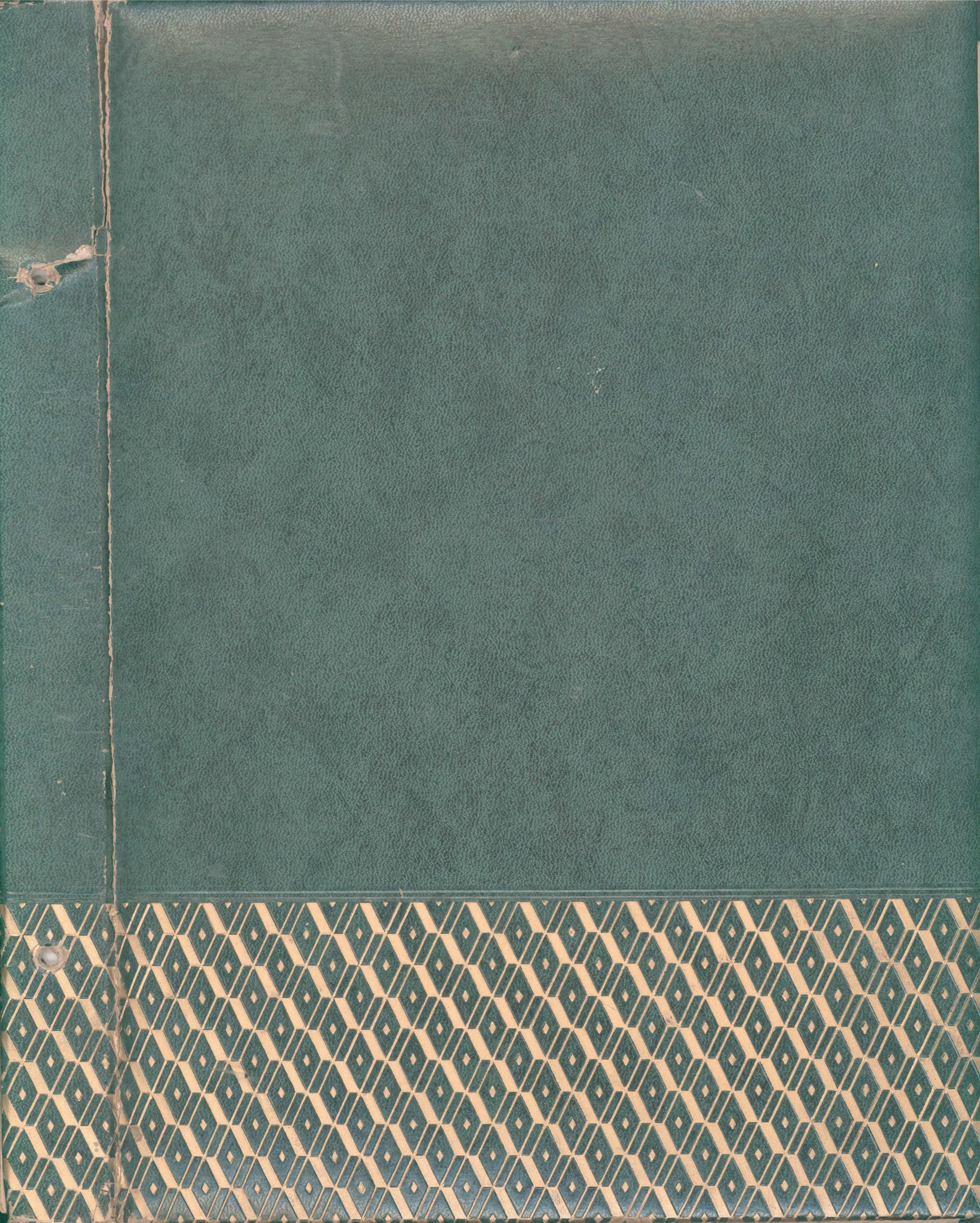




ROOMS OF
Miniature Furniture

EXHIBITED AT
Boston Store
LOWER LEVEL

MAY 10 - 11 - 12

BY
MRS. DWIGHT FISHER

Proceeds Will Benefit Four Local Hospitals

General, Wyoming Valley, Nesbitt Memorial and Mercy

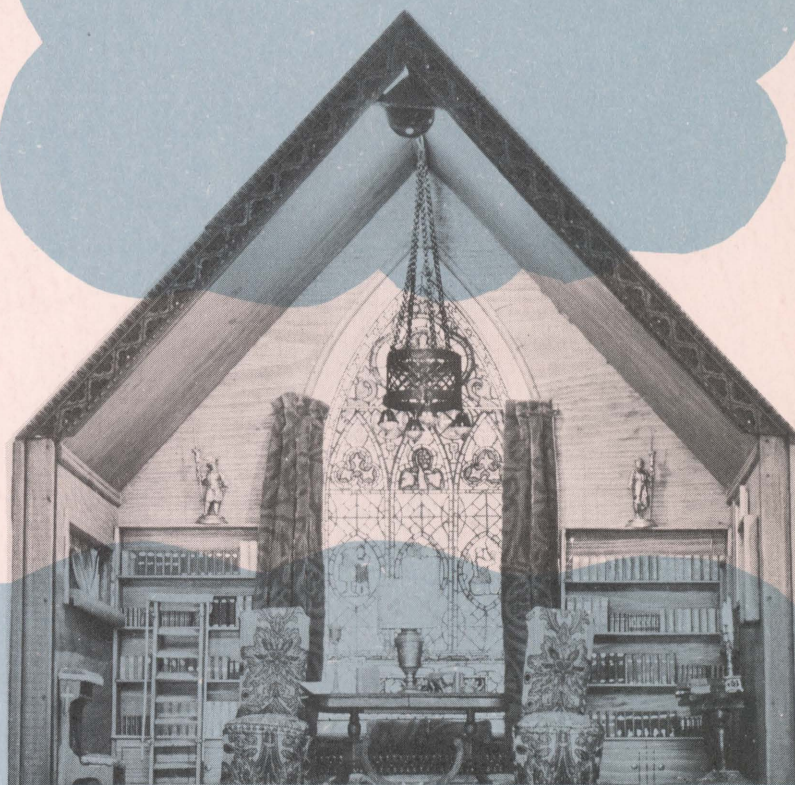
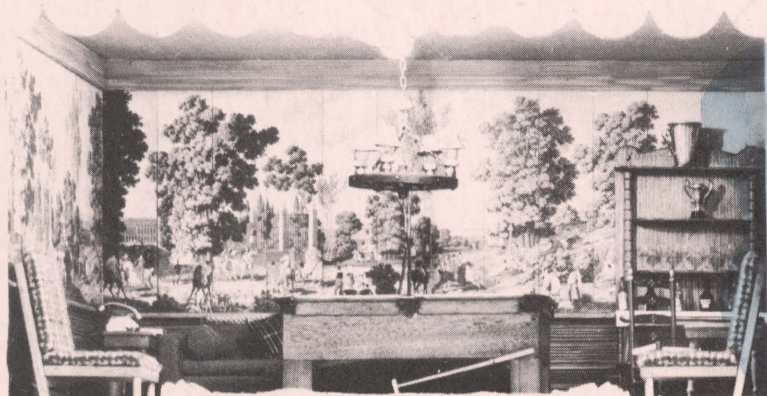
Voluntary Contribution



E

XHIBITION

Mrs. Dwight Fisher's
**MINIATURE
 ROOMS**



MAY 10th, 11th, 12th

*

– Benefit –
 MERCY HOSPITAL
 NESBITT MEMORIAL HOSP.
 WILKES-BARRE GEN'L HOSP.
 WYOMING VALLEY HOSP.

*

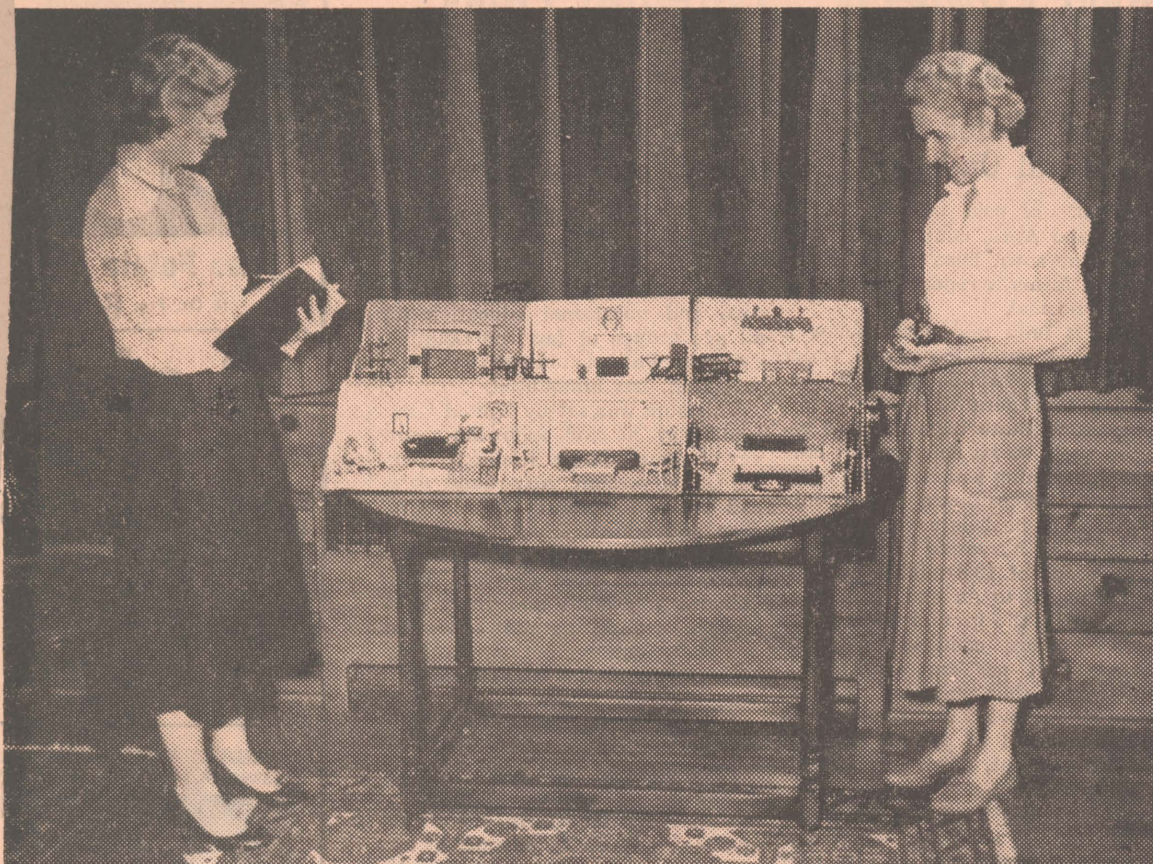
Fowler Dick and Walker
Wilkes-Barre, Pennsylvania

*

Thursday – 12:00 to 8:30
 Friday – 10:00 to 5:30
 Saturday – 10:00 to 5:30

*

Voluntary Contributions



Mrs. Roswell Patterson and Mrs. Paul Daily get a prevue of the miniature rooms which will be on display at Prince of Peace Antiques Show Tuesday and Wednesday from 11 a.m. to 10 p.m. Pains-takingly assembled by Mrs. Dwight Fisher on a

scale of one inch to the foot, they are complete in every detail. They have been shown recently at the Boston Store for the benefit of the Wheel Chair Association.

—Photo by Hudson

Six Tiny Rooms To Be Shown

Antiques Show To Feature Miniatures

Six of Mrs. Dwight Fisher's miniature rooms will be on display at the Prince of Peace Antiques Show April 8 and 9, to provide added attraction for the fourth annual show. These rooms trace the history of style from Colonial times, through Pennsylvania Dutch and Mid-Victorian, to the room of tomorrow. Many of the pieces are of her own painstaking construction. Tiny ladderbacks show woven rush seats, and Pennsylvania dower chests the characteristic stencilling. Each room repays careful study to identify all the items.

Offerings will include some specialties, such as a child's bowl and pitcher in Robinson Crusoe design, and a tavern table from New England in rough condition.

Mrs. Fisher's Miniature Rooms Are Featured In Hobby Magazine

Back Mountain residents who have seen Mrs. Dwight Fisher's miniature rooms, filled with enchanting little reproductions of period furniture, will be delighted that five of the ten miniature rooms are featured in the February issue of "Hobbies, the Magazine for Collectors."

Reproduced are: the Victorian Parlor; the Colonial Bedroom; the Pennsylvania Dutch Kitchen; the Library; and the Antique Shop.

Mrs. Fisher has shown her tiny rooms, assembled on a scale of one inch to one foot, a number of times in the Dallas area. The Library Book Club enjoyed the exhibit several years ago.

She goes into endless meticulous detail to make her rooms look lived in by tiny Victorian or Pioneer ghosts. Newspapers, little lamps, books, baskets, dishes, a bit of fancy work, bring the parlor up from a skeleton, furnishing the usual bare bones with pleasing curves. Mrs. Fisher uses wallpaper, mirrors, chandeliers, an ornate "throw" for the piano, heavy draperies, cushions on the couch, a hobby-horse for the baby of the family.

In her Colonial bedroom, a four-post bed holds the center of the stage, complete with ruffled cano-

py, its light draperies reflected in the frilly window curtains. There is a brass bedwarmer and a gaily painted dower chest.

The kitchen is a dream room. A Boston rocker stands by the fireplace, painstakingly constructed by Mrs. Fisher from tiny rocks found in her own driveway. Cooking utensils hang in its depths, and in a warm corner is the mammy-bench, the cradle where a busy housewife dropped down between household tasks to rock the baby to sleep, snug in its slatted enclosure, and in no danger of falling to the floor.

The Library has a stained glass window reaching almost to the peak of the high arched Gothic ceiling. A beautiful chandelier hangs from the ceiling, and high bookshelves hold many volumes. There is even a tall ladder, designed for a small ghost's use in reaching the higher shelves. Crimson velvet draperies give a warm and mellow note to this interior.

The Antique Shop holds just about everything that might be found at a country auction, up to and including a cigar-store Indian. There's a washstand with bowl and pitcher, a Boston rocker, lamps, gadgets, 150 pieces in miniature.

The Women's Auxiliary
OF THE
WILKES-BARRE GENERAL HOSPITAL

May 22 1962

Dear Mrs. Fisher,

The members of the
Wilkes-Barre General Hospital Women's
Auxiliary wish to thank you for
your generous effort in displaying
your beautiful and most unusual
furniture arrangements for the
benefit of our local hospital
auxiliaries. It was most kind
of you and we are grateful.

Cordially,
Sonia C. Pack
Secretary

WYOMING VALLEY HOSPITAL WOMEN'S AUXILIARY

149 DANA STREET
WILKES-BARRE, PENNSYLVANIA

May 31, 1962

Mrs. Dwight Fisher
Pioneer Ave.
Dallas, Pa.

Dear Mrs. Fisher:

We would like to express our sincere
thanks and appreciation for your recent
kindness, and thoughtfulness, in displaying
your lovely miniature furniture collection
for the benefit of the hospitals.

It was not only a pleasure for the
public to be able to see your delightful
collection, but the proceeds from it will
also be used to great advantage for the
hospital.

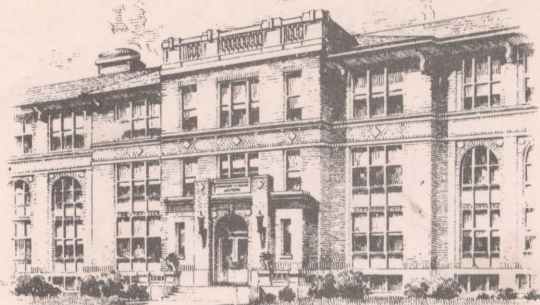
Sincerely yours,

Mrs. Albert Edwards
Mrs. Albert Edwards
Corresponding Sec'y.

NESBITT MEMORIAL HOSPITAL

562 WYOMING AVENUE, KINGSTON, PA.

DAVID G. SAYES, ADMINISTRATOR



May 18, 1962

Mrs. Dwight K. Fisher
Pioneer Avenue
Shavertown, Pa.

Dear Mrs. Fisher:

We received \$150 today from Fowler, Dick, and Walker representing contributions which had been made in appreciation of your display of miniature rooms which was held in the Boston Store.

We would like to express to you our thanks and appreciation for your thoughtfulness and interest in the local hospitals. We are especially appreciative of your cooperation and interest in this hospital over the years and if we ever may be of service to you, please do not hesitate to call upon us.

Sincerely,

D. G. Sayes
Administrator

From the Desk of —

DR. GEORGE A. HUTTER

*With many thanks
for your generous
contribution to the
Wyoming Valley Hospital
Auxiliary through the
Miniature Room Exhibition.*

Jean P. Hutter, Pres.

Dear Mrs. Fisher—

*Both Sister Jean,
and the Mercy Auxiliary, join
me in saying "Thank You" for
your generous donation of \$150.00
to our hospital. It was very
gracious of you, and we are
grateful.*

Sincerely,

Gertrude Forue.

WYOMING VALLEY HOSPITAL WOMEN'S AUXILIARY

149 DANA STREET
WILKES-BARRE, PENNSYLVANIA

May 31, 1962

Frank Clark, Jeweler
63 S. Main St.
Wilkes-Barre, Pa.

Gentlemen:

We would like to express our sincere thanks, and appreciation, for the contribution we received from the recent display of Mrs. Dwight Fisher's miniature furniture collection.

Yours truly,

Mrs. Albert Edwards
Mrs. Albert Edwards
Corresponding Sec'y.

WILKES COLLEGE
WILKES-BARRE
PENNSYLVANIA

The Library,
December 9, 1958.

Mrs. Dwight Fisher,
Pioneer Ave.,
Dallas, Pa.

Dear Mrs. Fisher:

We would like to thank you for having the
exhibit of your miniature furniture in our
library.

Our faculty members and students, and especially
the library staff, enjoyed having you here and
talking to you about your very interesting hobby.

Sincerely,

(Mrs.) Nada Vujica,
Librarian.

NV/wjs

Nada Vujica

Miniature Rooms To Be On Display

A unique exhibit of miniature
room settings owned by Mrs.
Dwight Fisher, Dallas, will be on
display at the Wilkes College
Library, Tuesday and Wednes-
day, Dec. 2 and 3, from 8 a. m.
to 9:30 p. m.

These settings are part of the
collection which Mrs. Fisher be-
gan ten years ago, and in addi-
tion to the furnishings she has
unearthed from far and wide,
many of them were handmade
and decorated.

Included in the collection are
a Victorian livingroom, an 18th
Century drawingroom, country
store, European library, pent-
house, authentic Pennsylvania-
Dutch kitchen, game room, and
a Colonial bedroom.

Hundreds of items are included
in the miniature room setting
all measured from an inch to the
foot in scale.

A special tea has been planned
for the college faculty member
and their wives to meet Mrs.
Fisher at the Wilkes Library
December 2, from 4:30 to 6 p. m.
Hosts will be Dr. and Mrs.
Eugene S. Farley.

WILKES COLLEGE
WILKES-BARRE
PENNSYLVANIA

December 6, 1958

Mrs. Dwight Fisher
Dallas
Pennsylvania

Dear Mrs. Fisher:

Thank you for the enclosed photograph
and clipping, and for the use of your scrapbook
during the recent showing of your excellent
collection of miniature furniture. They proved
extremely helpful in doing the newspaper releases.

Your collection proved every bit as
exciting as you explained it and as it was ex-
plained in your scrapbook.

Continued success in your project.

Respectfully yours,

William A. Zdancewicz
William A. Zdancewicz
Director of Public Relations

Enclosures

There was a great deal of excitement last week in Kirby
Hall of Wilkes College where Mrs. Dwight Fischer displayed
her fabulous doll house and its furnishings. No matter what
age you are the delicate items that she has gathered from all
corners of the world are delightful to the eye. Each little
piece of furniture is designed and scaled to size and the
intricate details are amazing. It was a really great treat for
one and all.

Mrs. Dwight Fisher To Show Miniatures

Mrs. Dwight Fisher, Pioneer Ave-
nue, will show ten rooms of min-
iatures in Wilkes College Library
Tuesday and Wednesday. Hours
are from 8 a. m. to 9:30 p. m.
Members of the faculty will meet
Mrs. Fisher at a tea given on Tues-
day in the library, by President and
Mrs. Eugene Farley.

Mrs. Fisher has shown her min-
iature furniture on several occasions
in the Back Mountain. Furniture
is on the scale of an inch to a foot
and interiors are marvelously com-
plete. The Victorian living room
and the Pennsylvania Dutch kit-
attract much attention.

TURDAY, NOVEMBER 29, 1958

Miniature Furniture



A miniature furniture collection, owned by Mrs. Dwight
Fisher of Dallas, will be on display at the Library of Wilkes
College on Tuesday and Wednesday from 8 a. m. to 9:30 p. m.

