost in all their dealings.

Relative to the project, this sense of community calls for a place where large groups can come together for meetings, classes, social events, or trading. Instead of only gath-

ering with members of the same meeting house, many congregations could come together for larger events, promoting a greater scale of unity. The skills of those within the group would make it possible to design a community center to be built by the people who would use it; to make a center that is truly their own. The resulting complex would also contain a public space available to all townspeople and visitors, a market to bring some much needed commerce back to the

town, and to once again provide a focus and redefine a purpose for the town. A center for such a distinctive group would provide the town with character, enough to assure its sustainability against the ever-expanding town of Harrisonburg.

**1
LUMINAIRES**

The lamps found throughout the town help develop continuity and set up a rhythm along secondary streets leading to the community center.

**2
CYPRESS TREES**

Horizontal rows of cypress trees help define the path leading to the community center as well as continue the structure of the major streets running north to south.

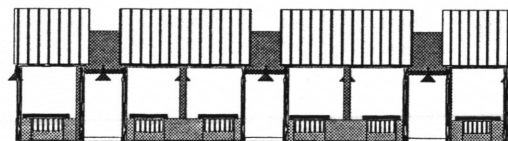
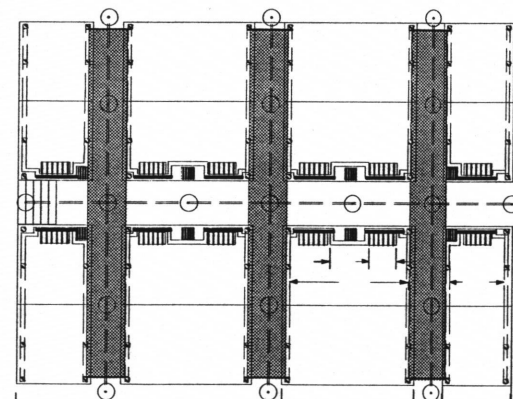
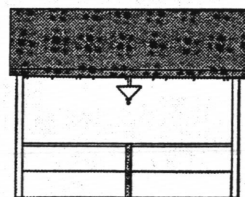
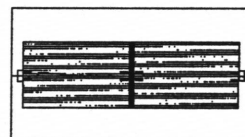
**3
OUTDOOR MARKET /
SEATING UNITS**

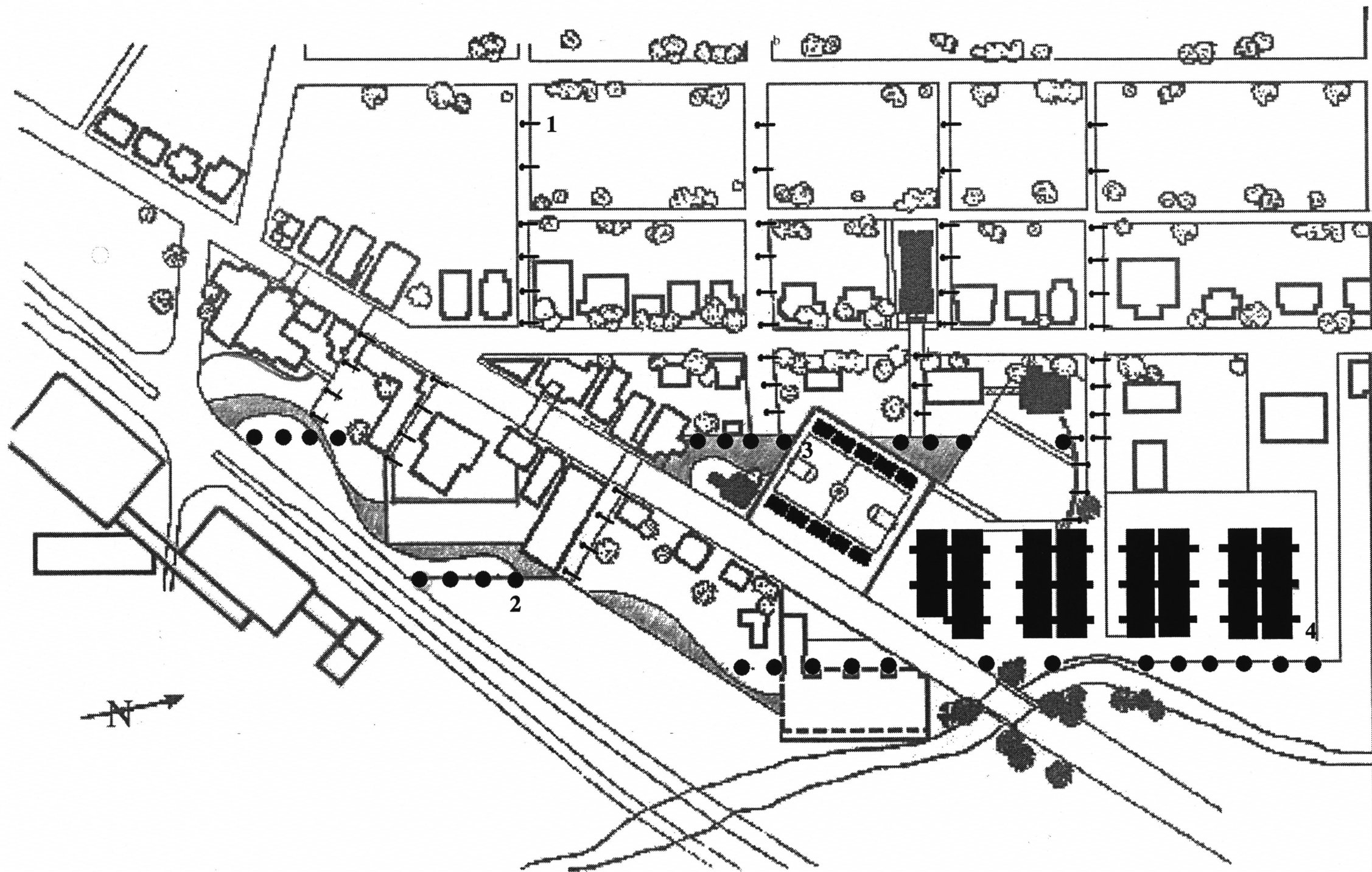
The perforated aluminum inserts to these awning covered units can be converted from counter height display tables to bench seating for games and civic events.

**4
BUGGY PARKING UNITS**

These units protect waiting horse and buggy teams from the weather while providing water for drinking and custodial needs. Within the parking area, the floor slopes to assist with maintenance and differentiates areas for human use.

I N T E R V E N T I O N S





A X I S A N D F O C A L P O I N T

The core buildings that form the community center were never intended to relate to each other in this manner when conceived as a music school. Therefore, a new ordering principle must be employed to draw them together and form a distinctive link between each and the center as a whole. Some have developed a new orientation to the surrounding public space while others have taken on a double facade. Each must reach out and address the public forum in a new way.