These miniatures, a few of which are pictured above, are
housed in 10 different settings ranging from a beautiful pent-
house, a Victorian living room, an authentic Pennsylvania-
Dutch kitchen, a country store, a game room, a European
Library, a Colonial bedroom, to an 18th Century drawing room.

Mrs. Fisher has devoted the last 10 years to collecting
these intricately carved models of period pieces. Each detail
is carried out to perfection in the hundreds of items that
make up the miniature collection. The furnishings measure
from an inch to the foot in scale.

The Country Store scene is a true reminder of Colonial
days with its pot-bellied stove, tiny pieces of anthracite,
meat cutting block, and sawdust scattered over the floor.

The Colonial bedroom features a canopied bed of ma-
hogany and period furniture. The penthouse is done in Chinese
motif.

The collection contains many miniatures of great value.
The public is invited to attend this two-day showing of
miniature furniture.

*made regularly for at least six years. —
Namely — to do something I want to
do just because I want to do it!!*

*Seeing you once in awhile
comes under that heading — for it
was wonderful to have had the chance
to see you as well as your miniatures!*

*Thank you for Gene too, for he
was as enthusiastic about your
display as I!*

*Most sincerely
Eleanor*

January 6, 1956

Dear Mrs. Fisher:

The Civic Club of Lewisburg, Penna, wishes to thank you for your generosity in bring the miniature rooms to Lewisburg, without charge.

Your kindness in bringing the exhibit, displaying them, and giving so generously of your time, also, was indeed without precedent.

Again we wish to thank you.

Sincerely,

Mrs. J. R. Lazar.
Corresponding Secetary

A chartered non-profit organization dedicated to lending wheel chairs and walkers to the needy without cost

THE WHEEL CHAIR CLUB, INC.
96 WEST SOUTH STREET
WILKES-BARRE, PA.

Dear Migonette:

Thank you again for the lift you gave us. Not just the money, but you made us feel worth-while, because you would take all that trouble to help us.

We deeply appreciate it, and are most grateful to you. Please continue the good work, for you put the personal effort back of it, which is beyond price. It is an inspiration.

Always affectionately,

Gertrude Bedard

PACKWOOD HOUSE
LEWISBURGH, PENNSYLVANIA

Dear Mrs. Fisher:

Here's hoping

to see you

again and

congratulating you

again

(ditto F. Thornton)

November 26, 1955

FALL ISSUE

little news I have was given to me by Fannie Hellner Moore, who, as you know, is teaching music at Marjorie Webster.

Mignonette Dick Fisher ('12) who lives in Dallas, Pennsylvania, has the interesting hobby of making miniature rooms — a colonial living room completely furnished, an antique shop and a country store are some of her special ones. These have attracted a great deal of attention and she loans them out for exhibition.

Orceil Brown Davis ('27) has opened a gift shop in Kingston, Pa. Her father has one of the finest food stores and cafeterias in Eastern Pennsylvania. She also makes baby pictures, called Sparkle Prayer Pictures.

The Pennsylvania Dutch exhibit by Mrs. Mary Bittenbender Nelson and Mrs. Dwight Fisher of Dallas, is a fitting tribute to the Commonwealth. Mrs. Fisher's miniatures, authentic copies of designs inched to the foot, look like something from a fairy tale.



Don't Be A Sissy!

You've Had Your Fun!

Dust off that little red trike that Junior used to love, unpack the golden haired doll that Sue rocked to sleep, wheel out that beloved perambulator of Ann's, rinse off Lizzie's iron stone doll dishes, patch up John's chipmunk cage, sponge Marge's sassy pickaninny doll and send them to the

Library Auction

They'll make some other little boy or girl happy—and buy books for the Library.

SPECIAL NOTICE: Mrs. Dwight Fisher is redecorating, refinishing, recarpeting, and refurnishing a lovely old doll house given to the LIBRARY AUCTION by Alice Howell—and while she has, as you know, many interesting pieces of her own to use, can still use more.

If you have a miniature chair, bed, sofa, baby carriage, doll, clock, or any other piece that you feel would look nice in the house, why don't you call her and offer it? You'll get a whale of a kick out of seeing it there at the auction!



Shows Miniatures

Mrs. Dwight Fisher, Pioneer Avenue, is in Lewisburg today where she is showing her miniature rooms, now filled with many new pieces, at the Lewisburg Hotel. Proceeds will be used for benefit of the Welfare Fund of Lewisburg Civic Club. Mrs. James P. Harris, Kingston, accompanied her.

CHURCH AUXILIARY WILL HOLD ANTIQUES SHOW

Fourth annual antiques show of the Woman's Auxiliary of Prince of Peace Episcopal Church, Dallas, will be held Tuesday and Wednesday, May 8 and 9, in the parish hall of the church. The show will open at 11 a. m. and close at 10 p. m. both days.

Plans for the affair were arranged at a recent meeting at the home of Mrs. H. Robert Weaver, Sutton Road, Trucks-

ville. handwork of Mrs. Dwight K. Fisher.

Heading the committees are Mrs. H. Robert Weaver, chairman; Mrs. Charles D. Flack and Mrs. Henry F. Doran, co-chairmen.

Among items on display will be six rooms of miniature furniture ranging in periods from early American to modern, the

Antiques Show Month Earlier

Prince of Peace Affair May 8 and 9

Date for the fourth annual antiques show of the Ladies Auxiliary of Prince of Peace Church has been moved ahead this year and will be presented on Tuesday and Wednesday, May 8 and 9, instead of in June as in previous years.

The change of date meets with enthusiastic approval of exhibitors, eight of whom have already signed up for space. One of the features this year will be the exhibition of six rooms of miniature furniture by Mrs. Dwight Fisher.

General chairman is Mrs. Charles D. Flack with Mrs. Henry F. Doran and Mrs. H. Robert Weaver as co-chairman. Mrs. Paul Daily is in charge of publicity.

Mignonette Dick Fisher, '13, recently displayed her fascinating collection of ten miniature rooms for the benefit of charity. Mignonette has been assembling her miniature rooms over a period of nine years and has collected furnishings from all parts of the world; many items she has made herself. Each time the display is set up she must put 535 separate objects in place. All are in scale of one inch to the foot. Mignonette makes her home in Dallas,

Wyoming Valley Crippled Children's Association
71 North Franklin Street
Wilkes-Barre, Pa.

Miriam Breese Velasco
Executive Secretary

#3

April 29, 1953

Mrs. Dwight K. Fisher
Pioneer Avenue
Dallas, Pa.

Dear Mrs. Fisher:

What a perfectly charming and thoughtful way to have conceived to raise money for our Cerebral Palsy Clinic. The miniature house was a joy to behold, and everyone who saw it derived great pleasure from viewing the exquisite miniatures. You got intense soul satisfaction in searching out and creating the lovely objects and by exhibiting them to the community, we too have many cherished memories but paramount is the noble idea that you had in mind to bring added comfort, cheer and service to our handicapped children.

With deep appreciation of your generous time and effort that you gave to exhibit your treasured house, we remain

Sincerely yours,

Hannah B. Salzman
Hannah B. Salzman
President

HBS:IMS

Executive Secretary

July 23, 1953

Mrs. Dwight K. Fisher
Pioneer Road
Dallas, Pa.

Dear Mignonette:

Just a note to tell you that yesterday, we received a very nice letter, and check in the amount of \$5.00, from Mrs. Barbara Bittenbender, Plymouth, a contribution for the miniature display fund.

This brings the total to \$596.75.

I thought you would like to know of this gift, and we have written Mrs. Bittenbender telling her that we were informing you of her thoughtfulness and kindness.

Sincerely yours,

Miriam Breese Velasco
Miriam Breese Velasco
Executive Secretary

MBV:IMS

Wyoming Valley Crippled Children's Association

71 North Franklin Street

Wilkes-Barre, Pa.

Miriam Breese Velasco
Executive Secretary

#3

HB2:IM2

Mrs. Dwight K. Fisher
Pioneer Avenue

Dear Mrs. Fisher:

Just a note to tell you that yesterday, we received a very nice letter, and check in the amount of \$5.00, from Mrs. Barbara Bittenbender, Plymouth, a contribution for the miniature display fund.

Wyoming Valley Crippled Children's Association

71 North Franklin Street

Wilkes-Barre, Pa.

Miriam Breese Velasco
Executive Secretary

#4

July 23, 1953

Mrs. Dwight K. Fisher
Pioneer Road
Dallas, Pa.

Dear Mignonette:

Just a note to tell you that yesterday, we received a very nice letter, and check in the amount of \$5.00, from Mrs. Barbara Bittenbender, Plymouth, a contribution for the miniature display fund.

This brings the total to \$596.75.

I thought you would like to know of this gift, and we have written Mrs. Bittenbender telling her that we were informing you of her thoughtfulness and kindness.

Sincerely yours,

Miriam Breese Velasco
Miriam Breese Velasco
Executive Secretary

MBV:IMS

#5

Mr. Fisher played a
large part in it too,
will you tell him how
much we appreciated
the donation.
With best wishes and
many thanks again
Sincerely,
Stephanie Hutchinson
No. Archery

them and we are still receiving
comments on them.

We greatly appreciate your
time and effort in bringing the
display to Williamsport and
helping us finance our Community
Welfare Fund.

Thank you again, Mrs. Fisher,
it was a pleasure working with
you.

Sincerely,
Donna Henry

TELEPHONES: BERWICK 3645 - 3646

DAILY EXCEPT SUNDAY

BERWICK ENTERPRISE
"Berwick's Unexcelled Advertising Medium"
BERWICK, PENNSYLVANIA

M. R. JOHNSON, PUBLISHER

#6

November 2, 1953

Dear Mrs. Fisher,

I was sorry not to meet you at Bloomsburg,
but my working hours are the same as those planned,
and Saturday we were out of town.

I love anything like that and everyone who
saw them tells me they thought they were beautiful.

I am enclosing clippings in case you wish
to send any of your friends a copy.

With all best wish, I am

Sincerely,
Christine Jones Power

My dear Mrs. Fisher:

The Bloomsburg Hospital Aux.
is greatly indebted to you
for the very successful display
you brought to us. We have
heard many favorable
comments and as you know
financially it was most
rewarding.

It is a wonderful collection
Mrs. Fisher, but you may
well be proud to own.
We realize the time and
effort that it has taken,
and we want you to
please accept our thanks.

ENTERED
Registered Advertising -
K, PENNSYLVANIA

November

Dear Mrs. Fisher,

Just a note to thank you
again for bringing your wonderful
display to town and to let you
know the final total - \$149.91.
I had hoped we would make
more but as you know, none
of the stores were too crowded.
However, everyone who saw the
miniature rooms raved about

Dear Mrs. Fisher,

I was sorry not to meet you at Bloomsburg,
but my working hours are the same as those planned,
and Saturday we were out of town.

I love anything like that and everyone who
saw them tells me they thought they were beautiful.

I am enclosing clippings in case you wish
to send any of your friends a copy.

With all best wish, I am

Sincerely,

Christine Huns Bower

WYOMING VALLEY

Crippled Children's Association

71 North Franklin Street

Wilkes-Barre

Pennsylvania

This Association is a private charitable organization that cooperates with but does not duplicate the work of other public or private agencies. It aids the crippled child throughout its area regardless of race and creed whether crippled through birth, disease or accident. The only condition for aid is a valid need not otherwise provided for.



EASTER SEALS HELP CRIPPLED CHILDREN



LOUIS J. PURVIN
Seal Sale Chairman

VERN A. PHILLABAUM
Co-Chairman

BOARD OF DIRECTORS

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FRANK WALLACE
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JUSTIN BERGMAN, JR.
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Surgeon-in-charge

DR. HARRY A. SMITH

EXECUTIVE SECRETARY

MIRIAM BREESE VELASCO

April 16, 1953

Dear Friends:

On Monday, Tuesday and Wednesday of next week, April 20th, 21st and 22nd, Mrs. Mignonette Dick Fisher, a person who has been deeply interested in the work of the Crippled Children's Association for many years, is going to exhibit her beautiful eight room doll house on the second floor of the Boston Store (Fowler, Dick and Walker) from 10:00 A.M., until 5:30 P.M., for the benefit of our Cerebral Palsy Clinic.

We are sure that you and your family will want to see this interesting home that has been constructed in miniature form. All furnishings are exact reproductions of real pieces. The children will love it and so will the grownups.

There will be no definite charge for this wonderful display but you may contribute a voluntary offering if you care to do so.

We should like to urge you to avail yourself of this opportunity for you will not only derive great pleasure from it yourself, but by so doing you will help further the work of the clinic.

Sincerely yours,

Miriam Breese Velasco
Miriam Breese Velasco
Executive Secretary

MBV:mra

125 letters as above, sent out April 17, 1953.



AFFILIATED WITH THE PENNSYLVANIA AND NATIONAL SOCIETIES FOR CRIPPLED CHILDREN AND ADULTS, INC.

*I am sure that every
was fortunate in seeing it thoroughly
enjoyed it. You are certainly to be
commended on having such a unique
hobby.*

WYOMING VALLEY

Crippled Children's Association

71 North Franklin Street

Wilkes-Barre

Pennsylvania

#1

Junior League of Williamsport, Inc.
620 West Fourth Street
Williamsport 1, Pennsylvania

May 8, 1954

#7

Dear Mrs. Fisher,

In behalf of the Junior League of Williamsport, I would like to thank you kindly for the time and effort you spent in sharing your Miniature Room Display with the people of Williamsport.

I am sure that every person who was fortunate in seeing it thoroughly enjoyed it. You are certainly to be commended on having such a unique hobby.

WYOMING VALLEY

Crippled Children's Association

71 North Franklin Street

• Wilkes-Barre •

Pennsylvania

Please convey our thanks to
your husband for his generous
contribution.

We do appreciate everything
you did in our behalf.

Very sincerely yours,
Elizabeth Wilkinson (Mrs. E. Loeis)
Corresponding Secretary

VISITING NURSE ASSOCIATION OF SCRANTON
AND LACKAWANNA COUNTY

324 CHAMBER OF COMMERCE
SCRANTON 3, PENNA.
DIAMOND 2-7641

ARTHUR F. HORWITZ
PRESIDENT

ELIZABETH DECKER, R. N.
EXECUTIVE DIRECTOR

April 26, 1956

Mrs. Dwight Fisher
Pioneer Avenue
Dallas, Pa.

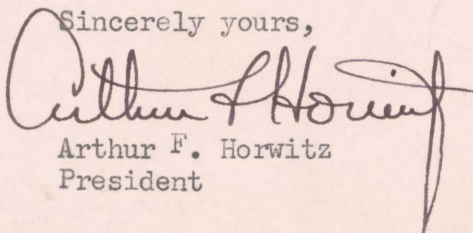
Dear Mrs. Fisher:

On behalf of the Board of Directors of the Visiting Nurse Association of Scranton and Lackawanna County, I am writing to express our thanks for your kindness, time and trouble for the exhibit of the miniature rooms at the Waverly Community House on April 13th and 14th.

It is with a great deal of mortification that I learned about the poor attendance for such an attractive exhibit. Miss Decker, our executive director, has told me of her talk with you and her suggestions. I was sorry that I was out of town on a buying trip and unable to see it, but hope that at some future date we might be able to make plans with you for a showing at some other place. We would promise that our committee would work very diligently on publicity and contacts.

Thank you again for all your time; we do regret the outcome.

Sincerely yours,



Arthur F. Horwitz
President

AFH:mmmb

MEMBER OF THE FEDERATED COMMUNITY CHESTS

Wyoming Valley Crippled Children's Association
71 North Franklin Street
Wilkes-Barre, Pa.

Miriam Breese Velasco
Executive Secretary

May 17, 1956

Mrs. Dwight K. Fisher
Box 21-A
Dallas, Pennsylvania

Dear Mrs. Fisher:

The Board of Directors of the Wyoming Valley Crippled Children's Association wishes to take this opportunity of again expressing to you their sincere appreciation for your long continued interest and support of the program of the Association.

Your personal assistance and generosity have been unsurpassed by anyone we have ever known. The monies realized through your wonderful exhibit has been the means of helping many handicapped kiddies as well as bringing them much happiness.

We are, indeed, deeply grateful to you.

Gratefully yours,

Justin Bergman, Jr.
Justin Bergman, Jr.,
President

JB:IMS

EXHIBITION OF MRS. DWIGHT FISHER'S

MINIATURE ROOMS

Benefit of

Scranton's Visiting Nurse Association and
Waverly Community House

At Waverly Community House

Waverly, Pa.

Friday, April 13th 12:00 to 9:00 P.M.

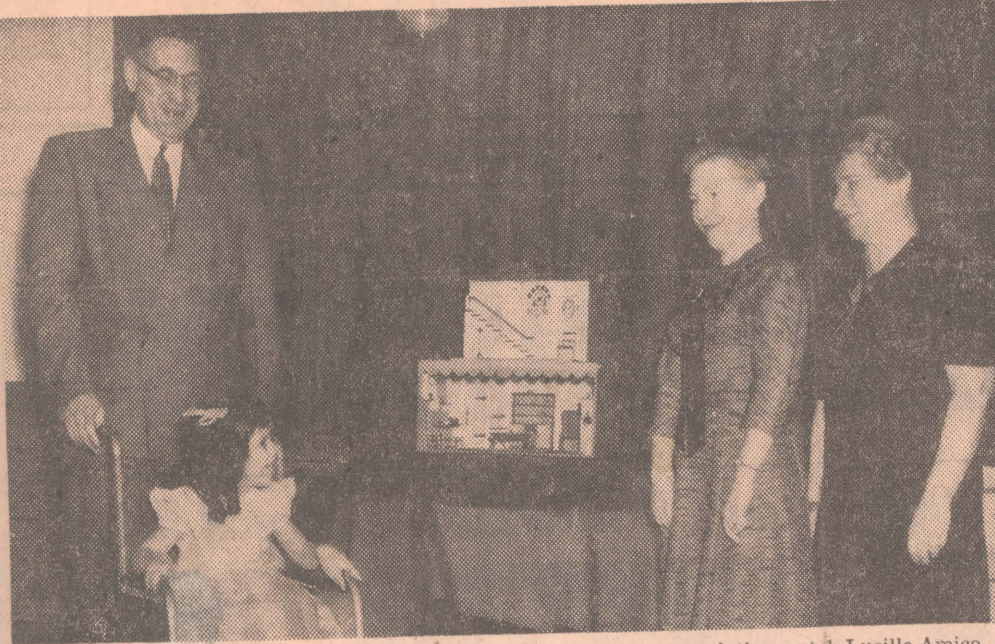
Saturday, April 14th 10:00 to 4:00 P.M.

Voluntary Contribution



MINIATURE ROOMS EXHIBITED . . . An exhibition of Mrs. Dwight Fisher's miniature rooms, co-sponsored by the Visiting Nurse Association of Scranton and Lackawanna County and the Waverly Community House, opened yesterday at the Waverly Community House and will continue today from 10 a. m. to 4 p. m. In the collection are 10 rooms, measuring 17 by 13 inches, and 528 items, each made to scale. The rooms include an antique shop garden, colonial room, 18th Century drawing room and hall, country store and street, Pennsylvania Dutch kitchen and bedroom, Early American room, Victorian parlor and hall, a game room, penthouse and terrace and library. Seated is Mrs. William Benger. Standing are: Mrs. John Gilboy, Mrs. Saron Warman and Mrs. Howard Spencer. (Tribune Photo)

MINIATURE ROOM DISPLAYED



Three directors of Wyoming Valley Crippled Children's Association watch Lucille Amico, a patient at the associations' cerebral palsy clinic, as she admires the tiny room on the table. Directors, left to right, are Kenneth Bittenbender, Mrs. Raymond T. Russell and Mrs. Hannah B. Salzman. Ten "miniature rooms" will be displayed in the Boston Store Thursday, Friday and Saturday by Mrs. Dwight Fisher for the benefit of the Cripple Children's Association and the Wheelchair Club, Inc. Lucille is sitting in one of the new lightweight folding chairs available through the Wheelchair club. Mrs. Paul Bedford is founder and president of the club.

Miniature Rooms Display to Open

Ten miniature rooms assembled over the last nine years will be displayed by Mrs. Dwight Fisher of Dallas beginning today on the second floor of Fowler, Dick and Walker as a benefit for the Wyoming Valley Crippled Children's Association and The Wheel Chair Club, Inc.

Exhibit includes Victorian parlor, country store and post office, Penn-Dutch kitchen, Colonial bedroom, Early American room, modern-day American, the Antique Shop, 18th Century drawing room, library and modern penthouse.

Mrs. Paul Bedford, founder of The Wheel Chair Club, and a group of assistants will be on hand to explain work of the organization. Mrs. Fisher will be assisted by the following: Mrs. Francis O. Case, Mrs. C. Hayden Phillips, Mrs. E. W. Gale, Mrs. James O'Boyle, Mrs. James P. Harris, Mrs. Hamer Mainwaring, Mrs. Sheldon Wimpfen, Mrs. Floyd Sanders, Mrs. Arthur H. James, Mrs. Wallace Wakefield.

The benefit display will continue through Saturday.

535 Objects In Tiny Rooms

Miniatures Will Be Shown for Charities

A fascinating collection of 10 room settings in miniature, the hobby of Mrs. Dwight Fisher of Pioneer Road, Dallas, will be on display Thursday, Friday and Saturday on the second floor of Fowler, Dick and Walker as a benefit for the Wyoming Valley Crippled Children's Association and the Wheelchair Club, Inc. There will be no admission charge, but donations will be accepted and turned over to the charitable institutions.

Mrs. Fisher has been assembling her 10 miniature rooms over nine years. She has collected furnishings and bric-a-brac from many parts of the world and has made many of the items herself. She has displayed the rooms in communities through the State, always without charge, as her contribution to charity. Each time the display is set up, she must place 535 separate objects, many minute in size. Scale is one inch to a foot.

Rooms included in the miniature display are the Victorian parlor, country store and post office, Penn-Dutch kitchen, Colonial bedroom, Early American room, modern-day American, the Antique Shop, 18th Century drawing room, library and modern pent house.

Sharp eyes will find many

fascinating furnishings and accessories — the wagon wheel chandelier, granny afghan, a cigar-store Indian marked P. Lorillard Company, false teeth in a glass by the bed, apples on the table.

Several rooms and many furnishings have been added to the collection since it was last displayed in this area.

Many Persons See Exhibit

Miniature Rooms Are on Display

Hundreds of shopper the last two balmy days have snatched a few relaxing moments admiring the display of miniature rooms, the work of Mrs. Dwight K. Fisher, on second floor of The Boston Store.

The exhibit, perfect in its minute detail in scale of one inch to a foot is for the benefit of Wyoming Valley Crippled Children's Association and The Wheel Chair Club, Inc., and continues today. There is no admission charge but donations will be turned over to the two charitable institutions.

In the foreground of the display is a super-deluxe wheel chair, named by Mrs. Paul Bedford, founder of Wilkes-Barre's Wheel Chair Club, in honor of Mrs. Mamie Eisenhower. The club also has a Gen. Eisenhower wheel chair, now out on an emergency.

The miniature room hobby, started in May, 1947, by Mrs. Fisher has demanded many hours of time and much research. It has 535 pieces. Furnishings and bric-a-brac for the tiny rooms have come from over the world but many have been made by Mrs. Fisher.

A glimpse into the "elegant" days is provided in the 18th Century drawing room. An eye-catching bit in the room is a candelabra Mrs. Fisher created from a piece of jewelry. A portrait by Niccolo Cortiglia hangs over the fireplace. There is a copy of a portrait of George Washington by Stuart; a milk glass compote; a rug from the dollhouse of Mrs. Charles B. Waller; pair of Staffordshire dogs. From a tiny door in the rear the hall beyond is visible, lending depth to the miniature.

The early American kitchen has an antique fireplace at one side of the room. A bright hooked rug of colonial design covers the floor. Cooking utensils are of pewter, pottery or wood. The homespun flavor is heightened by a cluster of ears of yellowed corn hanging to dry from the ceiling.

In the country store, Mrs. Fisher has captured the now almost extinct institution. It has a pot-belly stove and sawdust on the floor; flypaper dangling from the ceiling; bell over the store door; the meat butcher's block with side of beef and the Post Office in the rear.

The Victorian parlor has flowered wallpaper and carpet, oak furniture with plum velvet upholstery, rose satin drapes, lace curtains, upright piano with music, shell on the marble top table to listen to the ocean, beaded curtains in the hall doorway, bear rug and granny afghan.

The tiny library has a stained glass window as a backdrop, crimson drapes, high back tapestry chairs and walls of books with ladder to reach the top.

Mrs. Fisher hasn't overlooked the modern in execution of her hobby. Chinese decor is used in this type room.

Daughters of American Colonists made the tour of exhibit in a group yesterday.

Quota Club members who have assisted in explaining the work of the Wheel Chair Club and describing the exhibit are Misses Pauline Lacey, Ruth Gearhart, Madge Finney, Lottie Briggs, Mary Quinn, Catherine Haggerty, Claudia L. Mann, Elizabeth Ne-Gray, Dr. Inez Husted, Mrs. Mary Kennedy, Mrs. Eleanor Seymour and Mrs. Vernice Webb.

WILKES-BARRE, PA., TUESDAY EVENING, APRIL 3, 1956

Display Of Miniatures To Aid Crippled Children



Mrs. Dwight Fisher of Dallas, will display her collection of miniature rooms for the benefit of the Wyoming Valley Crippled Children's Association and the Wheelchair Club, Inc. on Thursday, Friday and Saturday at the Boston Store, second floor, during store hours. She will be assisted by Mrs. Paul Bedford and Mrs. James P. Harris.

—Ace Hoffman photo
Little Lucille Amico, a patient at the Cerebral Palsy Clinic of the Crippled Children's Association is seen admiring a tiny canopy bed from the collection. Two association directors looking on are Mrs. Hannah B. Salzman, kneeling, and Mrs. Raymond T. Russell, standing.

Invitation was extended to the chapter from Mrs. Paul Bedford, president of Wheel Chair Club, Incorporated, and Justin Bergman, Jr., president of Wyoming Valley Crippled Children's Association, to visit an exhibition of rare miniatures to be presented by Mrs. Dwight Fisher. The exhibition will be held April 5, 6 and 7 on the second floor of the Boston Store for benefit of the two organizations.

Meeting was opened with invocation by the chaplain, Mrs. Frank Jacobs, followed by the pledge of allegiance to the flag.

Present: Mrs. Ralph Miller, Shenandoah; Mrs. Marian Hobbs, Mrs. Frederick Hause, Mrs. Frank Jacobs, Mrs. James Heffner, Pottsville; Mrs. Floyd Marotte, Mrs. Guy Waltman, Miss Sarah Warner, Orwigsburg; Mrs. George Stine, Pine Grove; Miss Alice Wilkinson, Minersville; Mrs. Luther Roth, Mrs. William Stark Tompkins, Mrs. John A. Gay, Wilkes-Barre.

EXHIBITION of MRS. DWIGHT FISHER'S
MINIATURE ROOMS

BENEFIT OF . . .

Wyoming Valley Crippled Children's Association

AND

The Wheel Chair Club

AT . . .

THE BOSTON STORE, WILKES-BARRE, PA.

THURSDAY, APRIL 5,	12:00 to 8:30 P.M.
FRIDAY, . . APRIL 6,	10:00 to 5:30 P.M.
SATURDAY, APRIL 7,	10:00 to 5:30 P.M.

Voluntary Contribution

5-40

A Hobbyist With a Heart

Mrs. Dwight Fisher Will Display
Her Fascinating Miniature Rooms
For Benefit of Crippled Children

Mrs. Dwight Fisher on Pioneer Road, Dallas, will display her fascinating "miniature rooms" on the second floor of the Boston Store Thursday, Friday and Saturday for the benefit of the Wyoming Valley Crippled Children's Association and the Wheelchair Club, Inc. There will be no admission charge, but donations will be turned over to the two charitable institutions.

Mrs. Fisher started her hobby 10 years ago and it now comprises 10 rooms, completely furnished to the most minute detail in scale of one inch to a foot. Handmade furnishings and bric-a-brac for the tiny rooms come from all over the world, but many have been made by Mrs. Fisher herself. There are hundreds of tiny furnishings, 535 items to be exact.

Mrs. Fisher has displayed her miniature rooms in many cities throughout the state, always without charge, as her contribution to charity.

The Victorian Parlor is truly a room which typifies that age of elegance and beauty. Frescoed ceiling, flowered wallpaper and carpeting create the setting for the elaborate Victorian furnishings. Upon close scrutiny, sheet music of "Melody in F" and "Spring Song" may be seen on the upright piano; a granny afghan is thrown over the sofa. White bearskin rug and marble top tables, rose satin drapes and lace curtains complete the picture. A glimpse into the hall beyond reveals an open stairway, hatrack and umbrella stand.

The Country Store and Post Office will bring back fond memories to many. The wall phone—probably used by the entire neighborhood—the chopping block and sawdust covered floor, the overhead fan and spirals of flypaper are typical of the old-time general store now almost obsolete.

One can almost smell the

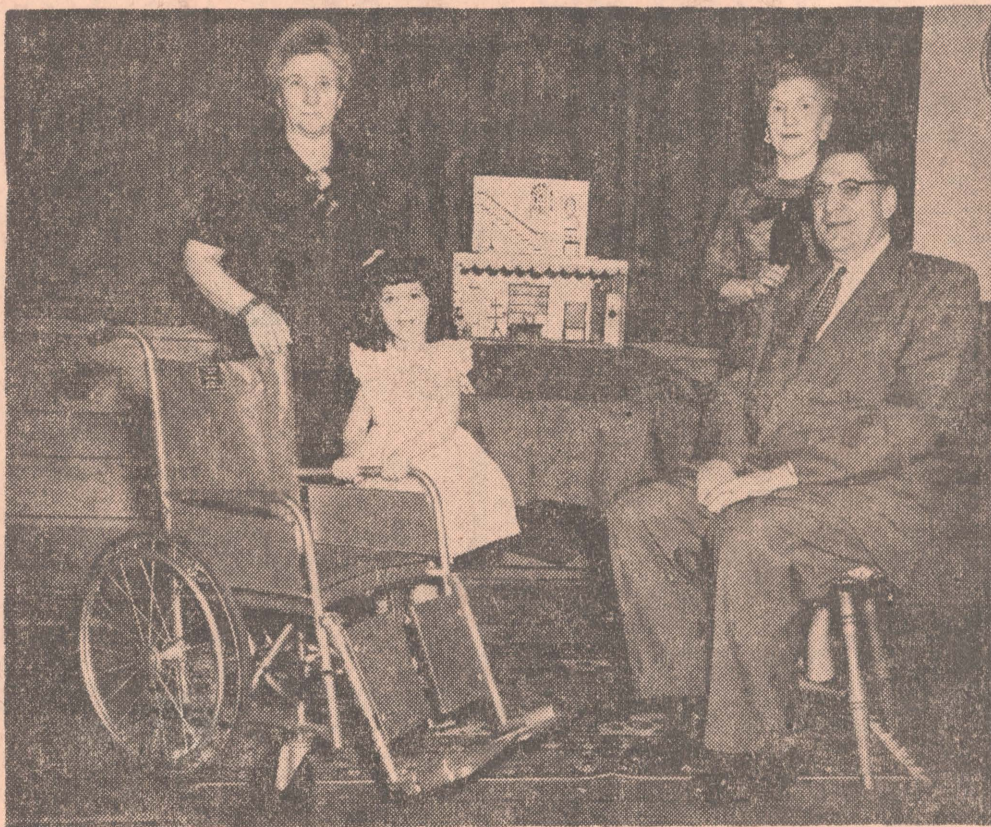
shoeleather as he peers into the quaint Pennsylvania Dutch kitchen. The tiny primitively decorated settee, rockers and doughtray are reproductions of authentic pieces and were done by Frank Bittenbender and his daughter, Mrs. Mary Nelson of Park Place, Kingston. In this room Mrs. Fisher has captured the true charm of the Pennsylvania Dutch decor.

Foot-Warmer, Too

The Colonial Bedroom boasts a canopied bed, Hitchcock chairs and a hand-decorated dower chest which is a copy of Christian Selzer's in the New York Metropolitan Museum. Other items of interest are the wagon-wall clock and the foot warmer.

The Early American Room is reminiscent of the Pilgrim homes with its beamed ceiling and enormous fireplace; furnishings are of warm-toned pine and maple. Of special interest are the tiny pewter pieces displayed on the hutch cupboard and candle stand with candelabra.

Mrs. Fisher has not overlooked the contemporary American decor in her miniature display and the game room is typically modern-day American. Hunt-scene wallpaper, pool table, bar and present-day accessories are found in this room. An ingenious person has fashioned a ceiling light fixture from a wagon wheel.



A miniature Early American room, one of 10 to be displayed by Mrs. Dwight Fisher Thursday, Friday and Saturday at the Boston Store for benefit of Wyoming Valley Crippled Children's Association and the Wheelchair Club, is pictured with from left, Mrs.

Hannah B. Salzman, director of Crippled Children's Association; Lucille Amico, Cerebral Palsy Clinic patient; Mrs. Raymond T. Russell and Kenneth Bittenbender, association directors.

The Antique Shop is a favorite of many and antique-lovers yearn to browse through this cluttered room. Over 140 pieces must be placed in this room each time it is displayed.

Velvet Drapes

The 18th Century Drawing Room is elegantly furnished in mahogany with impressive oil paintings and blue velvet drapes.

Upon close observation one may see the tiny fireplace fender.

The local point of the library is the high stained-glass window which seems to shed its deep-toned lights upon the hundreds of books which line the walls—all painstakingly made by Mrs. Fisher. A tall ladder would enable one to reach even the highest shelf.

As one mentally steps into the Pent House with terrace, he is surrounded by the truly modern Chinese decors; the simplicity of design is striking. A city skyline is seen in the background.

The display will be open to the public during these hours: Thursday, 12 to 8:30; Friday, 10 to 5:30; Saturday, 10 to 5:30.

You Are Invited
To See An Exhibit Of
MINIATURE ROOMS
on the Second Floor
Near The Little White House
THURSDAY, FRIDAY
AND SATURDAY
For The Benefit Of
Crippled Children's Association
And Wheel Chair Club

Mrs. Dwight Fisher To Show Miniature Rooms This Week

Thursday, Friday and Saturday, as many that Mrs. Fisher has made herself.

Pioneer Avenue, will display ten miniature rooms for the benefit of the Wyoming Valley Crippled Children's Association and the Wheelchair Club on the second floor of the Boston Store. She will be assisted by Mrs. Francis Case, Mrs. E. W. Gale, Mrs. James S. Harris, Mrs. Arthur James, Mrs. Floyd Sanders, Mrs. Wallace Wakefield, Mrs. Sheldon Wimpfen, Mrs. Hamer Mainwaring, Mrs. Hayden Phillips and Mrs. James O'Boyle. Mrs. Paul Bedford or a representative will be present to talk about the wheelchair project.

The rooms, a Library, Early American Kitchen, Antique Shop, Victorian Parlor, Pennsylvania Dutch Kitchen, Pent House, Game Room, Country Store, Colonial Bedroom and Eighteenth Century Drawing Room in a scale of one inch to a foot, have been assembled by Mrs. Fisher during the past nine years. They include 535 separate objects from all over the world, as well

The miniature rooms will again be shown by Mrs. Fisher and Mrs. James Harris, Sr., at the Waverly Community House, Friday, April 13 and Saturday April 14, benefit of Scranton Visiting Nurses, and on May 8 and 9 at the Prince of Peace Antique Show. At the Antique Show six new rooms, Early American, Dutch, Colonial, Victorian, Today and Tomorrow will be featured.

Display Of Ten Miniature Rooms Will Benefit Two Worthy Causes

Mrs. Dwight Fisher of Pioneer Avenue, will display her fascinating collection of ten miniature rooms for the benefit of the Wyoming Valley Crippled Children's Association and The Wheelchair Club, Inc., on the second floor of the Boston Store next week, April 5, 6 and 7.

She will be assisted by Mrs. Paul Bedford and James P. Harris. There will be no admission charge but

donations will be gratefully accepted and turned over to the two charitable institutions.

Mrs. Fisher has been assembling her miniature rooms over a period of nine years and has collected furnishings from all parts of the world; many items she has made herself. Each time the display is set up she must put 535 separate objects in place. All are in scale of 1 inch to the foot.

Miniature House Exhibit Lewisburg Feature



SPONSORED BY THE Lewisburg Civic Club, a miniature house and furniture exhibit in the Hotel Lewisburger lounge Friday and Saturday was well attended and voluntary contributions received were added to the club's health and welfare fund. Shown in photo, looking over the game room (top) and country store exhibits, are, left to right, Mrs. Harry E. McCormick, Mrs. Charles Arbaugh, president of the club; Mrs. Frank G. Davis and Mrs. Milton D. Moore.

Model House Feature Of Lewisburg Display

One of the highlights of the Lewisburg's Civic Club's exhibit in the Hotel Lewisburger lounge on November 17 and 18 will be a miniature house complete in every detail.

Mrs. Dwight Fisher, Dallas, constructed the house which is the result of painstaking and patient labor. Composed of nine rooms scaled one inch to the foot, the rooms are electrically lighted and are authentic to the period. There is a victorian parlor, an 18th century drawing room, a colonial bed room, a Pennsylvania Dutch kitchen, a pent house, game room, library, country store and antique shop.

The small house will be on display from 6 to 10 p. m., November 18, and 10 a. m. to 6 p. m., November 19. Dr. Mary Harris will serve as general chairman of the event and will be assisted by other civic club members.

Voluntary contributions will be

received at the display which will be used in the Civic Club's health and welfare fund. The public is invited and children must be accompanied by their parents.

Miniature Room Display Has 141 Items

The miniature rooms to be on display at the Hotel Lewisburger on Nov. 18 and 19 for the benefit of the Lewisburg Civic Club are complete and authentic in every detail. The tiny antique shop alone contains over 141 items. Making the rooms is the hobby of Mrs. Dwight Fisher, of Dallas, Pa., who is bringing them to Lewisburg.

All proceeds from the exhibit, which will be open from 6 to 10 pm on Nov. 18 and from 10 am to 6 pm on Nov. 19, will go toward furthering the many civic projects of the local club.

Among the rooms to be shown are a penthouse, which shows the modern trend in its furnishings; a game room with a wagon wheel light over the green-topped pool table; and a colonial bed room containing a replica of the famous Christian Selzer dower chest. The chest, well known to Pennsylvania people, has on its painted panels leaves of dark brown and tulips in dull red, blue, and gold on ivory fields.

There is no admission charge to the show, but donations will be accepted.

Civic Club Leaders To Aid At Exhibition

Officers of the Lewisburg Civic Club will be present to show guests around the exhibition of miniature rooms to be shown at the Hotel Lewisburger this Friday and Saturday, Nov. 18 and 19. The rooms, created by Mrs. Dwight Fisher, of Dallas, Pa., are being exhibited for the benefit of the Civic Club.

There is no admission charge to see the nine rooms, which are completely outfitted with rugs, furniture, electric lights, and bric-a-brac. The rooms are done in several different period styles, including Victorian, 18th century, Pennsylvania Dutch, and modern. Voluntary contributions will be received, and all money collected will be used for the club's civic projects.

Hours for the exhibit are Friday evening from 6 to 10 pm, and all day Saturday, from 10 am to 6 pm.

A NINE-ROOM MINIATURE HOUSE will be exhibited for the benefit of the Lewisburg Civic Club's Health and Welfare Fund at the Lewisburger Hotel, November 18th, from 6 to 10 p. m., and November 19th from 10 a. m. to 6 p. m. Voluntary contribution.

EXHIBITION
of MRS. DWIGHT FISHER'S
MINIATURE ROOMS
at
HOTEL LEWISBURGER

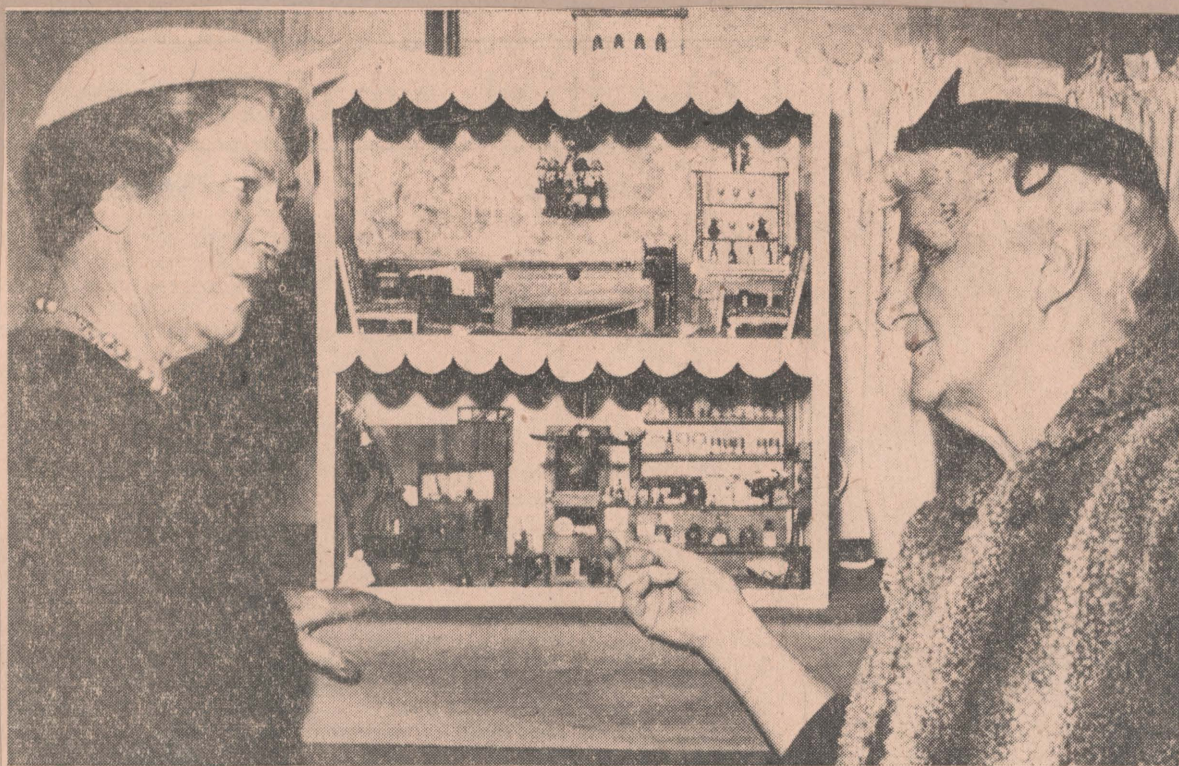
FRIDAY, NOVEMBER 18—6 to 10 P. M.