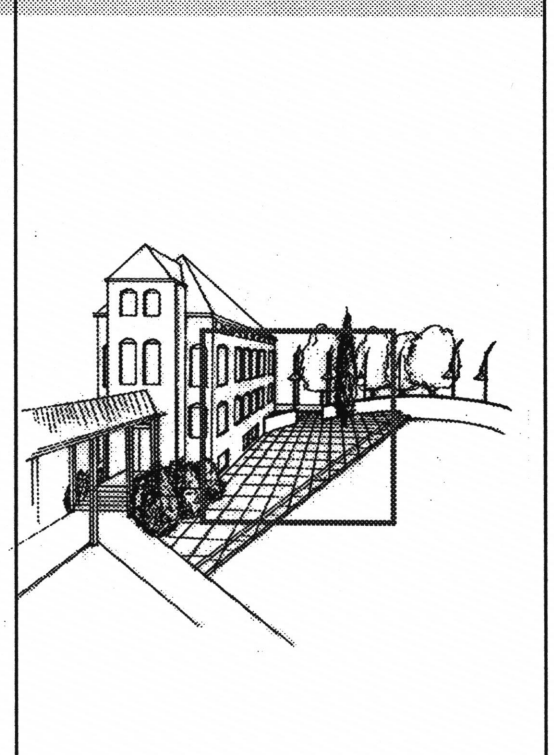
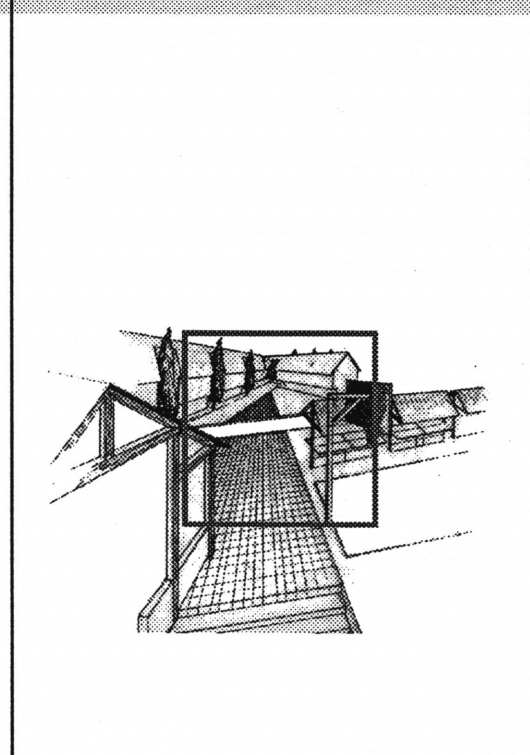
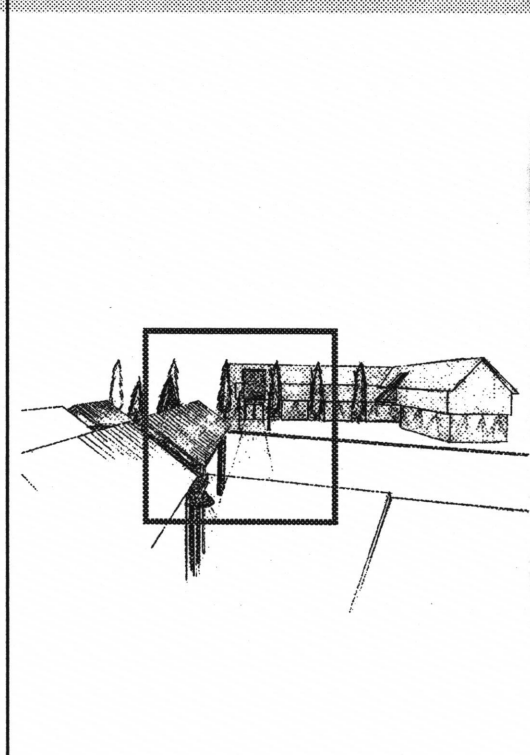
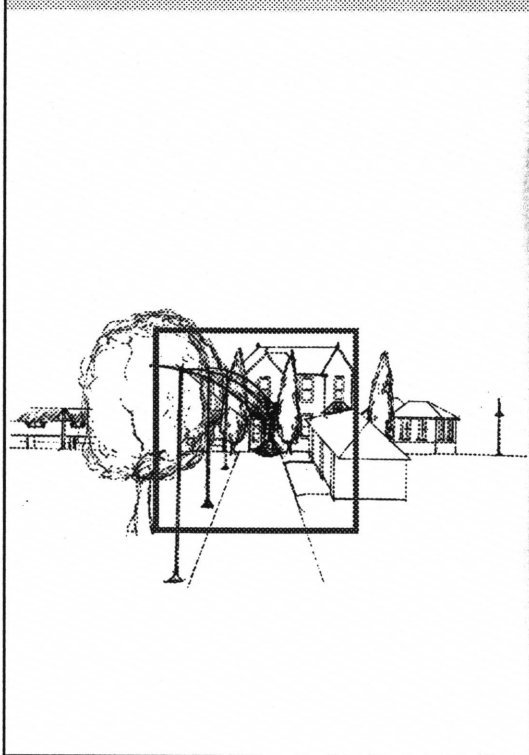
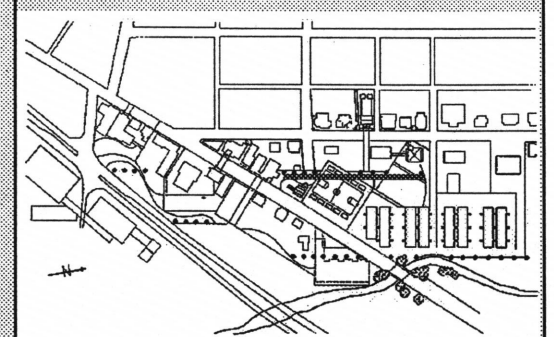
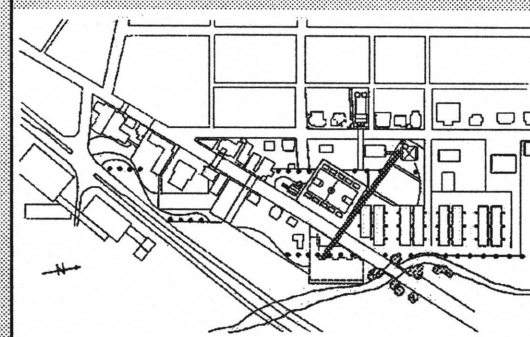
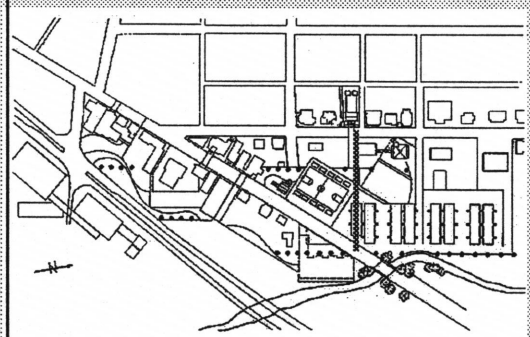
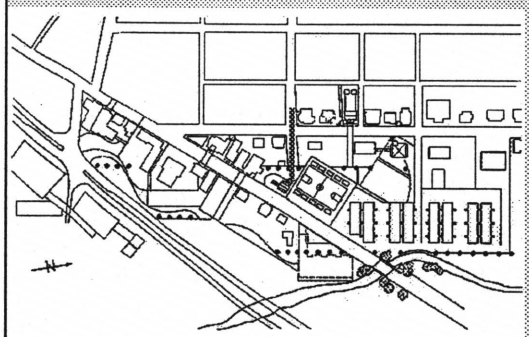
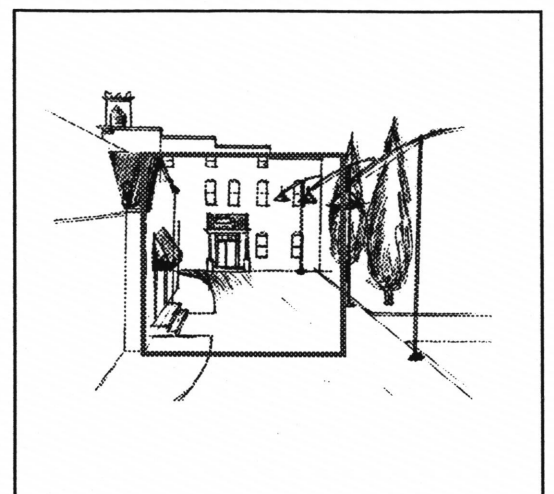
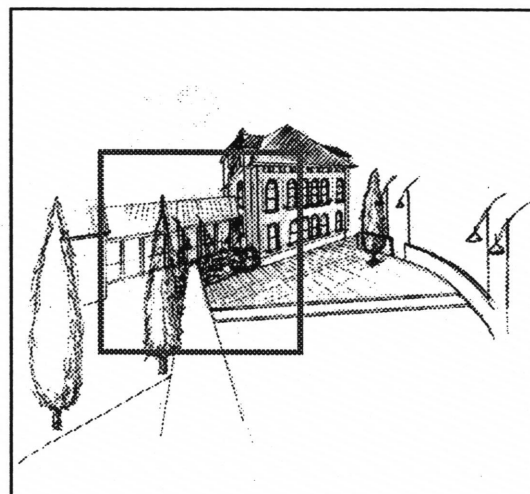
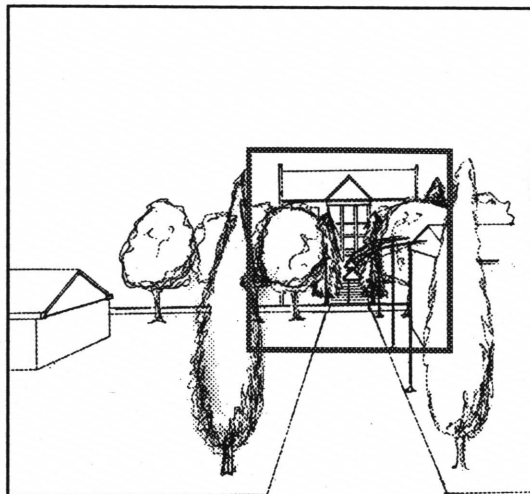
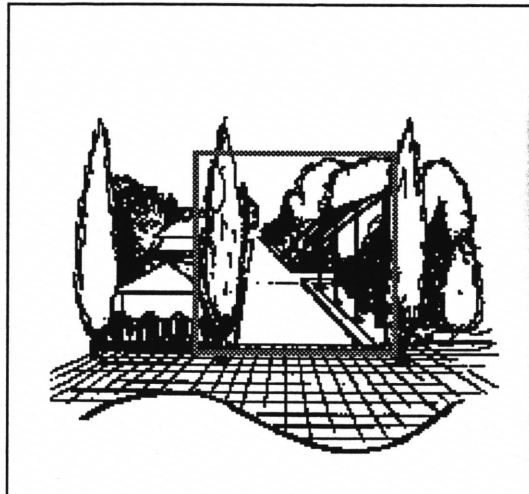
Since the buildings, for the most part, are found along the perimeters of the open market space, they frame the area and contain it as a separate entity. Their scale is large enough to anchor the market and keep it from