SATURDAY, NOVEMBER 19—10 A. M. to 6 P. M.

Contributions will be accepted for the Civic Club's Health and
Welfare Funds.

90.00

A nine room miniature house will be exhibited for the benefit of the Lewisburg Civic Club's Health and Welfare Fund at the Hotel Lewisburger, November 18, from 6:00 to 10:00 P.M. and November 19 from 10:00 A.M. to 6:00 P.M. Voluntary contributions.



CIVIC CLUB EXHIBIT—Dr. Mary B. Harris, right, president of the Lewisburg Civic Club, and Mrs. James B. Harris of Wilkes-Barre, a former Lewisburger, chat in front of one of the rooms in the miniature collection shown last week by the

civic club. Mrs. James Harris assisted with the collection and preparation of the unique exhibit, owned by Mrs. Dwight Fisher, of Dallas, Pa. An offering was accepted for charity.

Miniature House Feature Of Lewisburg Display

An unusual nine-room miniature house complete in every detail will feature the exhibit to be held Friday and Saturday by the Lewisburg Civic Club in Hotel Lewisburger.

Officers of the club will be present from 6 until 10 p. m. on Friday and from 10 a. m. until 6 p. m. Saturday to conduct visitors on tours of the displays. Children must be accompanied by parents.

The nine-room miniature house is the work of the talented Mrs. Dwight Fisher who has assembled the rooms and furniture complete and authentic in every small detail. Centered with a two-story library with shelves filled with tiny books and small ladders for climbing to the top shelves, the exhibit promises to be one of the most unusual ever seen in Lewisburg.

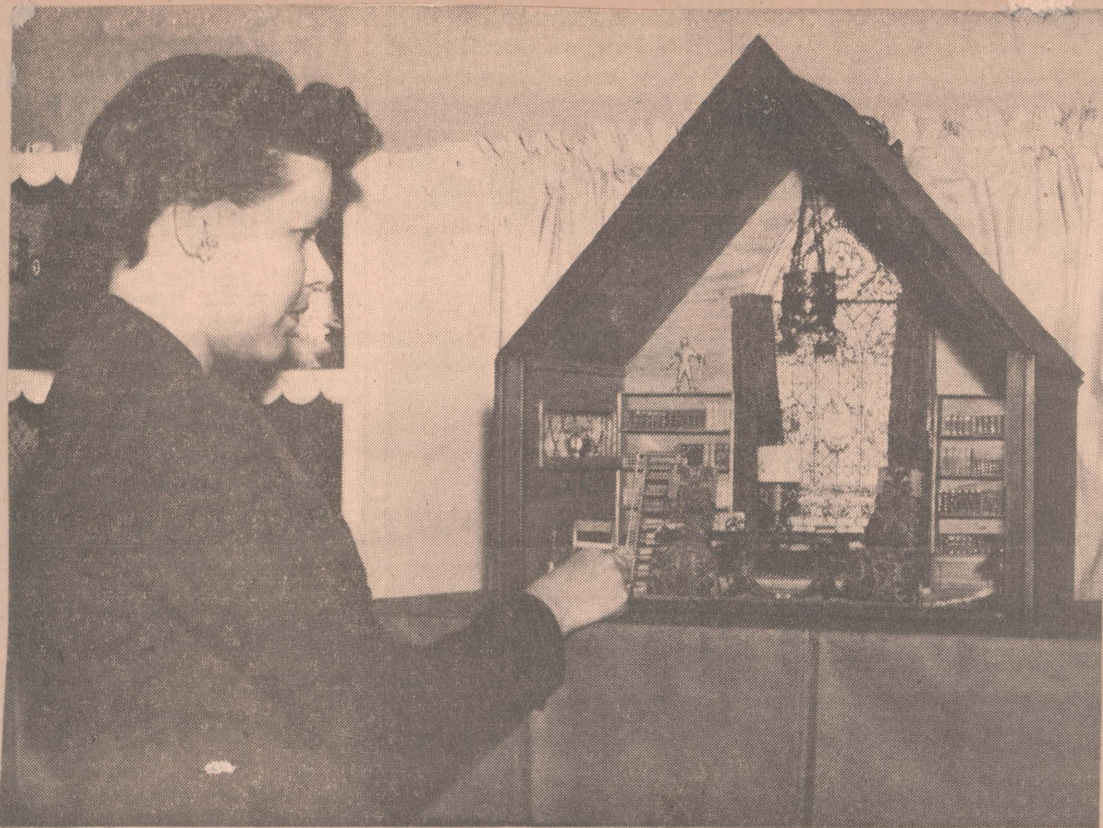
Canopied beds and braided rugs are part of the bedroom and on one of the walls is a tiny wagon wheel clock which actually runs. The clock is copied from the original which hangs in the Wyoming Historical and Geological Society.

Each of the nine rooms is done in a different period style. No admission will be charged for the exhibit but donations for the civic club's health and welfare fund will be gratefully accepted.

Lewisburg Civic Club Announces Exhibition

The Lewisburg Civic Club will sponsor an exhibition of a collection of miniature rooms in the lounge of the Hotel Lewisburger on Friday and Saturday, Nov. 18 and 19. Dr. Mary Harris is general chairman of the committee for the exhibit.

The public is invited to see the unusual collection, which has been assembled by Mrs. Dwight Fisher, of Dallas, Pa., over a period of 10 years. The rooms, done on a scale of one inch to the foot, are complete with rugs, furniture, and bric-a-brac. There are eight rooms in the group.



Junior League Sponsors Miniature Display

Mrs. Donald R. Heiny examines one of the miniature period room settings now on display at L. L. Stearns and Sons under the auspices of the Williamsport Junior League. The unique collection was brought to this city by Mrs. Dwight Fisher, Dallas, as her contribution to charity.

*Williamsport
April 29-30
May 1-50.00*

On Display in City Today, Saturday

Miniature Collection of Rooms Complete to Slightest Detail

The study in the contrast of interior design periods, a collection of period room settings in miniature, is now on display under the auspices of the Williamsport Junior League for the benefit of the community welfare fund.

The miniature collection of nine rooms, the hobby of Mrs. Dwight Fisher, Dallas, is on exhibit at L. L. Stearns and Sons, third floor, today and tomorrow during regular store hours.

Eight-Year Project

The exhibit, which opened yesterday, is an eight-year project which Mrs. Fisher has shown in many communities without charge as her contribution to charity.

The Junior League committee includes Mrs. Donald E. Heiny, Jr., chairman, Miss Margaret McMullen, Miss Ann Crooks, Mrs. Jane Owen Smith and Mrs. Charles S. Stoevers.

The settings in each of the nine rooms are scaled one inch to the foot, and are complete in detail. They include an antique shop, a typical Pennsylvania Dutch kitchen, a Victorian parlor, an 18th century drawing room, a country story, a modern penthouse living room, a colonial bedroom, a game room and an English manor library, the latest addition to the collection.

The antique shop, typically cluttered,

has 141 articles complete to the smallest detail, in every available space.

The spatter dash floor is a feature of the Pennsylvania Dutch kitchen, complete with hand-made stone fireplace, butter churner and intricately carved Boston rocker and mammy bench.

The overly ornate Victorian parlor contrasts sharply with the modern simplicity of the penthouse living room done in Chinese motif. Included in the Victorian parlor are a piano of that era, marble-top tables, newspaper rack on the wall by the door, and even a white bearskin rug. Particularly evident is the manner in which each item is completely unmatched, correct in that day.

The country store, complete with pot-bellied stove and post office, has a sawdust-scattered floor, and real coal in the coal bucket.

The 18th century drawing room, decorated in a wedgewood blue and white motif, is characterized by the white dado, emphasizing

interior architecture of that day.

Stained glass windows, ceiling-high book cases, complete with a step ladder, feature the sombre English manor library.

The colonial bedroom, done in dotted white swiss, is complete even to the footwarmer and the handmade curtain pulls.

Ready for use is the game room which features a billiard table scaled to room size.

EXHIBITION OF MRS. DWIGHT FISHER'S
MINIATURE ROOMS

Benefit of

COMMUNITY WELFARE FUND
WILLIAMSPORT JUNIOR LEAGUE

at

L. L. STEARNS & SONS, Williamsport, Pa.
3rd Floor
Thursday, Friday and Saturday, April 29 - 30,
May 1, 1954

Voluntary Contribution

150.00

Junior League to Sponsor Miniature Display

A project designed to benefit its community welfare fund will be sponsored locally by the Williamsport Junior League April 29, 30 and May 1. It will be a unique collection of eight miniature rooms which will be brought to this city by Mrs. Dwight Fisher, Dallas, Pa.

League to Sponsor Miniatures Exhibit

The Williamsport Junior League will sponsor an unusual exhibit of eight miniature rooms April 29-May 1 at L. L. Stearns. The exhibit, which has been assembled by Mrs. Dwight Fisher, of Dallas, is scaled one inch to the foot.

The period settings include a Pennsylvania Dutch kitchen, country store, colonial bed-room, penthouse, an antique shop, and a Victorian sitting-room.

Contributions to the exhibit will be used for the League's community welfare fund which finances such projects as the maternity clinic, rolling library, and the children's theater.

"What next?" I asked, and was told they are now working on the bringing to the city the end of the month the eight miniature rooms, displaying furniture of different periods. The money donated from this display, will be used for their social activities.

These period settings of miniature furniture will be displayed at L. L. Stearns. They have been assembled by Mrs. Fisher over a period of seven years and have been shown in many communities without charge as her contribution to charity.

VOLUNTARY * * * Contributions for the exhibit, which is open to the public, will be used by the Junior League to finance such projects as the new homemakers' service, maternity clinic, rolling library, Christmas toys and the children's theater.

The intricately carved furniture and all accessories, scaled to one inch to the foot, are authentic in every detail and consist of an antique shop, Pennsylvania Dutch kitchen, Victorian sitting room, 18th Century drawing room, country store, colonial bedroom, penthouse and a game room.

The Williamsport Junior League presents an exhibition of Mrs. Dwight Fisher's **MINIATURE ROOMS** (scaled 1 inch to 1 foot) on our third floor.

L. L. STEARNS & SONS

You Are Invited
to Visit the
**MINIATURE ROOM
EXHIBIT**

**THURSDAY-FRIDAY-SATURDAY
APRIL 29, 30 - MAY 1
ON THE THIRD FLOOR**

An unusual and interesting display in miniature (scale 1 inch to 1 foot) by MRS. DWIGHT FISHER of DALLAS, PA.

Eight Unique Room Settings

- The Antique Shop
- Pennsylvania Dutch Kitchen
- Victorian Living Room
- 18th Century Drawing Room
- Country Store
- Colonial Bedroom
- Penthouse
- Game Room

Sponsored by The Junior League, voluntary contributions will be accepted by the League's Welfare Fund.

ANOTHER WILLIAMSPORT DAYS FEATURE

Mrs. Fisher To Give Williamsport Exhibit

Mrs. Dwight Fisher left for Williamsport Wednesday noon with nine of her miniature rooms for exhibit at L. S. Stearns department store. Junior League made arrangements, funds to go to support of Home Service. Mrs. Fisher planned to set up the rooms Wednesday afternoon, place the furniture Thursday, and open the display at noon for exhibit the remainder of the week.

Mrs. Fisher has recently added a room to her collection, a home library with bookcases, reaching to the ceiling, serviced by a tiny ladder. There is a stained glass window in the background.

L. L. Stearns & Sons



Luncheon Menu

(Served from 11 a.m. to 2 p.m.)

April 29, 1954

MINIATURE ROOMS EXHIBIT Eight miniature rooms designed by Mrs. Dwight Fisher of Dallas, Pa. and scaled 1 inch to 1 foot. See them now on the third floor. There is an Antique Shop, Pennsylvania Dutch Kitchen, Victorian Living Room, 18th Century Drawing Room, Country Store, Colonial Bedroom, Penthouse and Game Room.

Miniature Settings Are Attracting Many To Benefit Showing

A fascinating collection of period room settings in miniature, the hobby of Mrs. Dwight Fisher, Dallas, is on display today, from nine to five, at Ritter's Store, Bloomsburg, as a benefit for the Bloomsburg Hospital Auxiliary.

Mrs. Fisher, who has been assembling the eight miniature settings over a seven-year period, has shown them in many communities without charge as her contribution to charity. All local contributions will go to the hospital projects of the Auxiliary.

The settings include an antique shop, Victorian living room, game room, country store, colonial bedroom, Pennsylvania Dutch Kitchen, penthouse and 18th century drawing room.

Perfect in Detail

The tiny furniture and all of the accessories in the rooms are scaled one inch to the foot. The detailing is perfect down to the tiny knives and forks on the kitchen table and the playing cards and tiny checker board in the game room. There is even a miniature issue of the New York Times thrown carelessly on a tiny replica of a Victorian chair.

Mrs. Fisher was her own decorator, selecting her wallpaper, making curtains and rugs to blend with her room settings. The rugs include a bearskin rug (of ermine) for the Victorian living room and a tiny braided rug for the Dutch kitchen.

Sawdust on Floor

A pot-bellied stove dominates the country store setting and has its own coal bucket with tiny pieces of anthracite. The floor is scattered with sawdust and in one corner of the room is the post office complete with mail in the boxes.

The colonial bedroom features a canopied bed and tiny Hitchcock chair, a colorfully decorated dower chest which is a copy of Christian Selzer's chest in the Metropolitan Museum, N.Y., and a miniature warming pan.

The intricately carved Boston rocker, settee and mammy bench in the Dutch kitchen attract much admiration. The huge fireplace with its hanging kettle was built by Mrs. Fisher out of small stores from her own driveway. The spatter dash floor was also created by her.

Cluttered Antique Shop

The antique shop contains myriad of tiny items, some hanging from the rafters, others piled on tables. The penthouse is done in the Chinese motif with tiny bouquets of fresh flowers scattered about. Through the large window one can see the patio with a tiny sundial and the city skyline in the distance.

At the present time, Mrs. Fisher is working on a miniature English library with stained glass window, marble floor a tiny bookshelves.

Display Unusual Collection

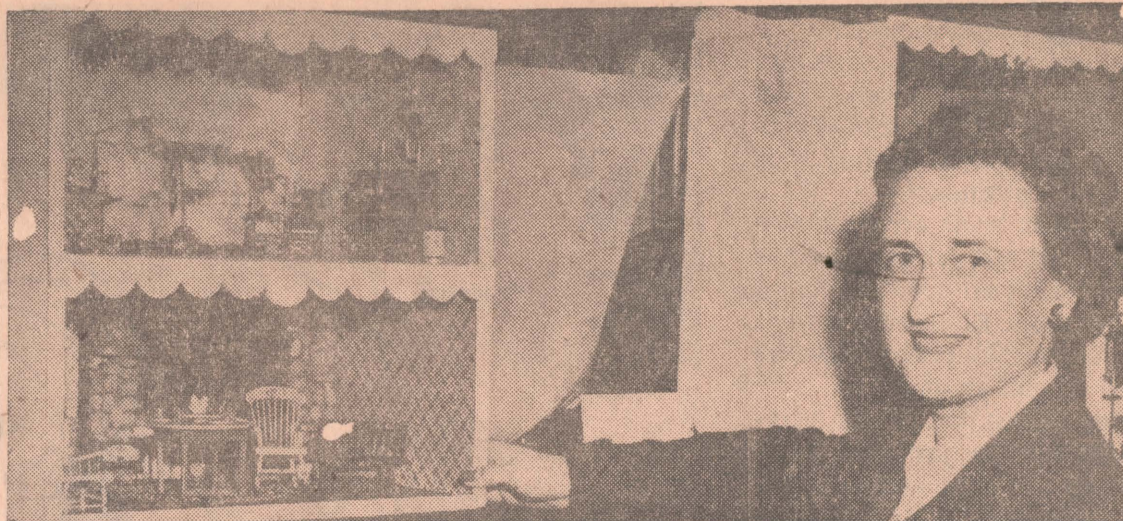
An unusual collection of miniatures will be shown in Bloomsburg next Friday and Saturday by Mrs. Dwight Fisher, of Wilkes-Barre.

The demonstration is being sponsored by the Bloomsburg Hospital auxiliary. It will be held in Ritter's Stationery store from 9 a. m. to 5 p. m. each day.

The display consists of eight miniature rooms — including a Dutch kitchen, Colonial bedroom and living room and an old fashioned country store. There is even a tiny clock that actually works.

There will be no charge, but con-

Tiny Rooms are Complete to Smallest Detail



Mrs. James G. Law, member of the finance committee of the Bloomsburg Hospital Auxiliary, is shown with two of the miniature room settings—the colonial bedroom and the Pennsylvania Dutch kitchen. All contributions made by those who visit the display will go to the hospital projects of the Auxiliary. The tiny settings may be seen from nine to five o'clock today at Ritter's store. (Morning Press Photo)

Christies Column

MINIATURES AT RITTER'S STORE

One of the finest contributions to charity we have heard of in some time is that of Mrs. Dwight Fisher, of Dallas, who is showing her miniature collection at Ritter's Stationery Store, in Bloomsburg, this Friday and Saturday, October 30 and 31st, from 9 A. M. until 5 P. M. for the benefit of the Bloomsburg Hospital Auxiliary. Mrs. Fisher has shown her miniatures all over this part of the country, gratis, as her contribution to charity. Whatever contribution you wish to make will be gladly accepted.

One Inch In Size

These miniatures are housed in six different settings ranging from a lovely penthouse, a Victorian living room, an Eighteenth Century drawing room, an authentic Dutch kitchen, a country store, to a game room complete with a bar. The articles in these miniature rooms average an inch in size.

Mrs. Fisher has been collecting these intricately carved models of period pieces for the last eight years. Each detail is perfect.

The Victorian drawing room is particularly beautiful, with its rose satin drapes, crystal chandelier, carved chairs, vase with miniature plumes, and colorful afghan and bear rug.

The country store has its pot-bellied stove, tiny pieces of anthracite coal, meat cutting block, and sawdust scattered over the floor, a true reminder of the "good old days." The post office in the store is complete with mail

in the boxes.

A canopied bed of mahogany in the colonial bedroom, with a tester top, and period furniture is very attractive.

The Dutch kitchen has a spattered dash floor which Mrs. Fisher did herself.

Outstanding is the dower chest decorated in the bright pattern of unicorns and horsemen a copy of Christian Selzer's chest in the Metropolitan Museum, New York. Another quaint item is a mammy bench of simulated rosewood with grating and rockers. There is a green Boston rocker and an olive green settee and dough tray.

The antique shop will delight you with its miniature gems of old items including an old-fashioned yoke, tea canisters and Hitchcock chair with rush seat. A pretty flower dome, ingeniously fashioned by Mrs. Fisher of a button and test tube, is one of the unusual items in the Victorian room.

The Penthouse is done in the Chinese motif with fresh flowers scattered about in tiny bud vases. Each detail of the collection is carried out with care.

All the Berwick women, their husbands and friends have been cordially invited to visit this beautiful display. We are certainly planning to go, and hope to see you there. You will not only be helping a good cause, but will have a most enjoyable time, also.

Don't forget Friday and Saturday of this week from 9 A. M. to 5 P. M. at Ritter's Store, Bloomsburg.

THE END

Miniatures To Be On Display to Benefit Hospital Auxiliary

The Ladies Auxiliary of the Bloomsburg Hospital has arranged a unique display for October 30-31. Mrs. Dwight Fisher, Dallas, whose display of miniatures has attracted considerable attention throughout this section, will be at Ritter's store on the above dates to display her collection for the benefit of the Hospital Auxiliary.