being an amorphous space, spilling out through the cracks between the smaller structures that define its edge. But these core buildings can no longer stand alone as separate entities. They must redevelop their role as a group, attracting each other and forming strong physical and visual relationships across the space. A line of force becomes the cohesive element between them.

As a result, several axes cut through the community center. Each is terminated by a key element - in short, the punctuation at the end of a line. At the end of each of these lines, movement is reduced to a single point, which in turn emphasizes the monumentality of that moment. Now the sprawling open area is pinned

down at specific points by a distinct and definable vertical masses. The tension created along these lines orders the space and confirms the scale for the viewer at any given point along each path.

As is evident in the town's existing condition, it is not enough to have a collection of well designed objects, but the manner in which they are collected must be thoughtfully designed as well. Only then can the whole space be greater than the sum of its parts.





O U T D O O R

The outdoor market is cradled in an opening along Main street between the existing historic district and the new buggy parking units. The density of the street is broken by the concave nature of this public plaza and the open space created there invites interaction and exploration, beckoning pedestrians to follow the street or the winding path to partake of its offerings. Passing beyond the continuous facade of the traditional street, with its dense forms fitting close to the sidewalks, one is almost pushed into this expanse, broad by comparison, where there is freedom to move about and explore. Elements are looser in proximity and the openness allows for a change in floor level and material. Elements are on the same

scale as that of the street, one comfortable to the person on foot, while remaining accessible to those traveling by car or buggy.

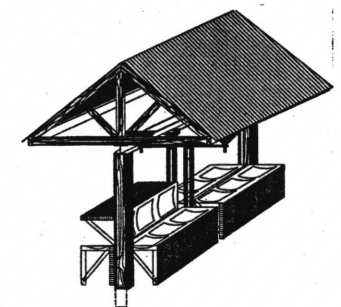
The public space where the market is located is a nice termination to the pedestrian path and a refreshing change to the enclosure by the street. The activity of this multi-use space draws people and clusters them at the heart of the community center. The plaza then becomes a gathering place for the selling of produce in warmer months, for community athletic events, or for outdoor concerts or public events. While being part of the Mennonite Community Center, it provides a place for both Mennonites and other town citizens to congregate, bringing life and activity back to the downtown area.

The structures within the market space are simple units that can be made by the metal craftsmen within the Mennonite community. The display tables are of simple perforated bent aluminum sheeting and are held in place by a metal rod extending from each end of the table into the steel awning support on one end and the dividing armrest on the other. A spring loaded latch holds the tables in place but when squeezed, allows them to fold down along a continuous hinge to a seating position.