These miniatures are housed in six different settings a beautiful penthouse, a Victorian living room, an Eighteenth Century drawing room, an authentic Dutch Kitchen, a country and a game room.

Mrs. Fisher has devoted the last six years to collecting these carved models of period pieces. Each detail is carried out to perfection.

Mrs. Dwight Fisher, of Dallas, who is showing her miniature collection, gratis, at Ritter's Store, Bloomsburg, for the benefit of the Bloomsburg Hospital Auxiliary, today and tomorrow, is the former Minette Dick (of the Fowler, Dick and Walker store people). So many people in the world today could do just such worthwhile things . . . but never do, that it is a pleasure to write about someone contributing so much to the morale of the people needing help and to groups using this display as a means of earning money for their charitable organizations. Any small contribution will be accepted and you are all invited to visit the display.

* * * *

EXHIBITION of Mrs. Dwight Fisher's Miniature Rooms AT

Ritter's Stationery Store
MAIN STREET — BLOOMSBURG

Friday and Saturday, Oct. 30 and 31
9 A.M. TO 5 P.M.

Contributions will be accepted for the benefit
of Bloomsburg Hospital Auxiliary

Miniature Display Eight Unique Room Settings RITTER'S STORE

Benefit of Bloomsburg
Hospital Auxiliary

Friday, 10 a.m. to 5:30 p.m.
Saturday, 9 a.m. to 5 p.m.

PERSONS WITH HOBBIES TO VIEW MINIATURE DISPLAY

Bound to have definite appeal to any person who has a hobby is Mrs. Dwight Fisher's collection of eight miniature rooms which will be on display on the second floor of Fowler, Dick & Walker, the Boston Store, on April 20, 21 and 22.

Considering that Mrs. Fisher started collecting items for the miniature rooms only six years ago, the collection is surprisingly complete.

The collection is made up of an antique shop, a country store, a Victorian sitting room, an 18th century drawing room, a colonial bedroom, a game room, a Pennsylvania Dutch kitchen and a penthouse.

Perfect in every detail, the articles in the miniature rooms average an inch to the foot in size.

Of particular interest to local residents will be the tiny wagon wall clock copied from the original which hangs in Wyoming Historical and Geological Society, South Franklin Street. The original clock bears the notation, "This wagon wall clock was found hanging in the Bennett home. It was ticking away during the capitulation to the English." The miniature clock which can be seen in the display of miniature rooms was made by Frank Clark's and decorated by Frank Bittenbender, Kingston, and runs.

In the 18th Century room will be a miniature oil painting in a gold leaf frame by Niccolo Cortiglia, North Franklin Street.

The miniature country store will be furnished with a pot belly stove, coal scuttle filled with anthracite, about the size of sen-sen, provided by Anthracite Institute, a meat cutting block and sawdust on the floor. Reminiscent of days gone by will be the Post Office in the country store with mail in the boxes.

One of the most colorful of the collection will be the Pennsylvania Dutch kitchen. Outstanding will be a dower chest decorated in the bright pattern of unicorns and horsemen, a copy of Christian Selzer's chest in the Metropolitan Museum, New York. Mary Bittenbender Nelson decorated the miniature chest for Mrs. Fisher. An-

other quaint item is a mammy bench of stimulated rosewood with grating and rockers. There also will be a green Boston rocker and an olive green settee and dough tray.

The antique shop will attract many because of its miniature gems of old items including an old-fashioned yoke, tea canisters and Hitchcock chair with rush seat. A pretty flower dome, ingeniously fashioned by Mrs. Fisher of a button and test tube, is one of the unusual items in the Victorian-room.

Assisting Mrs. Fisher will be: Mrs. James P. Harris, Sr., Mrs. Charles F. Rudolph, Mrs. E. W. Gale, Mrs. Harry A. Smith, Mrs. Louis W. Jones, Mrs. Frank Foster, Mrs. Paul Coddington, Mrs. Harley Wheaton, Mrs. James B. Robinson, Mrs. Robert Trethaway, Mrs. Clyde Davis, 2nd., Mrs. Reuling Davis, Mrs. Edwin Hogg.

COLLECTION OF MINIATURE ROOMS WILL BE DISPLAYED 2

Mrs. Dwight Fisher's unusual collection of eight miniature rooms—measuring from a mere inch to a foot in scale—will be exhibited for benefit of the Cerebral Palsy Clinic of Kirby Health Center on April 20, 21 and 22 in Fowler, Dick & Walker, the Boston Store.

Six years ago next month, Mrs. Fisher started her hobby of collecting items for her miniature rooms. In size, the rooms average about 17 inches in length and about 10 inches in depth.

The collection is comprised of an antique shop in which more than 100 articles are displayed, a country store, a Victorian sitting room, an 18th century drawing room, a colonial bedroom, a game room, a

Pennsylvania Dutch kitchen and a penthouse.

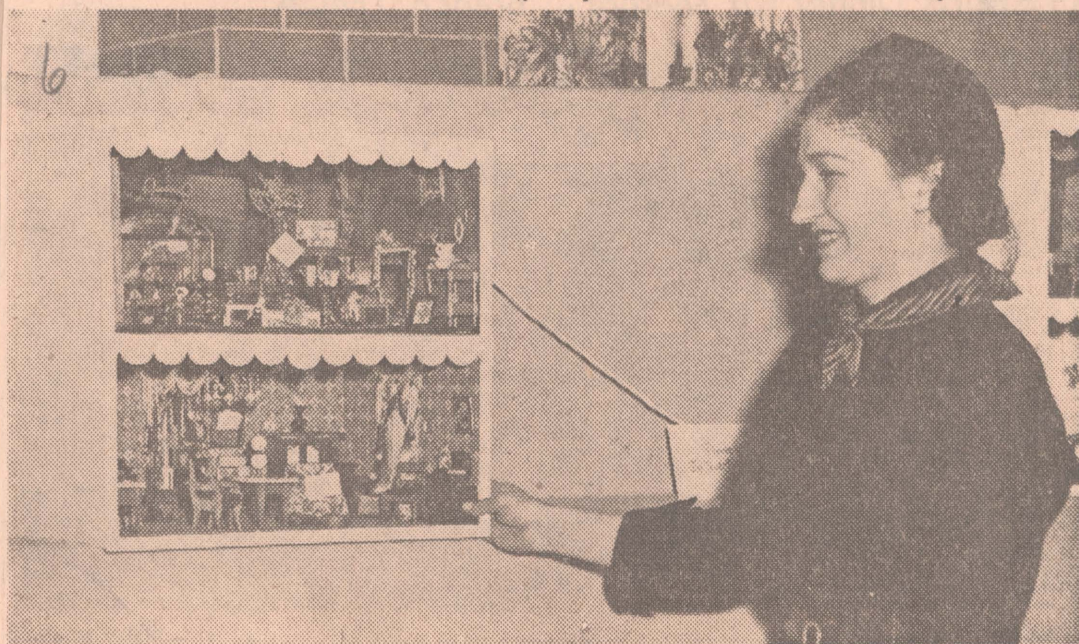
Authentic in every detail, the exhibit will be open to the public from 10 a. m. to 5:30 p. m. on the days designated.

Among those assisting Mrs. Fisher will be Mrs. Charles F. Rudolph, Mrs. Frank Foster, Mrs. E. W. Gale, Mrs. James P. Harris, Sr., Mrs. Harry A. Smith and Mrs. Louis W. Jones.

MONDAY

Mrs. Dwight Fisher's collection of eight miniature rooms displayed for benefit of Cerebral Palsy Clinic of Kirby Health Center, Fowler Dick & Walker, The Boston Store, 10 a. m. to 5:30 p. m., today through Wednesday.

Rooms In Miniature On Display For Cerebral Palsy Clinic



Shown above are four of the eight rooms done in miniature by Mrs. Dwight Fisher, Pioneer avenue, Dallas, and being displayed today and tomorrow at Fowler, Dick and Walker, the Boston Store.

—Photo By Ace Hoffman
Pictured with the display, which is located on the second floor of the local department store, is Mrs. E. W. Gale, one of Mrs. Fisher's assistants.

Rooms Shown In Miniature³

Exhibit to Benefit Palsy Clinic

A fascinating collection of eight miniature rooms, perfect in every detail, assembled by Mrs. Dwight Fisher over the last six years will be open to the public in Fowler, Dick & Walker, The Boston Store, beginning today through Wednesday for the benefit of the Cerebral Palsy Clinic of Kirby Health Center.

The collection consists of an antique shop, a country store, a Victorian sitting room, 18th Century drawing room, colonial bedroom, a game room, a Pennsylvania Dutch kitchen, and a penthouse.

The hundreds of items that make up the miniature rooms measure from an inch to the foot in scale. Mrs. Fisher has unearthed the furnishings from far and wide. Many of them, also, are hand made and decorated.

Hours of the showing of the collection will be from 10 a. m. to 5:30 p. m.

Assisting Mrs. Fisher in the benefit exhibit will be Mrs. James P. Harris, Sr., Mrs. Reuling Davis, Mrs. Edwin Hogg, Mrs. James B. Robinson, Mrs. Harry A. Smith, Mrs. Clyde Davis, 2nd, Mrs. Niccolo Cortiglia, Mrs. Louis Jones, Mrs. Harley Wheaton, Mrs. Fred Maier, Mrs. Paul Coddington, Mrs. Frank Foster, Mrs. E. W. Gale, Mrs. Charles F. Rudolph, Mrs. Robert Trethaway, Mrs. J. Harold Flannery.

with the canopied bed and hand-braided rug. The dowry chest in this room is a copy of the Christian Selzer chest in the Metropolitan Museum, New York. The wagon wheel clock actually runs and is copied from the original which hangs in the Wyoming Historical and Geological Society, South Franklin street. The detail of the what-not shelf is almost unbelievable and persons whose eyes are particularly sharp may look for the monogram on the pillow sham.

The country store is complete from the old-time meat chopping block to the wall telephone, complete with wall doodling. Cotton on the screen door imitates the old Penn-Dutch method of keeping out flies.

Above the country store is a game room with miniature bar. The scenic wallpaper is outstanding and according to Mrs. Fisher, "most difficult to obtain." Should you count the playing cards in the miniature deck, you would find 52.

Persons who enjoy seeing Mrs.

At Ritter's Stationery

**YOUR ATTENDANCE AND FREE-WILL
CONTRIBUTION WILL BE APPRECIATED**

room.

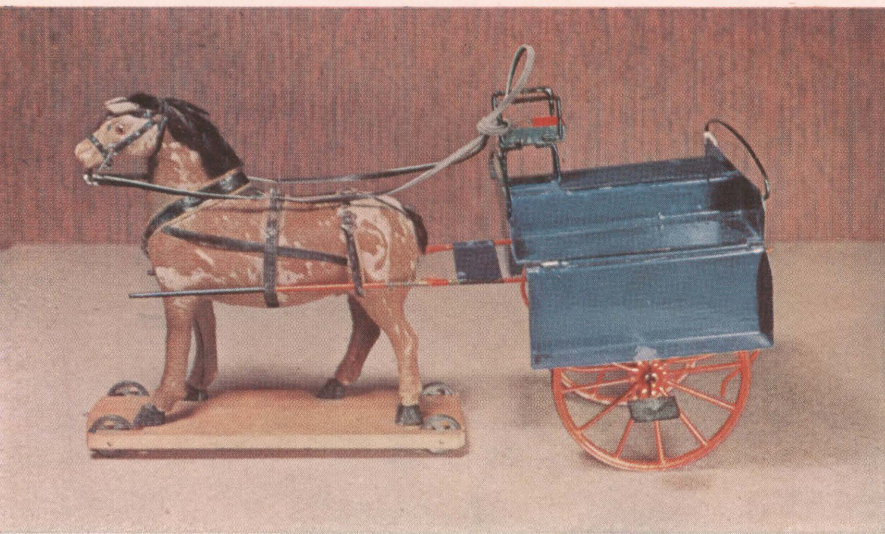
Mrs. Fisher has devoted the last six years to collecting these hand-carved models of period peices. Each detail is carried out to perfection. The collection contains many miniatures of great value.

Ritter's Stationery Store
MAIN ST. BLOOMSBURG

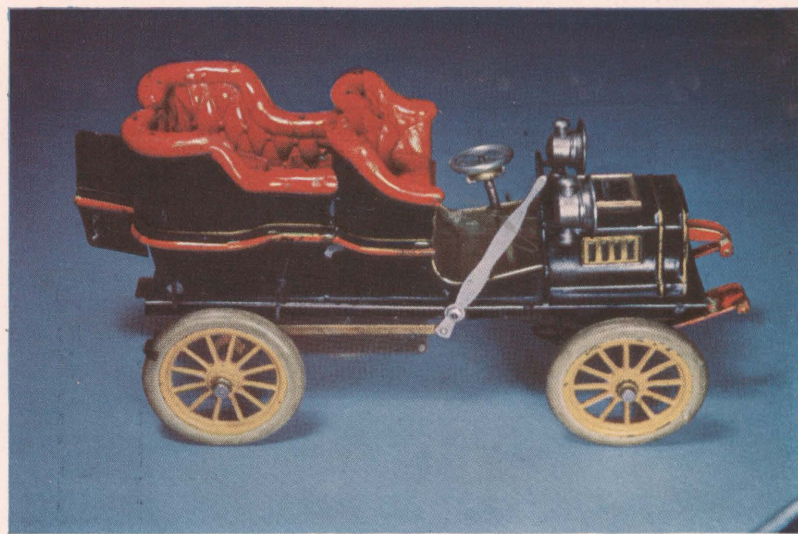


Photograph by H. J. C. 1911

THE UNCHANGING TREASURES OF CHILDHOOD—FROM THE EDINBURGH MUSEUM.



AN ELEGANT AND COSTLY CONNECTICUT TOY OF ABOUT 1880. THE HORSE IS HAND-CARVED WOOD, COVERED WITH HIDE, THE "JAUNTING-CAR" OF PRESSED METAL, HAND-ENAMELLED. CHEAPER VERSIONS WERE DEVELOPED IN EUROPE.



FROM THE AGE OF MOTORING ELEGANCE: A MASSIVE CLOCKWORK PLAY-THING, DATING FROM ABOUT 1905 AND A "NUREMBERG TOY," MADE BY THE FAMOUS GERMAN FIRM OF BING.



A MICROCOSM OF THE MODE: AN AMERICAN COSTUME DOLL OF ABOUT 1959. THE DELICATELY-MODELLED HANDS AND HEAD ARE CERAMIC AND WERE FIRED IN THE MAKER'S PRIVATE KILN.



"PLUS CA CHANGE PLUS C'EST LA MEME CHOSE": "LITTLE MISS REVLO" OF A.D. 1955 AND "LITTLE MISS ATHENS" OF C. 300 B.C.: DRESSING DOLLS OF ANCIENT GREECE AND THE U.S.



A MASTERPIECE OF ART AND CRAFT: A BRITISH COSTUME DOLL OF ABOUT 1959, MADE ENTIRELY BY NEEDLEWORK—THE RESULT OF ABOUT 200 HOURS OF MINUTE SEWING.



"OVER THE ALPS WITH HANNIBAL," OR "PORUS VERSUS ALEXANDER": LIVELY AND IMAGINATIVE TOY SOLDIERS WITH WHICH THE GREAT BATTLES OF ANTIQUITY CAN BE RE-FOUGHT, MADE BY THE NOTED FIRM OF HEYDE IN BAVARIA ABOUT 1910.



THE JUVENILE ARMOURY, INCLUDING: SPACE RIFLE, 1958; QUACKENBUSH AIR RIFLE, 1876; B.S.A. MODEL 2, c. 1925; DAISY, MODEL 25, 1914; HAVILAND AND GUNN, c. 1886; ZULU WATER PISTOL, 1925; STONEBOW OR "PROD," c. 1650.



APRIL. (From left to right.) A sprig of blossom from the cockspur thorn; pear blossom; *Magnolia stellata*; and apple blossom.

MAY. Gulls' eggs; a bunch of radishes; and two sticks of asparagus.

JUNE. The hybrid musk rose "Felicia"; green peas and broad beans; a gooseberry; and the fruit, flowers and leaf of strawberry.



JULY. (Left to right.) Raspberry; wild strawberry; cherries; dessert gooseberries; currants, red, black and white; and loganberry.

AUGUST. Beech nuts; the fruit of wild arum; convolvulus flowers; and mulberries, ripe, unripe and half-ripe.

SEPTEMBER. A red-legged partridge feather; blackberries; a horse chestnut seed; a small fungus; a plum; and a sweet chestnut.

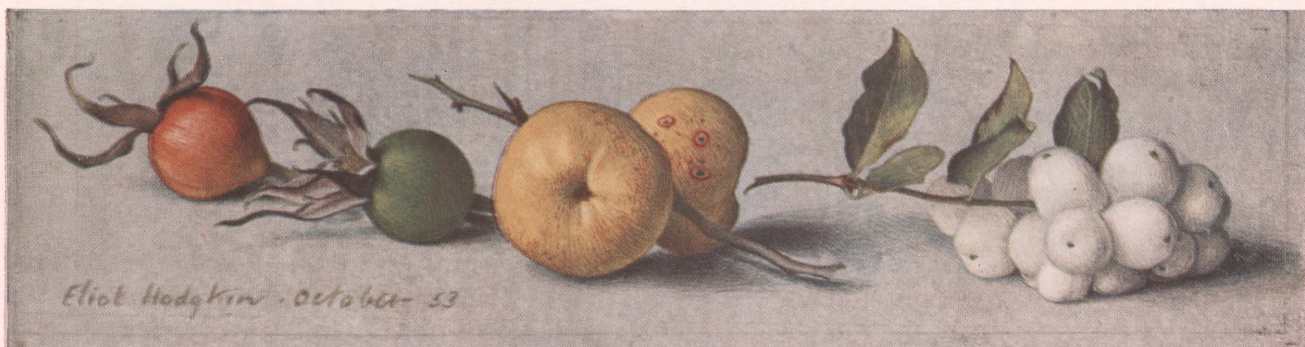
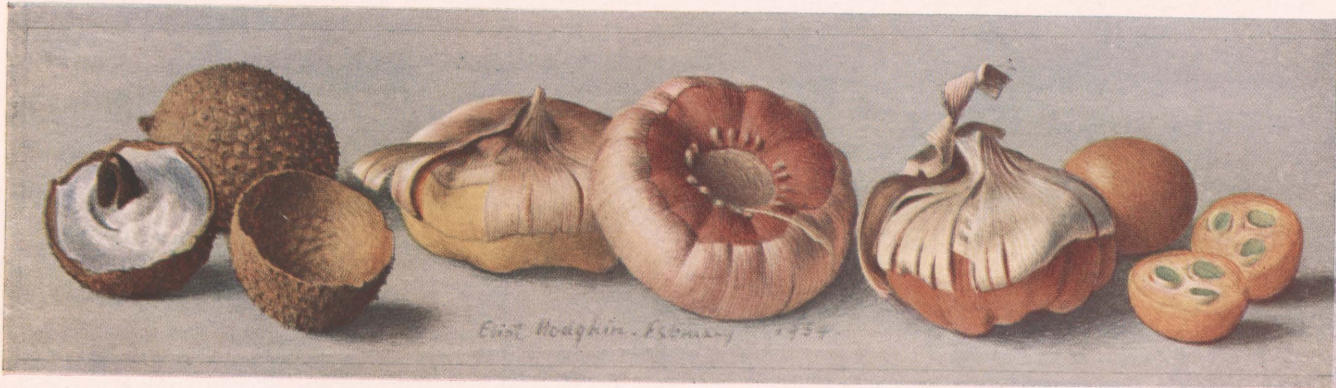




JANUARY. (From left to right.) A white hyacinth flower; a spray of butcher's broom; a Cape gooseberry; a stick of celery; privet berries.

FEBRUARY. Lychee fruits; gladiolus corms; two cumquats, small Far Eastern oranges.

MARCH. Double daisies; primroses and polyanthus, flowers and leaves; and a grape hyacinth.



OCTOBER. (Left to right.) Rose hips; edible fruits of *Cydonia japonica* or "Japonica"; and snowberries (*Symphoricarpus*).

NOVEMBER. Brussels sprouts; partridge feathers; cranberries; and a walnut.

DECEMBER. Holly berries; a violet; Christmas roses, or Black Hellebore; winter jasmine; and the berries of the ivy.