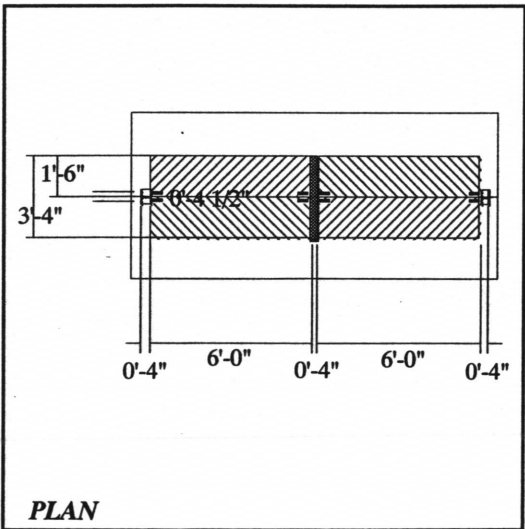
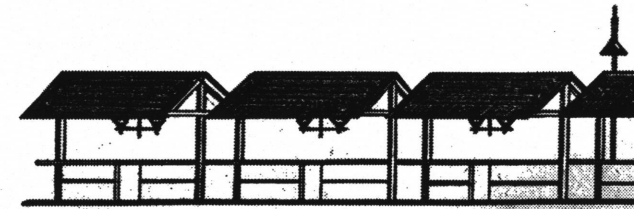
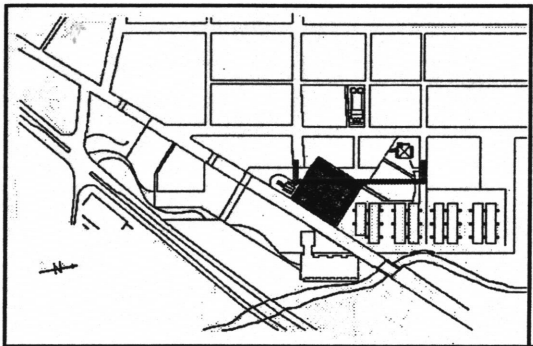
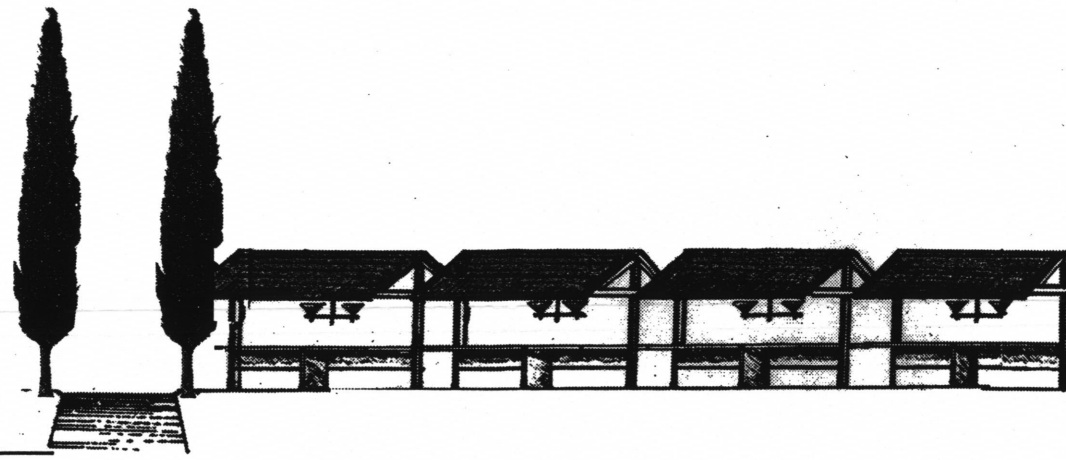
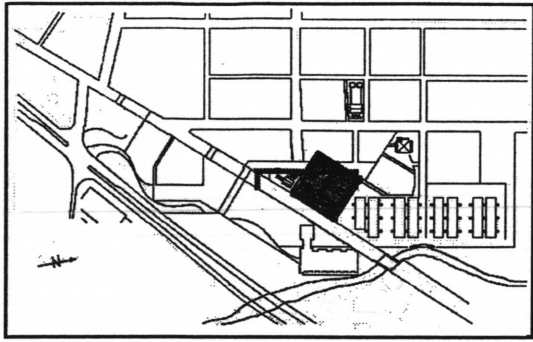
The metal crafters can also make the lighting fixtures that are a modification of those found

throughout the town. They will be mounted in an upright position to reflect off the underside of the awning and provide diffused illumination. The awnings themselves can also be made by a group of local Mennonite women.

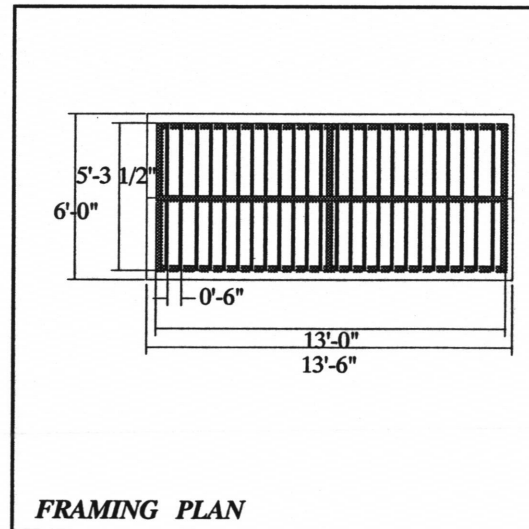
Additional demountable awnings will be provided to cover the stepped seating in the library vicinity. The poles fit into a metal sleeve formed into the concrete of the steps and can be removed in sections as needed.



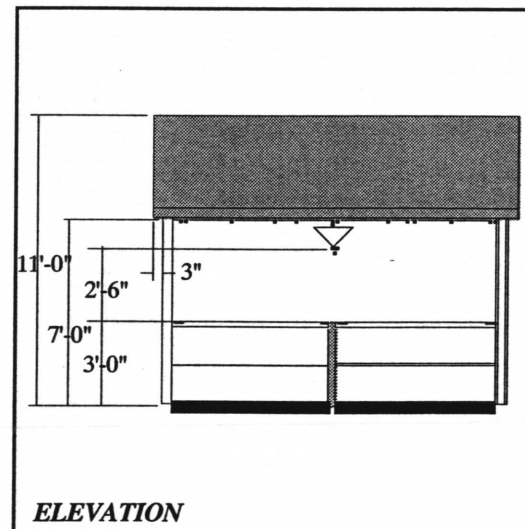
M A R K E T



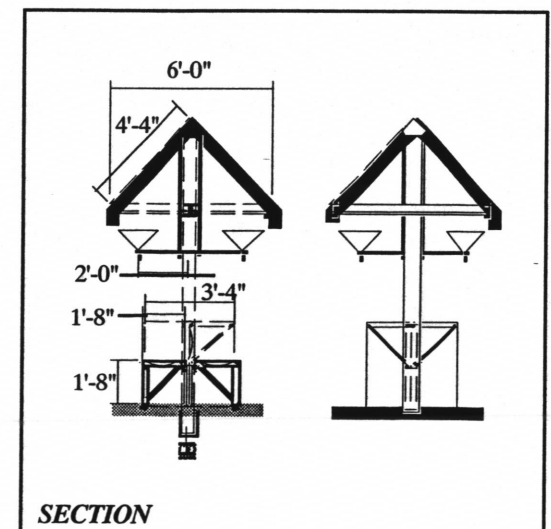
PLAN



FRAMING PLAN



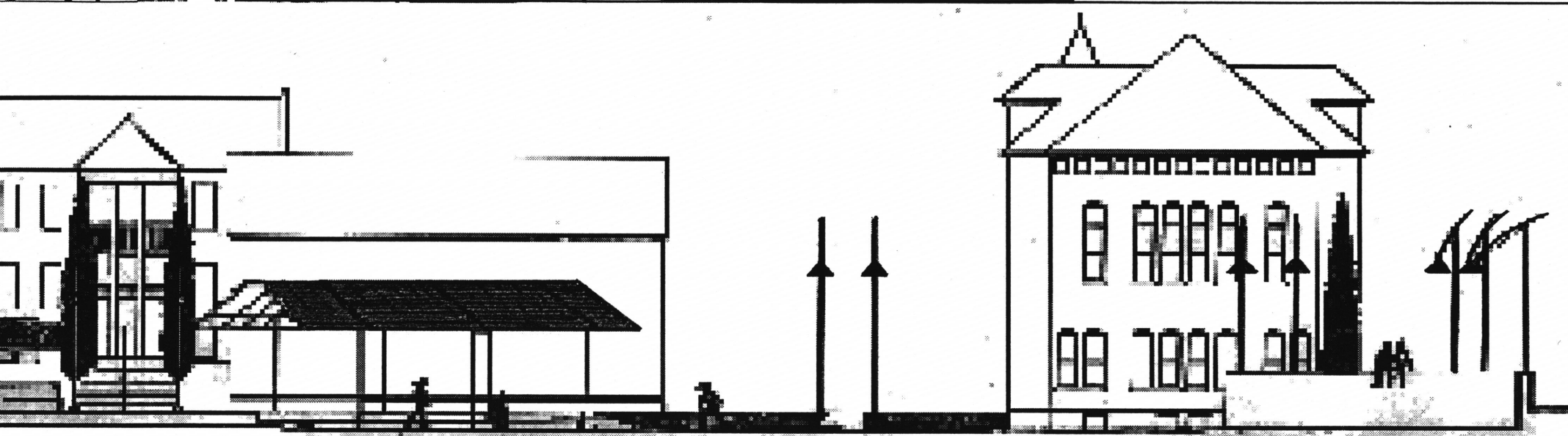
ELEVATION



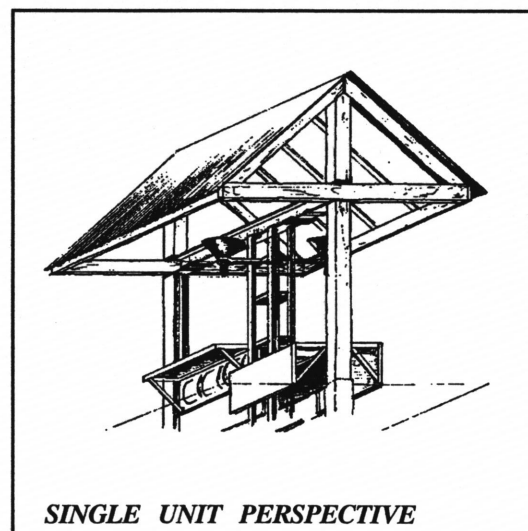
SECTION



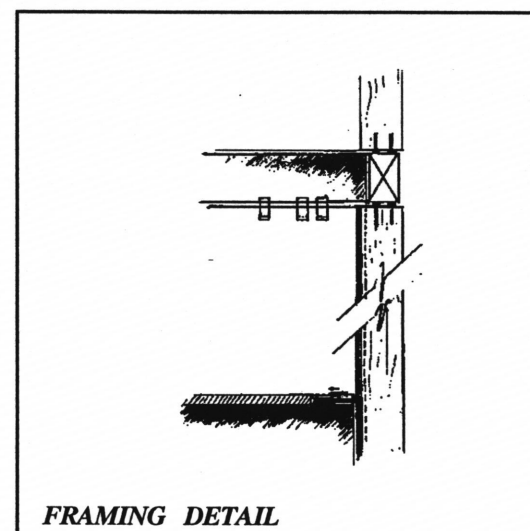
MARKET SECTION - FACING EAST



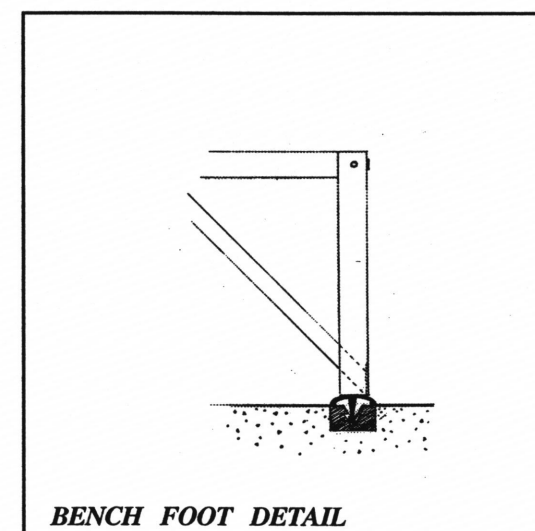
FACING WEST



SINGLE UNIT PERSPECTIVE



FRAMING DETAIL



BENCH FOOT DETAIL



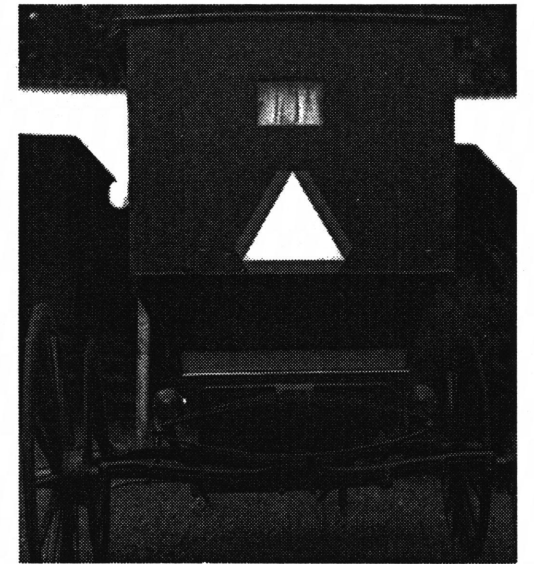
The co-existence of two very different cultures gives a unique character to this ordinary town. The places where these two worlds meet provides an opportunity to make a special event out of a functional element. In addressing the needs of the Mennonite culture, the resulting pieces collectively make distinctive places, enriching the town.