Wildflowers

50 PLANTS FROM SIX U.S. AREAS

Wildflowers are so suited to their setting in the woods, on stream banks and in meadows that most gardeners never think of trying to grow them in their flower borders. They have the idea that transplanting is against the laws of both man and nature—that it is forbidden to dig wildflowers up and that, anyway, they are too fragile and short-lived to fuss with. Actually many wildflowers thrive under cultivation and are full of blooms for months. Although some states prohibit the digging up of rare species, propagating wildflowers in a garden is a sensible form of conservation. From the 20,000 species in the U.S., a panel of experts has chosen for LIFE

Wild Geranium

Oswego Tea

*New England
Aster*



Violet

*Large-flowered
Trillium*

for Gardens

ARE THE BEST TO GROW AT HOME

the 50 best wildflowers to plant in home gardens from the six regions where they grow. Northeast wildflowers are shown here; those from other regions and instructions about transplanting and caring for them are on the following pages.

Of the 14 wildflowers chosen for the northeast, bloodroot, spring beauty and Virginia bluebell, which appear in March, are the earliest blooming. Blooming from April through June are the foamflower, jack-in-the-pulpit, blue phlox, May apple, eastern columbine, wild geranium, large-flowered trillium and violet. At the right are three summer wildflowers: Oswego tea, New England aster, butterfly weed.

Butterfly Weed

Blazing Star

Southeast: Luxuriant

The seven wildflowers of this region which are most adaptable for home planting include four early bloomers. The fire pink, moss pink, atamasco lily and crested iris flower from March through May. The others, cardinal flower, blazing star and passionflower, start later, all bloom through September. The atamasco lily and fire pink are lush and spectacular, and the passionflower is one of the most unusual of all wildflowers. The fringelike blossom, three inches across, has a tropical look. The vine grows to 15 feet long, makes a splendid fence cover.

*Cardinal
Flower*

Passionflower

Crested Iris

Fire Pink

*Atamasco
Lily*

Moss Pink





Southwest: Late Starters

None of these southwest flowers start blooming until May. The four-o'clock and the desert zinnia last longest, blooming through October. The prickly poppy and golden pea also start in May, bloom through August. Sego lily, western wallflower bloom from June through August

and skyrocket from June through September. Showiest of the blooms is the four-o'clock, relative of the cultivated flower of that name. A large, bushy plant, it can grow to be a foot and a half tall, several feet in diameter. The prolific prickly poppy often covers hundreds of acres.

Large-flowered Beardtongue

Maximilian's Sunflower

Prairie Clover

Goldenrod

Globe Mallow

Soapweed

*Evening
Primrose*

Great Plains: Long Season

These seven have long blooming seasons. Evening primrose, soapweed, globe mallow bloom in May, continue through August or September. The large-flowered beardtongue blooms May through July, prairie clover from June through September, Maximilian's sunflower

and goldenrod from July or August through October. Oddest is the evening primrose, which puts out silky flowers at night to remain open for part of the next day. Beardtongue is one of the splashiest North American flowers. It grows four feet high, has two-inch-long flowers.





The Rockies: Hardy

In the high dry climate of the Rockies wildflowers are especially hardy. Most of them—poppy mallow, stonecrop, Lewis' monkey flower, blue flax, shooting star, Colorado columbine—bloom from May or June through August. The pasqueflower blooms from April through June, scarlet beardtongue from June through September. The pasqueflower has beautiful blossoms appearing singly on top of a straight stalk. Scarlet beardtongue is sometimes called the firecracker plant because the flowers resemble firecrackers, are in bloom by July 4.

Pacific Coast: Abundant

On the Pacific Coast the monkey flower and the golden iris both start blooming in March, the monkey flower continuing through August, the iris quitting by July. Camass, royal larkspur and bleeding heart start blooming in April, last respectively through May, June, July. Leopard

lily starts in June, is through in August, while California poppy goes from June into September. Most Pacific Coast wildflowers grow in rampant abundance. Camass is so plentiful in spring that some mountain and foothill meadows are buried in blue flowers, look like lakes.

*Common
Monkey Flower*

Leopard Lily

Royal Larkspur

Camass

*Bleeding
Heart*

Golden Iris

*California
Poppy*





FRANK LESLIE'S NEW YORK JOURNAL

Silent Night

OUR
MOMENT

ROMANCE

BEN SOMOROFF





California • Golden Poppy



Colorado • Columbine



Connecticut • Mountain Laurel



Delaware • Peach Blossom



Illinois • Violet



Indiana • Zinnia



Iowa • Wild Rose



Kansas • Sunflower



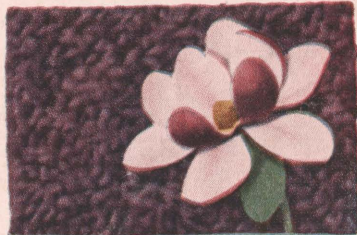
Massachusetts • Mayflower



Michigan • Apple Blossom



Minnesota • Moccasin Flower



Mississippi • Magnolia



New Hampshire • Lilac



New Jersey • Violet



New Mexico • Yucca



New York • Rose



Oregon • Oregon Grape



Pennsylvania • Mountain Laurel



Rhode Island • Violet



South Carolina • Yellow Jasmine



Vermont • Red Clover



Virginia • Dogwood



Washington • Western Rhododendron



West Virginia • Rhododendron



Wisconsin • Violet



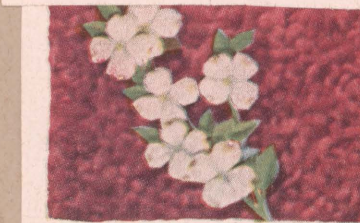
Wyoming • Indian Paintbrush



Nebraska • Goldenrod



Nevada • Sagebrush



North Carolina • Dogwood



North Dakota • Wild Rose



Ohio • Scarlet Carnation



Oklahoma • Mistletoe



South Dakota • Pasque



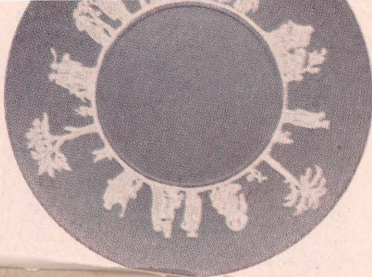
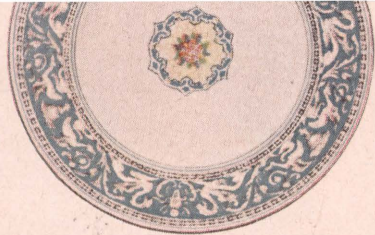
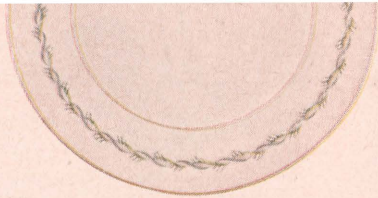
Tennessee • Iris



Texas • Bluebonnet



Utah • Sego Lily



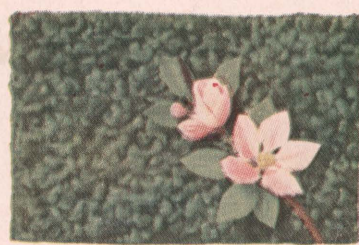
Alabama • Goldenrod



Alaska • Forget-me-not



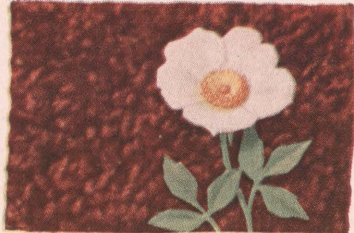
Arizona • Saguaro Cactus



Arkansas • Apple Blossom



Florida • Orange Blossom



Georgia • Cherokee Rose



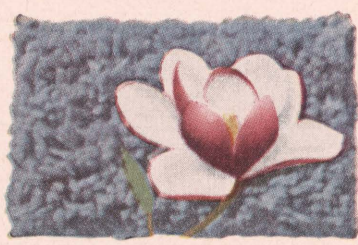
Hawaii • Red Hibiscus



Idaho • Syringa



Kentucky • Goldenrod



Louisiana • Magnolia



Maine • Pine Cone



Maryland • Black-eyed Susan



Missouri • Hawthorn



Montana • Bitterroot



Nebraska • Goldenrod



Nevada • Sagebrush



North Carolina • Dogwood



North Dakota • Wild Rose



Ohio • Scarlet Carnation



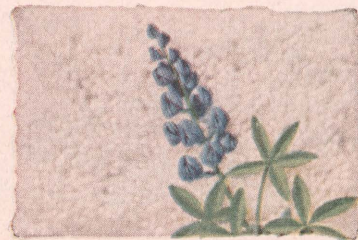
Oklahoma • Mistletoe



South Dakota • Pasque



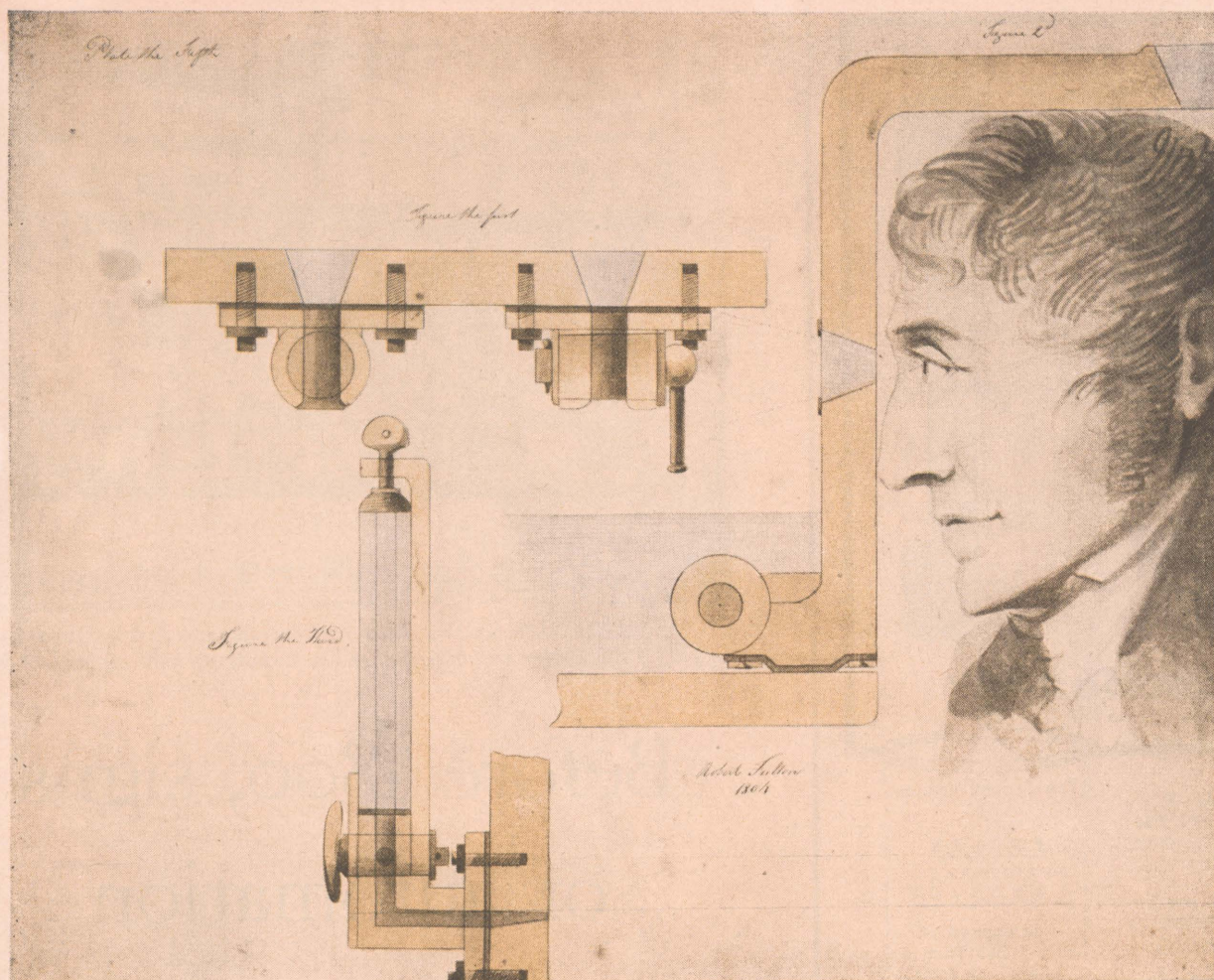
Tennessee • Iris



Texas • Bluebonnet



Utah • Sego Lily



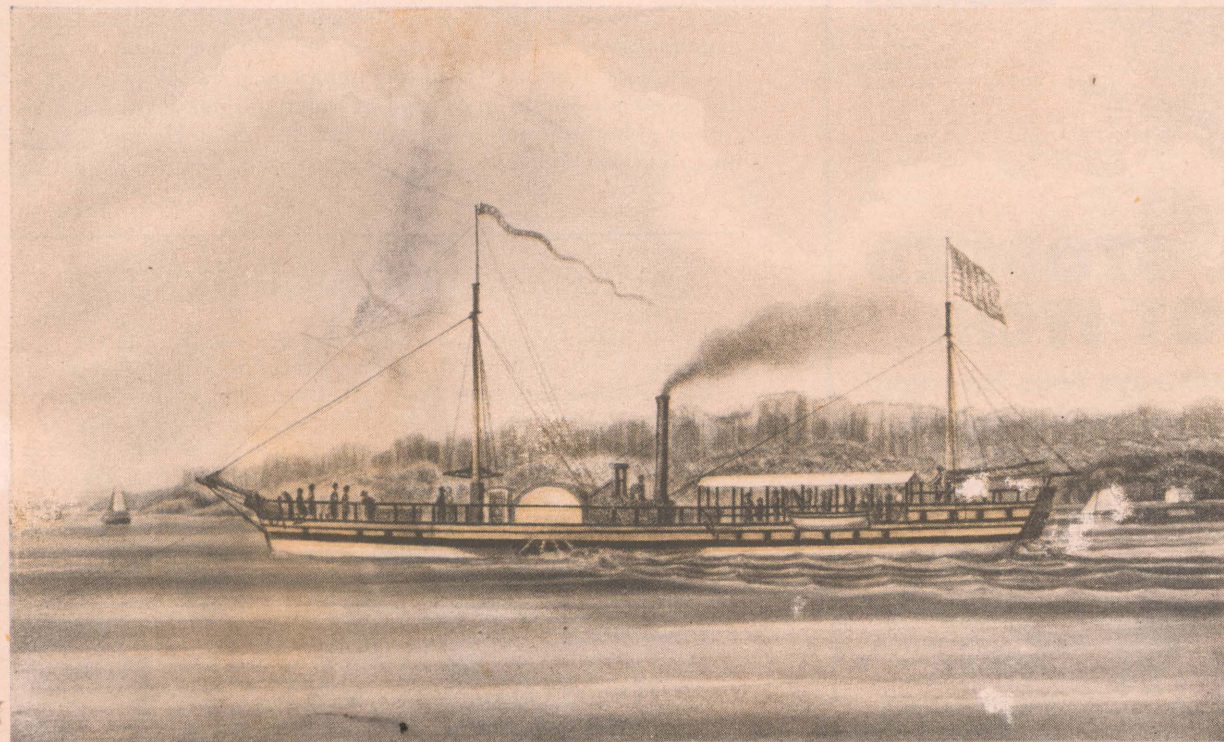
FULTON SELF-PORTRAIT (above, right) shows how he could direct the placing of bombs from 1800 submarine.

Detail at upper left shows submarine window reinforced against water pressure. Bathometer below registered depth.

The fertile mind of Robert Fulton

All the self-sufficient aspects of the homespun age were summed up in the career of Robert Fulton, a Pennsylvania farm boy who learned the gunsmith's craft, earned his living painting miniatures at 17, and then, with little education and no technical training, became a sensational success as an engineer and inventor. At 21 Fulton went to England, where he patented a power shovel that dug many British canals. At 35 he built a submarine and tried

to sell it to both the French and British navies. Disappointed in the financial results, he returned to the U.S. with a British-made steam engine and installed it in the *Clermont*, the first steamboat to make regular trips between New York and Albany. Eight other American inventors built and ran steamboats before Fulton did. But Fulton was the first to interest a large public in steamboat travel and he became the biggest steamboat builder of his day.



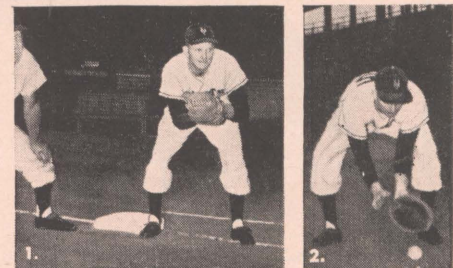
FULTON STEAMBOAT, the *Clermont*, left New York Aug. 17, 1807 and completed the trip to Albany and back

in five days, reaching speed of 5 mph. On later trips there were two small cabins with rows of bunks for passengers.

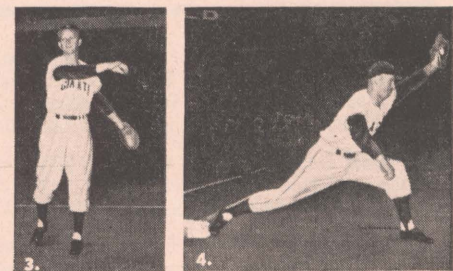
Whitey Lockman

STAR FIRST BASEMAN,
WORLD'S CHAMPION N. Y. GIANTS, TELLS

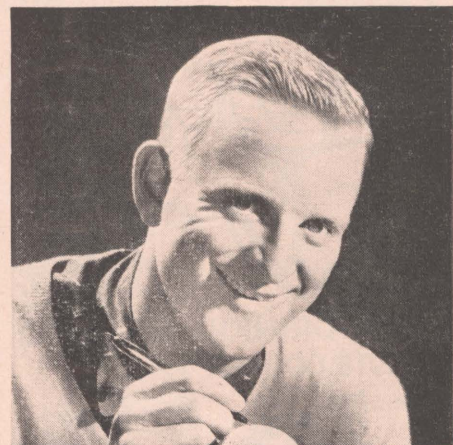
The "Ideal" way to start a Double Play



1. "Hold runner on first. Move to fielding position on pitch. Be ready for ball hit in your direction."
2. "Get on that ball with both hands. (Get your hands on some Fitch Ideal too—for your hair!)"



3. "Regain balance before you throw to 2nd. An error and the manager will tear out his hair. (I keep mine neatly in place with the help of Ideal!)"
4. "Return quickly to first. Stretch for return throw to double-up batter. Get your foot off the bag to avoid being spiked."



Try Whitey Lockman's "Ideal" way to groom your hair!

Use this amazing new, "no-grease" discovery! Keeps hair *neater* than gooeys oils and creams—keeps hair and scalp *cleaner*, too!

Put Fitch Ideal into your grooming lineup! Ideal has triple-play action. (1) It keeps hair good-looking and neat *all day*! (2) Helps keep hair and scalp *cleaner*. Because it isn't oily, sticky or creamy, it won't trap dirt to clog scalp pores. (3) Fitch Ideal also relieves itching, acts to keep scalp free of flaky dandruff.

So steal a sign from Whitey Lockman. Get a bottle of Ideal from your drug store today. Ask your Barber for a professional treatment, too.

FITCH
Ideal®
HAIR TONIC



PART III

AMERICA'S ARTS AND SKILLS



← FARMHOUSE KITCHEN of about 1820 is reconstructed in Lippitt house at Farmers' Museum in Cooperstown, N.Y.

FARMHOUSE PORTRAIT shows homestead of Marten Van Bergen of Leeds, N.Y., who had scene painted over mantel.

The Sturdy Age of Homespun

SELF-RELIANCE SHAPED ITS RURAL ARTS

Photographed for LIFE by ARNOLD NEWMAN

As the nation grew and expanded westward the mass of Americans were forced to lead self-sufficient lives. Factories were few, roads bad and imported luxuries rarely got beyond the seacoast. So the majority who lived in the interior depended on what they and their neighbors could make.

Unlike the cities, where styles changed fast and elegance was in demand, rural America carried on and improved the colonial tradition of simple, practical design. The table, chair and bed in the Lippitt kitchen (*left*), along with the open fireplace and beamed ceiling, follow the styles of a people who demanded sturdiness, had no time to make things fancy and, all unself-consciously, achieved a lasting beauty. The farm wife herself created the colors and patterns which decorated her home. On the table are some of her dyestuffs. The butternut hulls on the wooden plate at left gave a strong brown color when simmered for hours in an open pot. On the pewter plate is powdered indigo, which was blue by itself, green when used with goldenrod. The small bowl has ground madder root, which made reds and browns, and the large bowl at the right holds onion skins which made yellow. The clusters of staghorn sumac

at left produced a warm beige. At the far right are dried heads of teasel, a plant used to raise the wool nap. Dyed yarn is heaped on the table and hangs from a rack above. Wool ready for spinning is in a splint basket on the floor.

American homespun fabrics had fresh colors and generally simple designs. The barn-frame looms on which they were woven limited them to geometric and abstract patterns. But in their embroidery work American women created many unique designs, like the "rose wheel" coverlet folded at the foot of the bed at left.

The painting above was another kind of house decoration, reflecting the pride and prosperity of its rural owner. It was painted on a panel above his mantelpiece, probably by an itinerant craftsman whose saddlebags were packed with cat's hair brushes for painting, a sponge and cork for mottling chests, a leather comb for graining woodwork. The resourcefulness shown by such artist-peddlers was displayed in other folk crafts, as shown in the following pages. Invention itself became a recognized profession in this period, in the careers of country-born mechanics whose innovations changed the world's way of life.



TIN PITCHER, gaily painted and cheaply made, was an expendable substitute for pewter or silver.



EARTHENWARE PLATE relates a religious parable: a pelican feeding her young with her blood.



STONEWARE JUG with eagle design was fired at a higher temperature than red clay plate above.



TOLEWARE BOX for documents is painted in classical designs which were typical of New England.

Tin, clay a

The vivid colors and freehand decoration of the objects around these pages reveal their rural origin. Toleware (painted tin) was popular in New England and Pennsylvania. It was usually made in tiny shops with one kiln and a single potter's wheel. Pennsylvania Germans liked to add an extra coat of creamy clay to plates, squeezing it into the corners or scratching designs into it. Pe



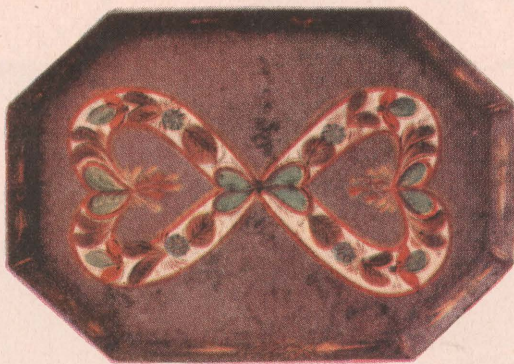
ARRAY OF PEWTER, set out in 18th Century walnut pewter dresser, includes: (top shelf) sugar

bowl with distinctive pear shape, large American charger known, prized William

pewter ware

alloy of tin with copper or lead poured in iron molds and beaten to a soft luster with hammers, was the Sunday best of farm families.

The people who bought these hardy wares demanded pitchers and jugs which would not tip over and were easy to use. Slender shapes and delicate decoration were not for them. But still the practical shapes produced were attractive and the decorative patterns striking.



TOLE "COFFIN TRAY" from Pennsylvania, named for its shape, has gaudy hearts and flowers.



TIN TEAPOT with graceful gooseneck spout was cleverly copied from an expensive silverware design.



DU PONT MUSEUM, WINTERTHUR, DEL.



SLIPWARE PLATE symbolizes remorse (folded peacock tail), love (open heart), Christ (tulips).



SGRAFFITO JUG, made in 1781, is "scratched ware" with design cut in top coat to clay underneath.

inch)
coffee

pot (right); (middle shelf) porringers with variously designed handles, nursing bottle (left); (bottom

shelf) covered tankards, inkwell (right), a chalice (right center), one of handsomest American pieces.





NEW YORK PUBLIC LIBRARY



GLASS BLOWERS in New Jersey are shown in engraving from a \$5 Millville, N.J. banknote.

Glass in myriad shapes and colors

The first successful American glassworks was started in 1739 in rural Salem County, N.J. near some fine deposits of silica. Caspar Wistar, its owner, made rum flasks, windowpanes and a line of tableware. His "Wistarberg" glass was free-blown by ancient techniques but shaped in designs which were distinctively American. Two of these are shown in the large aquamarine pitcher at far left: the "lily pads" which form the base and the delicate spirals around the neck.

William Henry Stiegel of Manheim, Pa., a flamboyant man who called himself "Baron," and John Frederick Amelung of Fredericktown, Md. also made 18th Century glassware in handsome styles of their own. But the big boom for U.S. glass began after 1815, when American inventors perfected molds which made flasks in exact quart and pint sizes. These were decorated with an exuberant variety of national symbols—Columbia, eagles, flags. A log-cabin flask used by a Philadelphia distiller named Booz helped add a new word to the language.

Meanwhile New Englanders patented the world's first practical glass press, using it at first to manufacture glass doorknobs. From this American invention came the great lines of Sandwich and the other pressed glassware which are so highly prized by collectors today.

EARLY AMERICAN GLASS valued at more than \$5,000 is arrayed at left. Top group from left: Ohio flat bowl, Stiegel sugar bowl, Stiegel enameled tumbler, Columbia molded flask, Stiegel "daisy-diamond" blown flask, Amelung salt holder, Pittsburgh creamer. Middle group: bullseye windowpane, South Jersey-type "lily pad" pitcher, South Jersey sugar bowl. Lower group: Amelung wine glass, Sandwich pressed bowl, Ohio "grandfather" flask, Wistar candlestick, Ludlow bottle, Ohio three-mold decanter.

CORNING MUSEUM OF GLASS, CORNING GLASS CENTER



HOTEL KITCHEN in York in 1800 was drawn from memory by Miller, who boasted "no better . . .

cooks can be found nowhere." Here the cook bakes bread on old open hearth. On mantel is coffee mill.



"AN ACCIDENT," wrote Miller describing this drawing of Peter Witt house. "Frederick fell from



A SELF PORTRAIT of Lewis Miller shows him as a bachelor dandy of the 1830s.

A carpenter's lively views of

This was an age of busy, productive people; and its spirit was caught in a series of crude contemporary sketches by a carpenter named Lewis Miller, who was born in 1796 at York, Pa. and worked there at his trade for 40 years. Somehow Miller found time to make nearly 2,000 drawings of his neighbors and compile a unique autobiography in pictures.

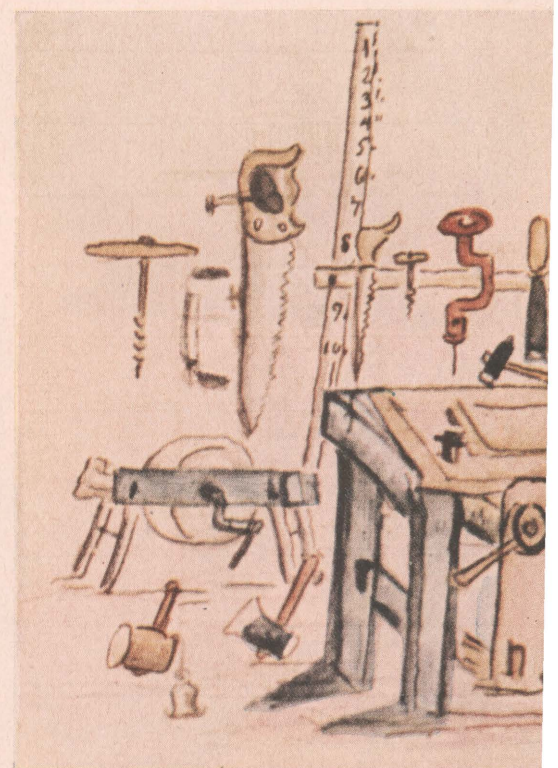
The U.S. that Miller lived in was just beginning its great transition from a nation of farmers and craftsmen to a nation of factories and mechanized power. Miller's drawings show what the country was like at the start of that change.

A craftsman himself, he was interested in the jobs of other craftsmen. He portrayed cooks, masons, an aproned bootmaker, brewers and a carpenter—Miller himself. The tools and techniques they are using are not much different from colonial times. But here and there is a sign of change, like the coffee-mill gadget at left above, and the sheet-iron stove at right below. The Pennsylvania Germans, to whom Miller belonged, were especially conservative in their architecture. The 1740 Lutheran church below, with its canopied pulpit, arched doorways and painted balcony railing, is straight out of



YORK BREWHOUSE in 1801 has women and boys waiting to buy some yeast from John and George

Barnitz. "They made good beer," the artist added in his sketchbook. Codorus Creek ran beside brewery.



CARPENTER MILLER smooths a long board with a plane. Although he had his own shop, the



the scaffold ... in topping out the chimney ... broke two ribs." Picture shows collapsing scaffold.



TAVERN KEEPER of York, Mrs. Lottman was drawn by Miller "frying sweet potatoes ... some of

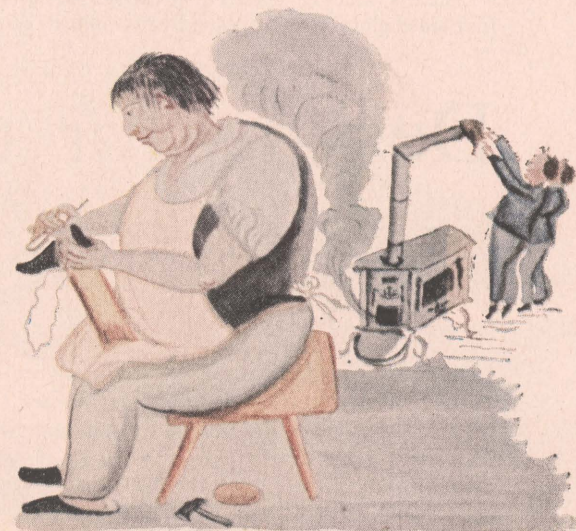
the first I ever tasted." The artist, aged 3, stands in center. A dish of sausages stands before the hearth.

crafts and creature comforts

Medieval Europe. The church has long since been torn down. But there are still houses in rural Pennsylvania which resemble the one at center above, with fieldstone walls terminating in a square chimney at the gable ends, its small windows and overhanging eaves.

Very few of Miller's sketches have been published and these appear for the first time in their original watercolors. A self-taught "folk" artist, Miller's drawing was faulty and his use of perspective childlike. But his pictures vibrate with life and rough humor. Under some portraits he jotted descriptions, such as "fond

of liquor," "stinks of ink," or "his mind not right." Functioning as reporter and artist combined, he recorded the accidents, hangings, political parades, preaching which provided excitement for rural America in the early 19th Century. He made hundreds of individual portraits of the citizens of York. Among them were some remarkable examples of American enterprise: an entomologist who collected local insects and sent them to Europe, a flute-playing silversmith and a master mechanic, Phineas Davis, who made watches, an iron steamboat, the first coal-burning locomotive in America.



BOOTMAKER Henry Wagner works while boys stuff pipe of new-style sheet-iron stove.

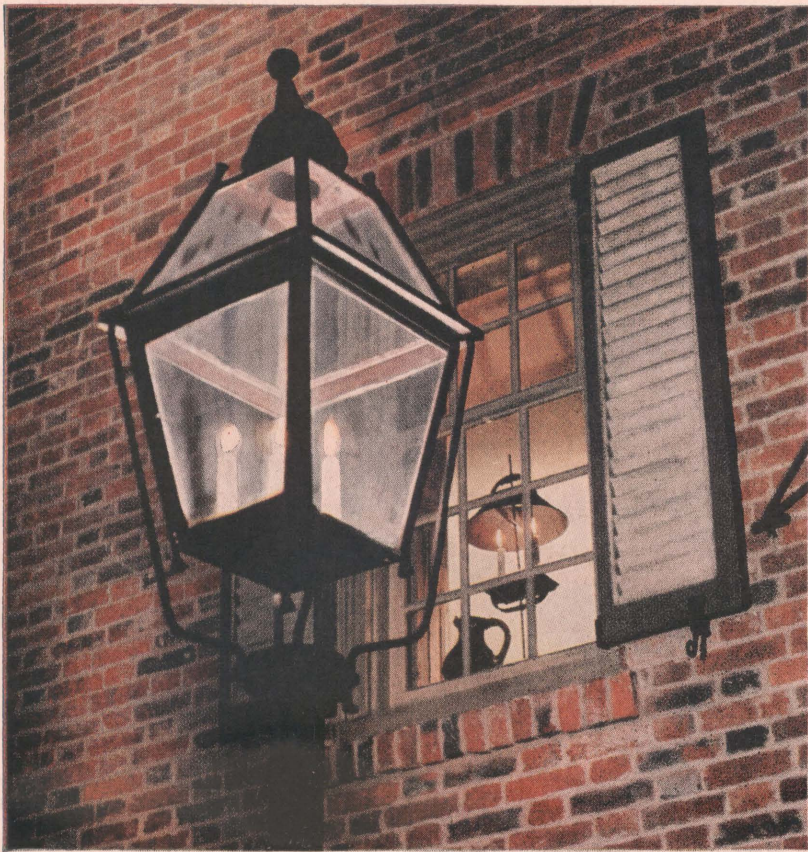


routine tools shown here indicate that Miller was satisfied to be a day worker rather than contractor.



OLD LUTHERAN CHURCH in 1800 shows the balcony railing painted with portraits of Biblical

figures and Apostles. While Pastor Jacob Goering preaches, the sexton (left) goes after an intruder.

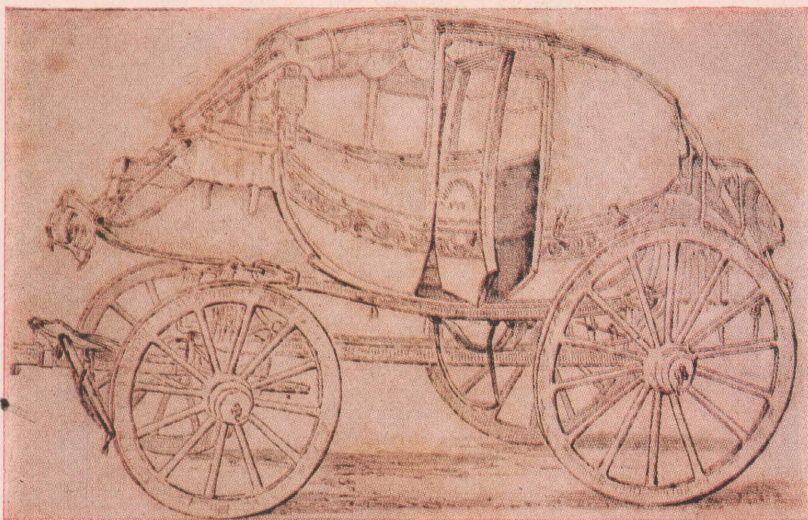


STREET LAMP powered by candles lights way to the tavern at right. The four-sided globe was suggested by Franklin to give more draft, prevent smoking.

Designs for travelers in a mobile nation

In the 1820s an American who had just climbed out of a stagecoach wrote home: "We were rattled from Providence to Boston in four hours and 50 minutes. If any one wants to go faster he may send to Kentucky and charter a streak of lightning." Speed was what U.S. stage lines provided first. Comfort came behind. The coaches they used were designed in an oval which foreshadowed modern streamlining (*below*). They were suspended on thoroughbraces, or heavy leather springs, which lifted the body off the axles and cushioned the worst jolts. But foreign travelers complained of their limited space for legs and baggage.

Along the roads were hundreds of small taverns which offered hearty meals and modest comfort for a one-night stay only. Reservations were not necessary; the landlords felt obliged to take all comers. The bar was usually on the first floor and served as a registration desk. Near it (sometimes above) was a "common room" where guests sat and ate together. Bed chambers were on the upper floors, and few taverns had more than half a dozen. When these were full the overflow slept on the barroom floor.



ELLIPTICAL SHAPE of American stagecoach was designed to give more speed. But it cramped the nine passengers. Baggage went in rear "boot."

DU PONT MUSEUM, WINTERTHUR, DEL.



COMMON ROOM of the Red Lion Inn (Delaware) was on the second floor, above taproom and kitchen. Patrons entered from a cobbled court and



climbed rear stairs to spend the evening in cozy games and talk. The walls were finished in white plaster and decorated with useful pipe rack, sconces and clock.

Fold-back window shutters could be closed and bolted quickly in case of storm outside or disturbance inside. This 1820 room is now in the Du Pont Museum.

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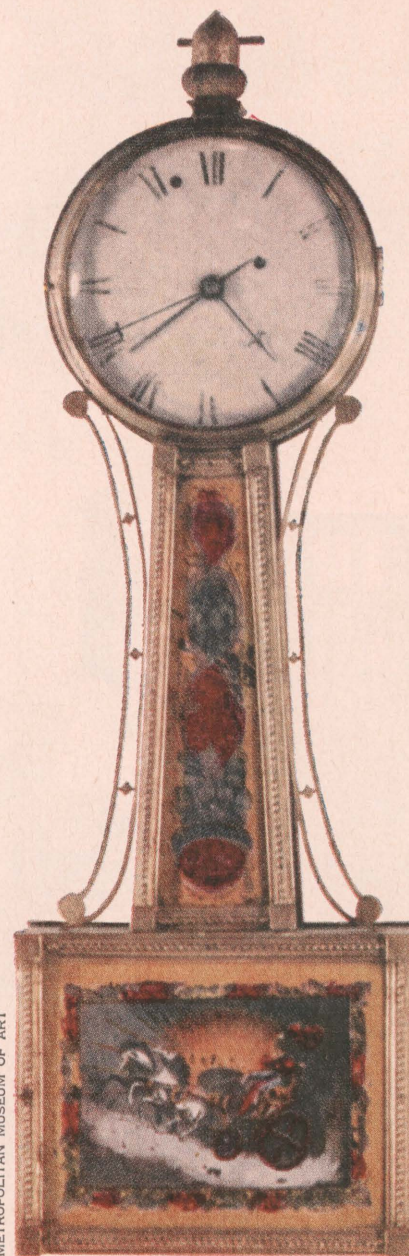


TALL CLOCK by David Rittenhouse of Philadelphia is enclosed in superb Chinese Chippendale case.

DREXEL INSTITUTE OF TECHNOLOGY



SHELF CLOCK by Aaron Willard has half as many parts as tall clock, is both shorter and cheaper.



METROPOLITAN MUSEUM OF ART

BANJO CLOCK, patented by Willard, is a masterpiece of graceful design and practical purpose.

Handsome clocks in quantity

In the growing nation the exact time of day became a significant fact. Stagecoaches ran on schedule, more people worked in factories, businessmen set their appointments for a specific hour. American clockmakers met this need by producing new kinds of clocks which, while within the average family's means, were gracefully made and handsome to look at. Here came a history-making step in the development of American arts and skills, the first large-scale production of objects of everyday use.

In colonial times clocks were costly works of art. Their long pendulums were enclosed in tall "grandfather" cases of expensive wood. The magnificent example at the left was made by David Rittenhouse, who was an astronomer as well as a clockmaker. This clock has five extra dials which show the positions of the sun, moon and stars, and it sold for \$690, the equivalent of \$6,000 today.