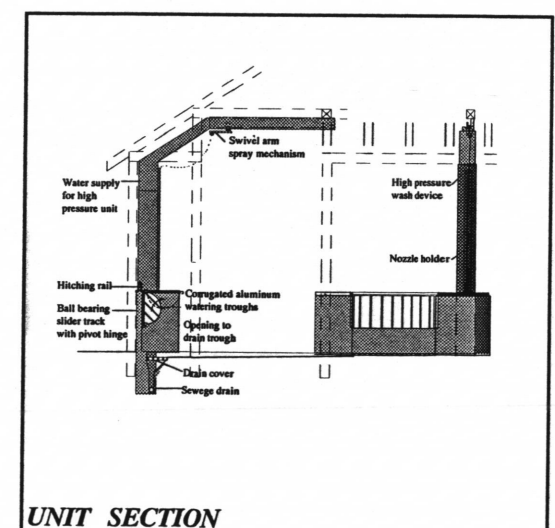
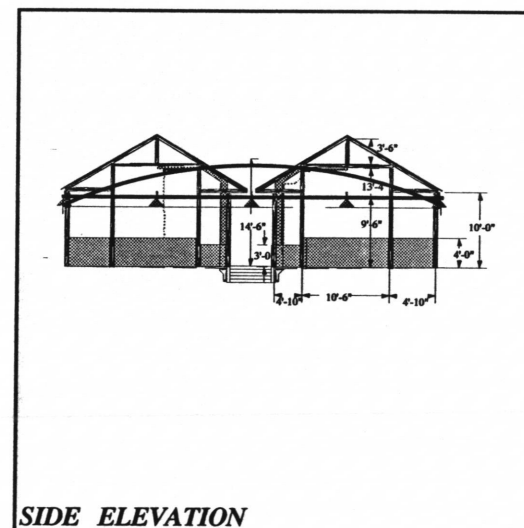
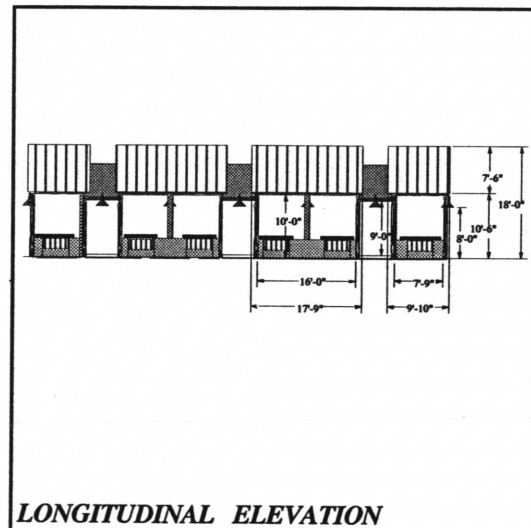
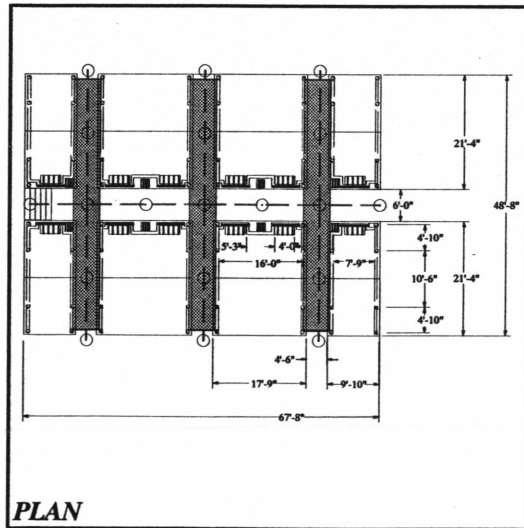
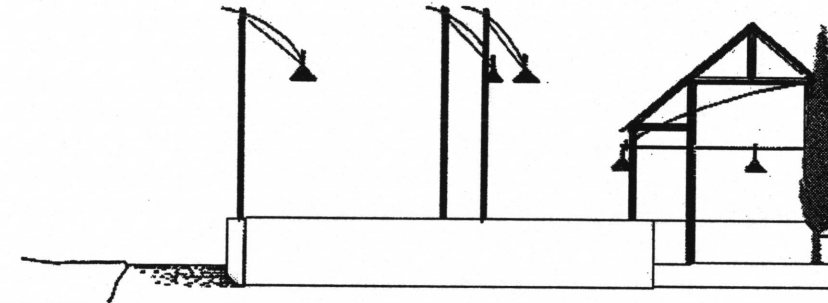
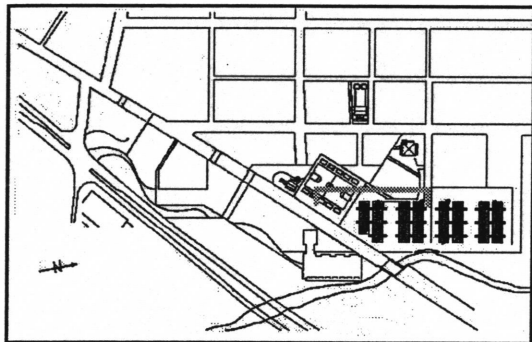
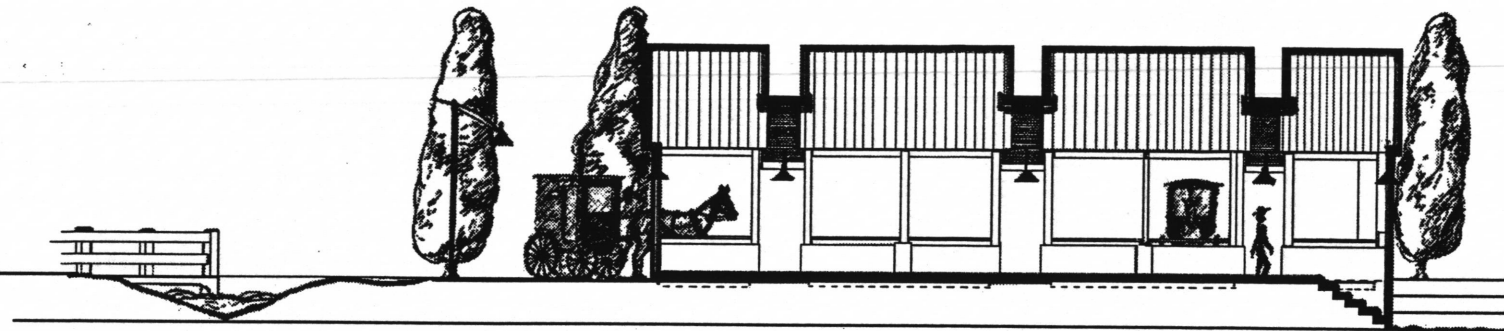
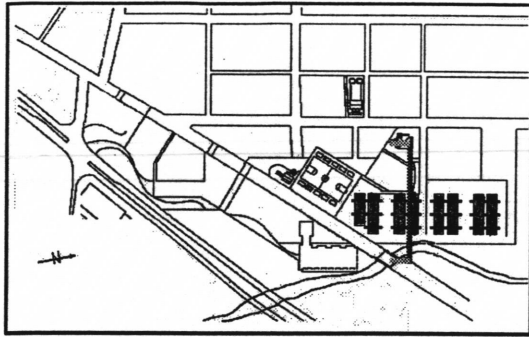
As a result of the Mennonite population choosing not to accept our fast paced automobile centered lifestyle, accommodations must be made regarding differences in their

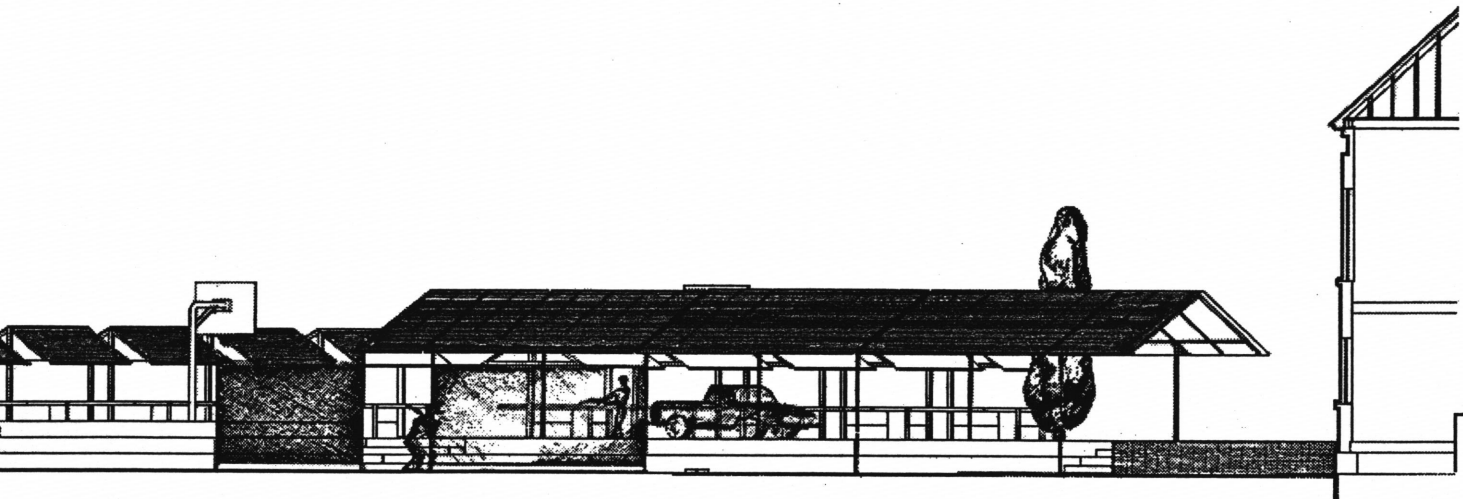
the need for ease of maintenance and is sloped toward a drainage unit. Elevated walkways for human use separate each pair of hitching spaces and lead to a central corridor to exit. The simple gable roofs covering the stables indicate the duplex nature of the parking units and bring these extensive units down to a more comfortable scale; one that is consistent with the main street. The walkways are covered by a canvas awning held in tension that spans the width of the units and marks each individual entrance.

P A R K I N G

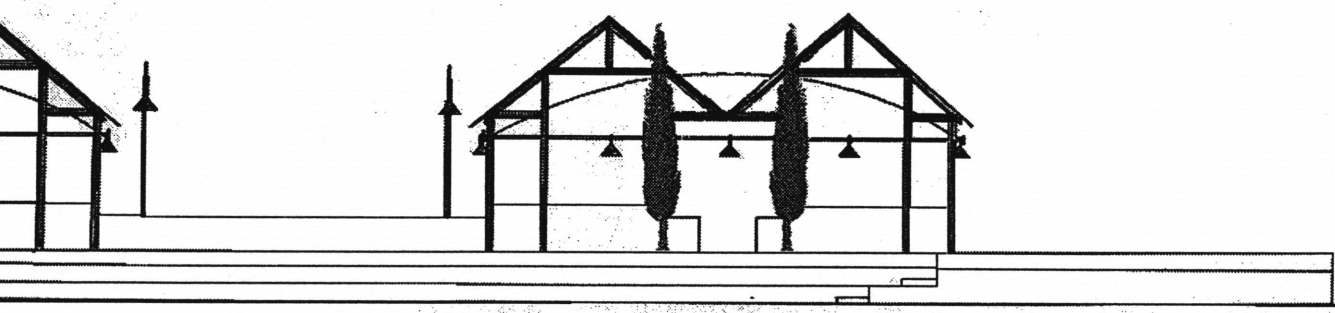
transportation needs. Consideration of special requirements, paving materials, and provisions for the animals accompany the more obvious differences in speed and motion. Separate parking facilities are needed for protection from the weather as well as to hitch and rest the horses. Water is provided for drinking as well as custodial needs, with high pressure hoses located centrally within each space to clean stable floors. This portion of the floor takes into account



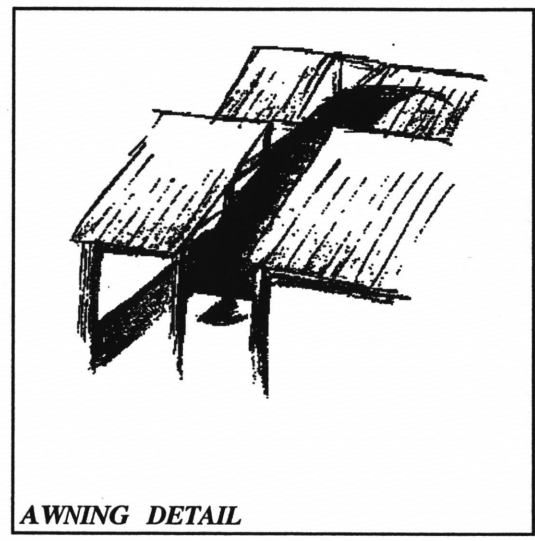




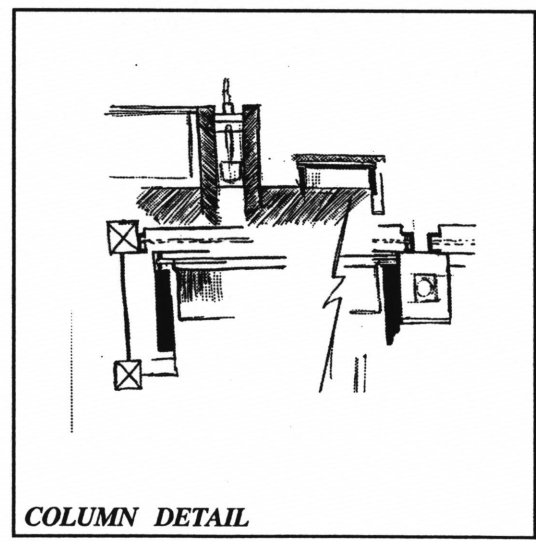
COMMUNITY CENTER LAWN AREA - FACING SOUTH



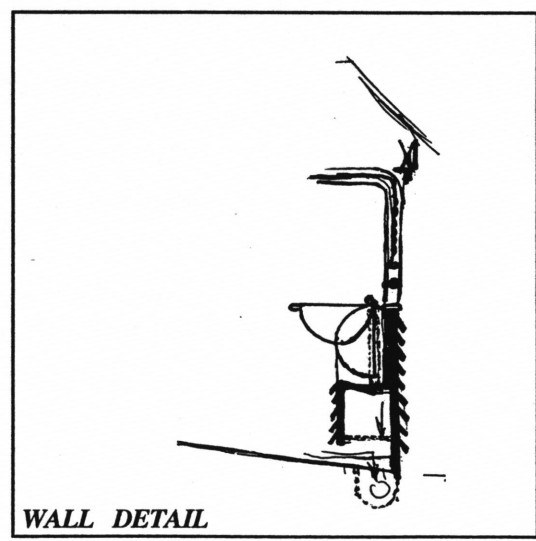
COMMUNITY CENTER PARKING UNITS - FACING EAST



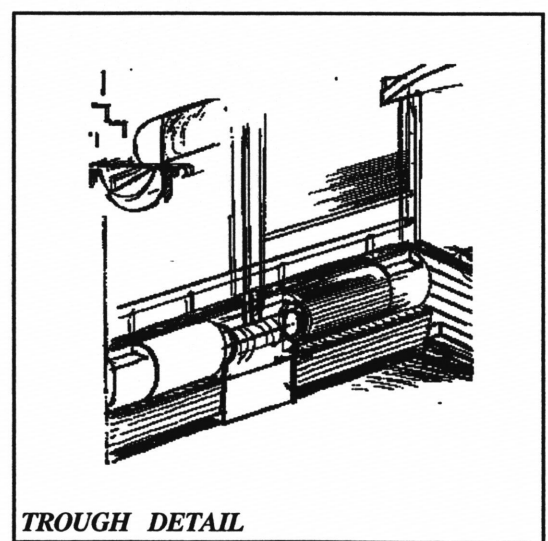
AWNING DETAIL



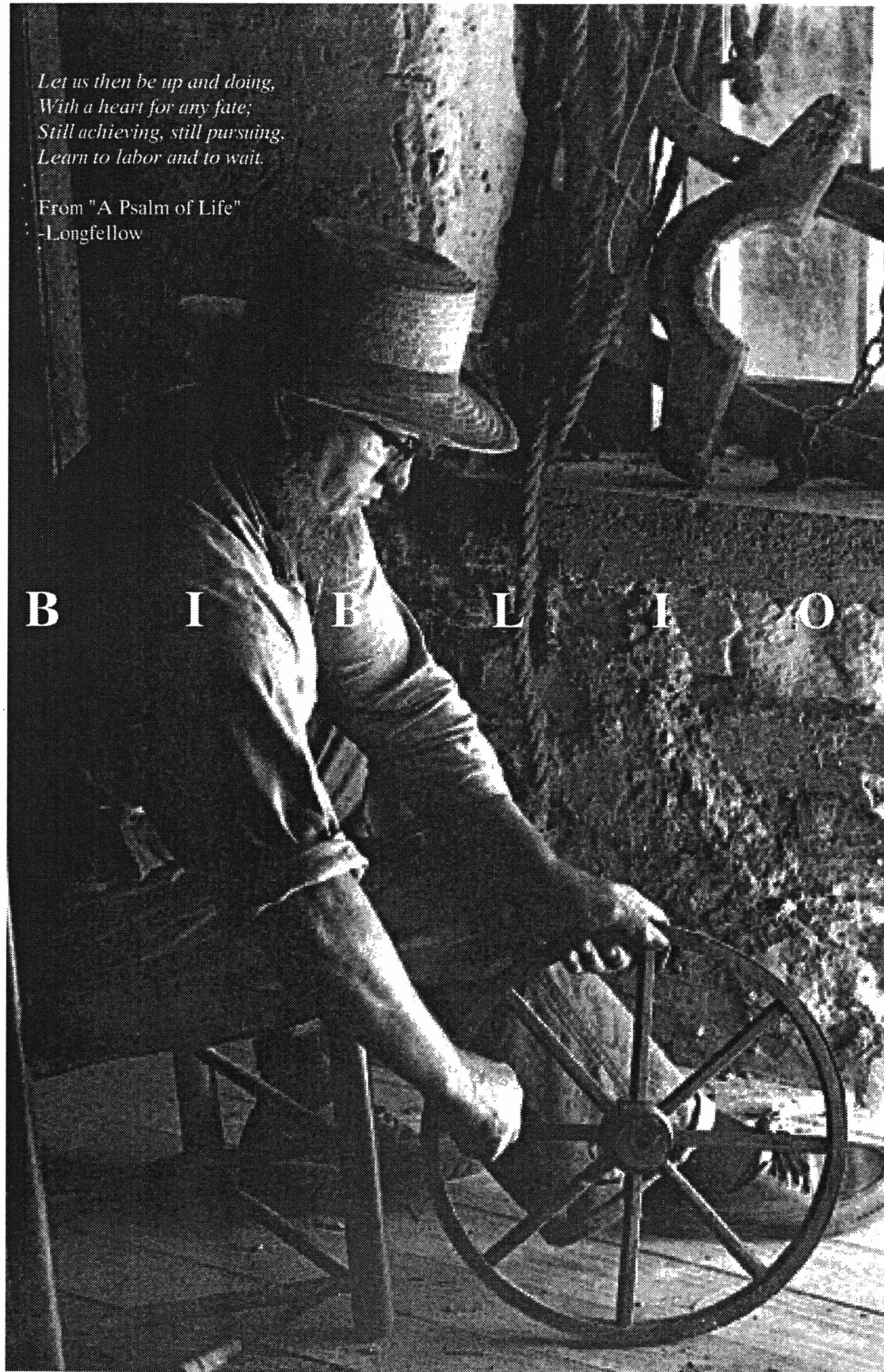
COLUMN DETAIL



WALL DETAIL



TROUGH DETAIL



*Let us then be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.*

From "A Psalm of Life"
-Longfellow

B I B L I O

P H O T O S

Hunsgerger, David L.	p.24
Reinhold, Richard	p.25
Warner, James A.	p. 02, 04, 42
Wilson, Fred J.	p.05

*All other photos and all drawings by the author.

G R A P H Y

B O O K S

Bacon, Edmund.	<u>Design of Cities.</u> 1967. Penguin Books Ltd. New York, NY.
Benedikt, Michael	<u>Form and Architecture of Reality.</u> 1987. Lumen Books. Lumen, NY.
Good, Merle and Phyllis.	<u>20 Most Asked Questions about the Amish and Mennonites.</u> 1979. Good Books. Lancaster, PA.
Graves, Michael.	<u>The Sense of Boundary in Architecture.</u> 1982. Pidgeon Audio Visual.
Norberg-Shultz, Christian	<u>Architecture: Meaning and Place.</u> 1988. Rizzoli Publications. New York, NY.
Redekop, Calvin.	<u>Mennonite Society.</u> 1989. The John Hopkins University Press. Baltimore, MD.
Scott, Stephen.	<u>Plain Buggies.</u> 1981. Good Books. Lancaster, PA.
Scott, Stephen.	<u>Why Do They Dress That Way?</u> 1986. Good Books. Intercourse, PA.
Warner, James A.	<u>The Quiet Land.</u> 1970. Middle Atlantic Press. Wilmington, DE.

**The vita has been removed from
the scanned document**