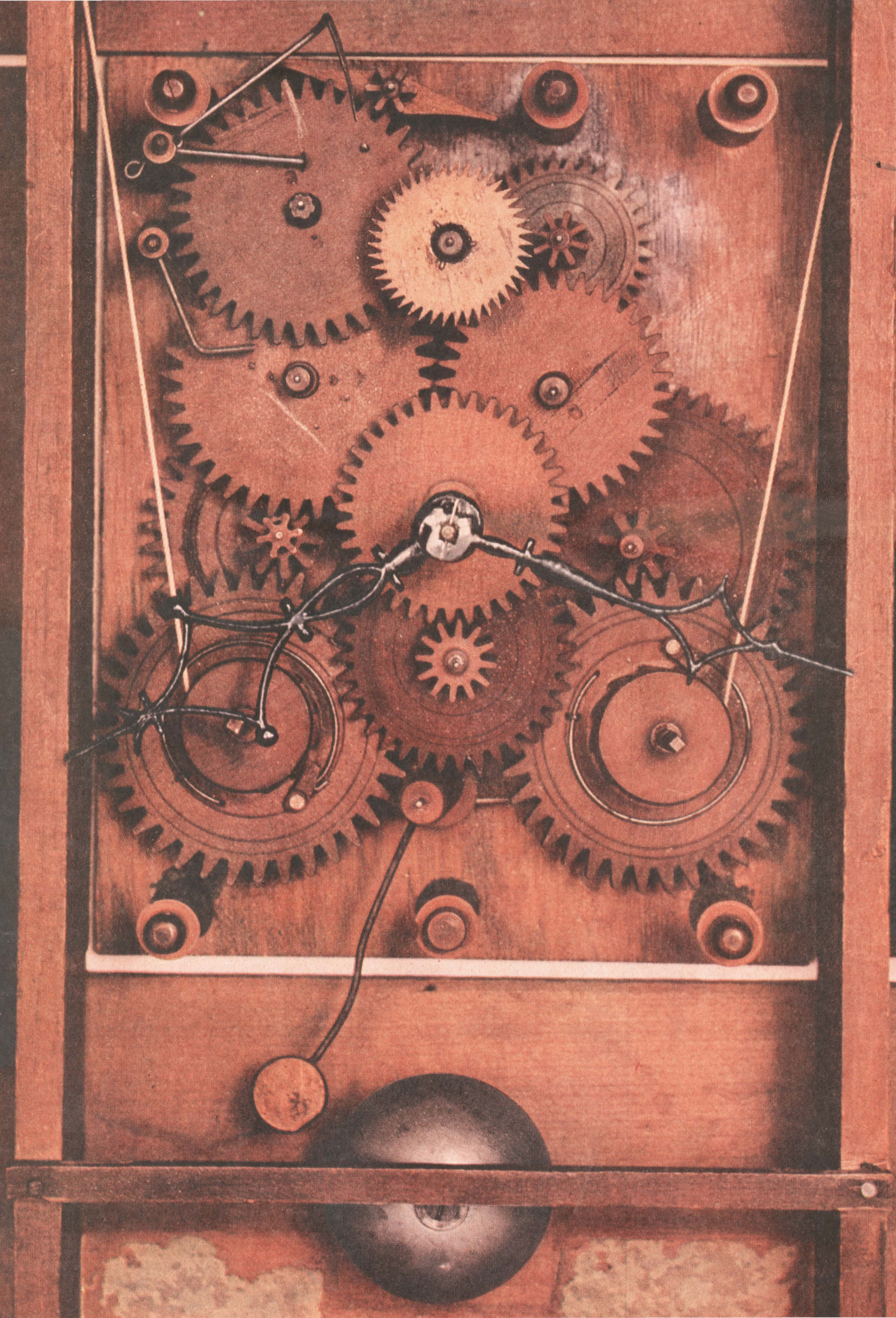
Soon after the Revolution, American clockmakers perfected new and simple clock mechanisms which could be put in a case less than half as tall as a grandfather's clock, thus saving much expense. In 1792 Eli Terry opened a shop at Plymouth, Conn. where he later produced a beautiful pillar and scroll clock with wooden works that sold for \$15. He made his

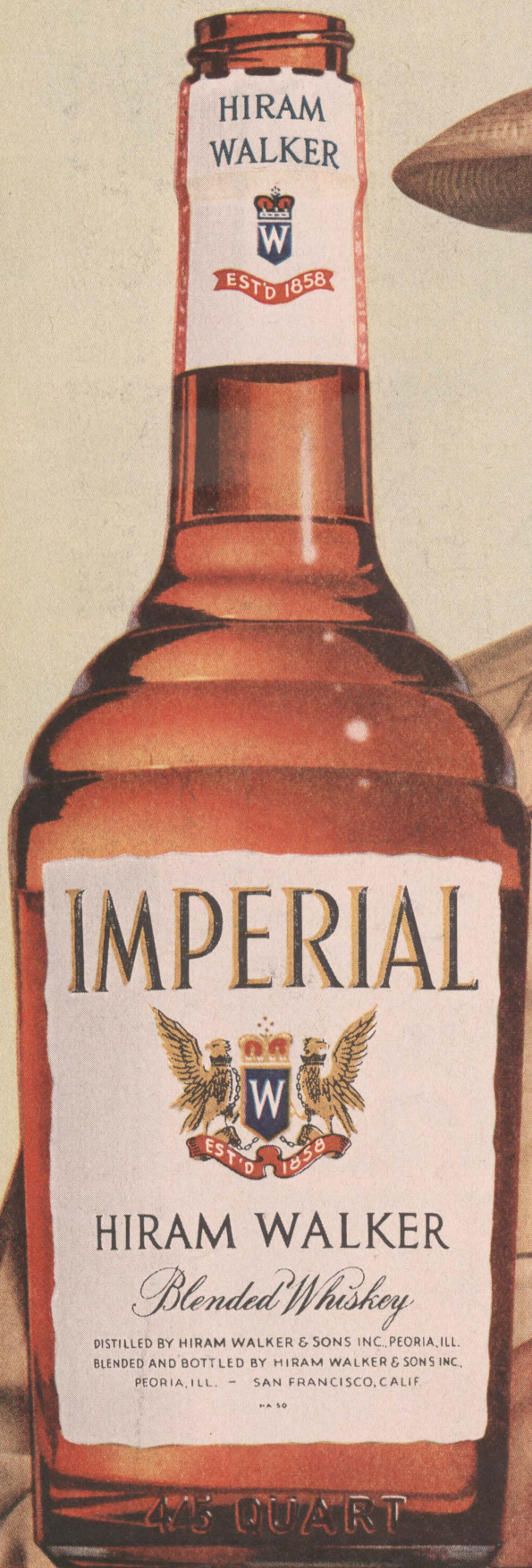
wooden clock movements by the techniques of mass production; a division of labor under which workmen made standardized parts, the assembly of these parts by men who specialized in this one process. The parts were interchangeable, could be replaced at minimum cost.

Wood was used because it was locally available, cheaper and easier to work than metal on the machines of the time. It was also durable; many wooden-works clocks 100 to 150 years old are still running today.

Connecticut became the center of the clock trade. Seth Thomas bought the patent to Terry's wooden movement and started a factory of his own. Another Terry-trained workman, Chauncey Jerome, pushed the price of a good shelf clock down to \$1.

The wooden-works clock marks a great dividing point. From now on, the U.S. consumer would be buying less and less of the artisan's wares, more and more of the factory's products. The American manufacturer learned that his mass-produced goods would not only satisfy existing markets but also create new ones. He also learned he had to develop new ways of selling so people would demand his goods, of distributing so people could get them, and of designing so customers would be pleased by them.





CHUCK MEYER

Former merchant marine and Coast Guard officer, this sportsman-writer holds the world's light tackle record, won by landing a monster 261-pound mako shark, with spinning gear and a 12-pound test line.



Richard De

FOR MEN AMONG MEN, THERE IS A WHISKEY AMONG WHISKIES — IMPERIAL

Man, this is whiskey!

Made by Hiram Walker to taste as a great whiskey should

*Drum from the
Index of American Design,
by Erwin O. Christensen,
courtesy The Macmillan Co.*



CIVIL WAR DRUM



An Old Time Custom:

THE TOAST

*Here's to your good health, and your family's good health,
and may you all live long and prosper... RIP VAN WINKLE*





OLD STURBRIDGE VILLAGE, MASS.

LIFE's editors present
a series on
our country's cultural heritage

AMERICA'S ARTS AND SKILLS



EARLY AMERICAN TOOLS are, from left: clamp, broadax used for shaping logs into house timbers, carpenter's square, compass, sickle, flail, wooden

hayfork, augur, felling ax, double calipers, bow saw, mallet used to drive pegs in house frame, L-shaped frow used for splitting shingles, carpenter's brace, plane.

Americans, proud of their achievements in government, industry and science, have had less confidence in their art—perhaps because they are inhibited by a limited use of the word. But Webster defines art first as “skill in the adaptation of things in the natural world to the uses of human life.” Another definition is “the production of beauty.” It is with these meanings in mind that LIFE presents a new series, “America’s Arts and Skills,” which in a number of essays will display the traditions of American taste and design and the great history of American skill in fashioning beautiful, useful things. The series starts with the tools above, which are not only handsome themselves but were used to make handsome objects, like those on following pages.

As the nation grew, the arts became more elaborate, the crafts more detailed. Spacious Georgian mansions were built in the South, great Gothic houses along the Hudson. Artisans fashioned the deadly Pennsylvania rifle, inventors perfected mass production. The clipper ships crossed the world’s seas, stagecoach and Pullman car crossed the expanding nation. And finally American energy and ingenuity burst into a world of skyscrapers, a myriad of gleaming and running devices made of modern plastics and alloys and a million Cape Cod cottages built on lines laid out by Puritan carpenters. All this, seen in the chapters of this series, will not only explain the designs of the American past but will provide values by which to judge the taste of America today.

CONTINUED ON NEXT PAGE



STUDDED DOOR
(opposite page) of Parson
house in Topsfield,
Mass. (see p. 124) was dec-
orated with wrought-iron
nails in diagonal pattern.



YOUNG PURITANS
David, Joanna and Abigail
Mason of Boston posed in
their Sunday best for un-
known artist who painted
this picture about 1670.

The Practical World of the Colonists

PRODUCING FOR USE, THEY CREATED BEAUTY

Photographed for LIFE by ELIOT ELISOFFON

With a few hand tools and such skills and memories as they brought from their homelands, the English colonists in Virginia, Maryland and New England, the Dutch on the Hudson and the Swedes on the Delaware attacked the wilderness. Out of these, and the rich raw material of the American land, grew cities, homes and much wealth. And out of the things the colonists made to use in their new world came a surprisingly beautiful heritage of decorative objects.

A successful colonist had to be able to do many things. Of the first rivals in North Carolina a preacher wrote: "Men are generally of all trades, and women the like within their spheres. . . . Men are generally carpenters, joiners, wheelwrights, coopers, butchers, tanners, shoemakers, tallow-chandlers, watermen and whatnot; women soap-makers, starch-makers, dyers, etc. He or she who cannot do all these things . . . will have but a bad time of it." From this widespread versatility developed the tinkering Yankee who could make or fix anything, from a fine watch to a water wheel.

In the so-called fine arts there was no such rapid progress. Though the wealthy commissioned family portraits which were executed with neatness and grace, the colonists looked down on mere artists. "The

Plow-Man that raiseth Grain, is more serviceable to Mankind, than the Painter who draws only to please the Eye," wrote an early New Englander. But human eyes have always yearned to be pleased. Even the Puritans liked color in their homes and dress; when beautiful form was combined with practical purpose they were willing to accept it. Many a colonial carpenter was an artist as well—as the nail-studded door and boldly carved bracket on the opposite page show. In their silverware, their furniture and even their everyday wooden drinking cups and bowls the colonists showed that they knew a good-looking thing when they saw it.

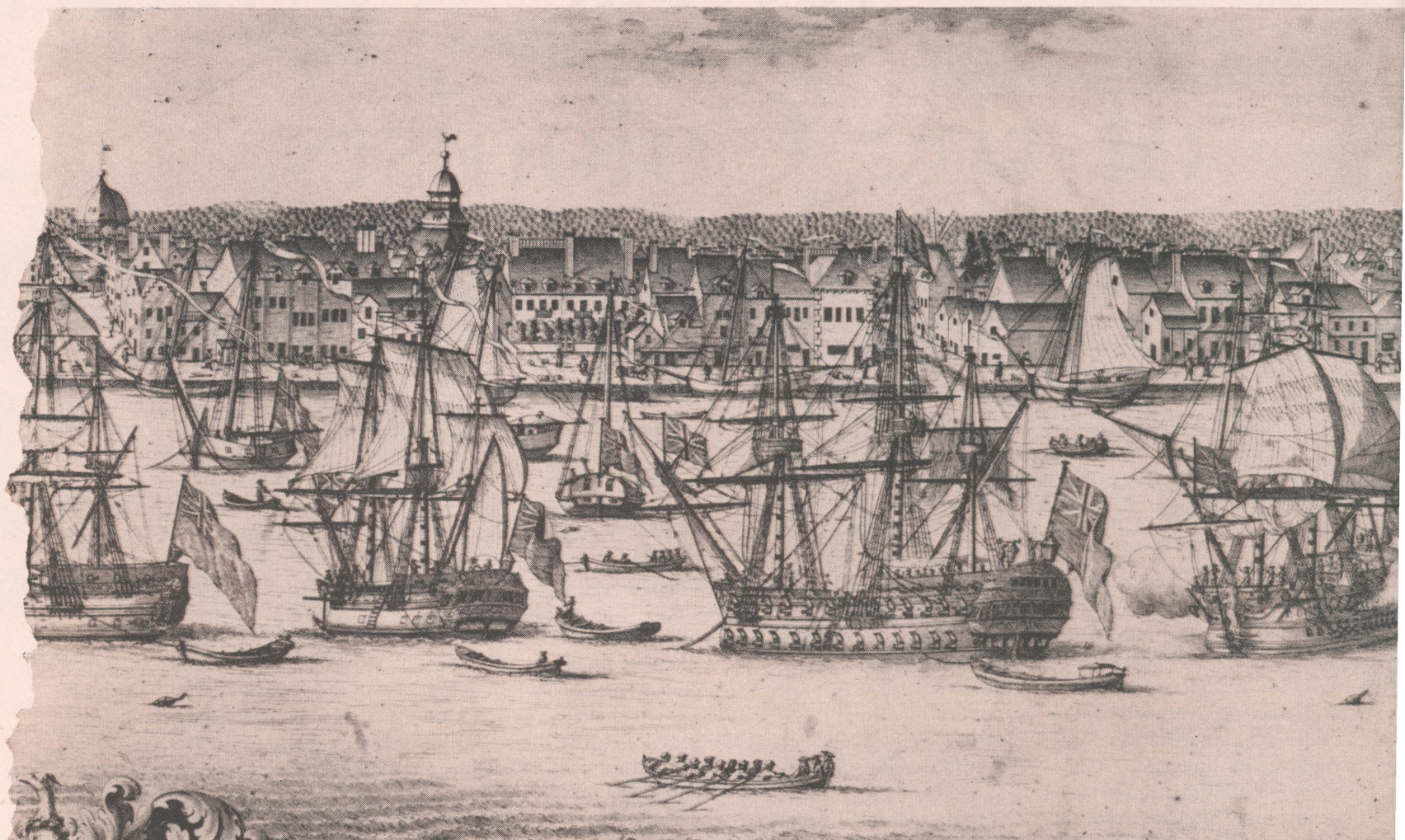
Because of the restrictions of materials, and limited time, the colonial artisan did not indulge in elaborate design. But the limits became a challenge and in American art colonial design became a style—simple, sturdy, never trying to hide the material used nor twist it to unnatural uses. It has had an obvious influence on American taste through the myriad colonial reproductions, which never seem to lose popularity. But it has had an equally strong, if subtler, impact on the work of generations of American designers who, following the colonials, found that usefulness and simplicity go hand in hand with beauty.

The changing architecture



OLD NEW YORK was a hustling center of worldwide trade when the panorama above and below was drawn in 1717 by William Burgis of Boston. The artist stood on what is now Brooklyn Heights and sketched the East River front

from the fort at the Battery (marked by flag, *above left*) to the foot of modern Catharine Street (*far right, below*). The lower town which stretched up to Trinity Church (*far right, above*) was largely built by Dutch colonists who imported their



NEWER NEW YORK north of Wall Street (*far right in upper panel*) shows immediately the influence of the British who took over the city in 1664. Here the Dutch houses are mixed with mansions done in the Renaissance style which

was popular in 17th Century England. They can be identified by their broad fronts, dormer windows, galleries across the roof and pediments. Here and there is also a house in the more recent Georgian manner, which was to sweep across

of an early American city



architecture direct from Holland. Their narrow, steep-roofed houses with crow-
 eap gables were crowded together. In their brickwork they used many patterns
 and colors. Most of Dutch New York was burned during the Revolution and the

original Dutch style is seen now only in a few survivals farther up the Hudson.
 The low, wide-roofed "Dutch Colonial," so familiar today, is really a Flemish
 cottage style—an example in white brick and blue shutters is seen on page 129.



aboard America in the 18th Century, and is still prevalent today. The two finest
 houses in the lower panel belonged to burghers who adopted Renaissance modes
 Abraham de Peyster (*left*, just north of second spire) and Abraham Wendell

(*extreme right*). The British ships crowding the river are apparently saluting
 the king's birthday, May 28, 1717. At lower right on river can be seen one of
 the first New York yachts, the noted *Fancy*, owned by Colonel Lewis Morris.



NEW YORK SHIPYARD, a detail enlarged from Burgis view on previous page, shows carpenters swarming over two partly finished hulls while another

vessel (far right) waits repairs. Fancy coach on the bank above probably belongs to shipowner. In center stands a ship captain's house with widow's walk on top.

Wealth along the waterways

Good harbors and navigable rivers were the keys to wealth in the colonies. On them rose towns and plantation houses whose inhabitants could support a growing number of fine craftsmen. The silversmiths prospered in the seaboard cities and produced the pieces shown on pages 116, 117. In Boston alone, by 1680, there were 24 silversmiths at work. Newport in Rhode Island and Williamsburg in Virginia produced America's first two competent architects, Peter Harrison and Richard Taliaferro. Colonial Charleston was noted for its beautifully landscaped gardens and goldsmiths'

shops. Waterfront merchants of Philadelphia, which outstripped all other American ports in the 18th Century and became the second largest city in the British Empire, were famous for their showy houses and elegant taste in furniture.

In New York the rich Dutch families tended to move to country houses along the Hudson River, which they decorated with paintings both imported and local. There, in the early 18th Century, developed the first native American school of gifted—and largely self-taught—portrait painters. An example of their

fresh, unsophisticated and wholly charming style is shown on the opposite page. Unlike the portrait of the Mason children on page 111, which still follows a provincial English style, this painting of an Albany girl is entirely American in its use of bold, contrasting colors and its background of formalized nature.

No one today knows the names of this artist or of any of his colleagues who are collectively called the "Patroon Painters." But the numerous pictures they left behind are proof that there was a sizable demand in at least one American colony for art of this kind.



FERRY LANDING in Brooklyn, detail from another section of Burgis drawing, shows scowlike sailing ferry at wharf. Though colonial boats were built

abroad or copied from European models, these ferries were local designs, the precursors of the fast flat boats that were soon sailing the American rivers.

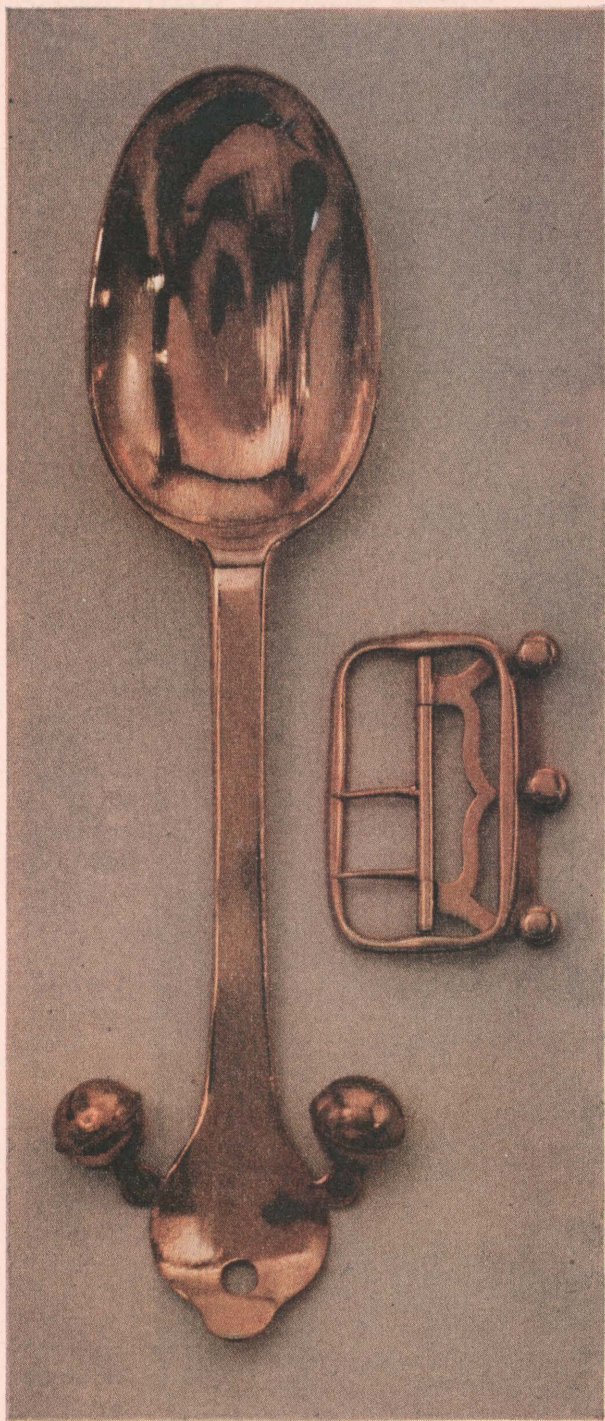


DU PONT MUSEUM, WINTERTHUR, DEL.

GIRL WITH RED SHOES is said to be Magdalena Douw, of Albany, later wife of Harmon Gansevoort, great-grandfather of Herman

Melville. The portrait shows colonial love of color and decoration. Stiffly posed Magdalena is almost gaudy in bright shoes and bodice.

CONTINUED ON NEXT PAGE



GOLD PAP spoon with bells was fashioned for a New York City child by Jacobus van der Spiegel. Buckle to fasten man's stock (cloth neckpiece) is a Philadelphia product.

Shapers of silver and gold

In colonial America the silversmith was a kind of investment banker for the wealthy who took a client's surplus coin and hammered it into objects of lasting value. Though designed for beauty, they were made for use. The oldest piece of colonial silverware known is the dram cup—a cocktail glass of the time—on the opposite page, made in 1651. The teapot was made in 1725, shortly after tea drinking came to the colonies. The porringer, however, was made just to commemorate a horse race at Hempstead, L.I., March 25, 1688.

This ware was for people who demanded distinction. They got it in pieces that are austere but elegant. Colonial silverware alternates plain surfaces with simple ornament, following timeless principles of design. That buyers should demand such artistry is not surprising. But it is surprising that in the new world they could find so many artisans who could supply it.

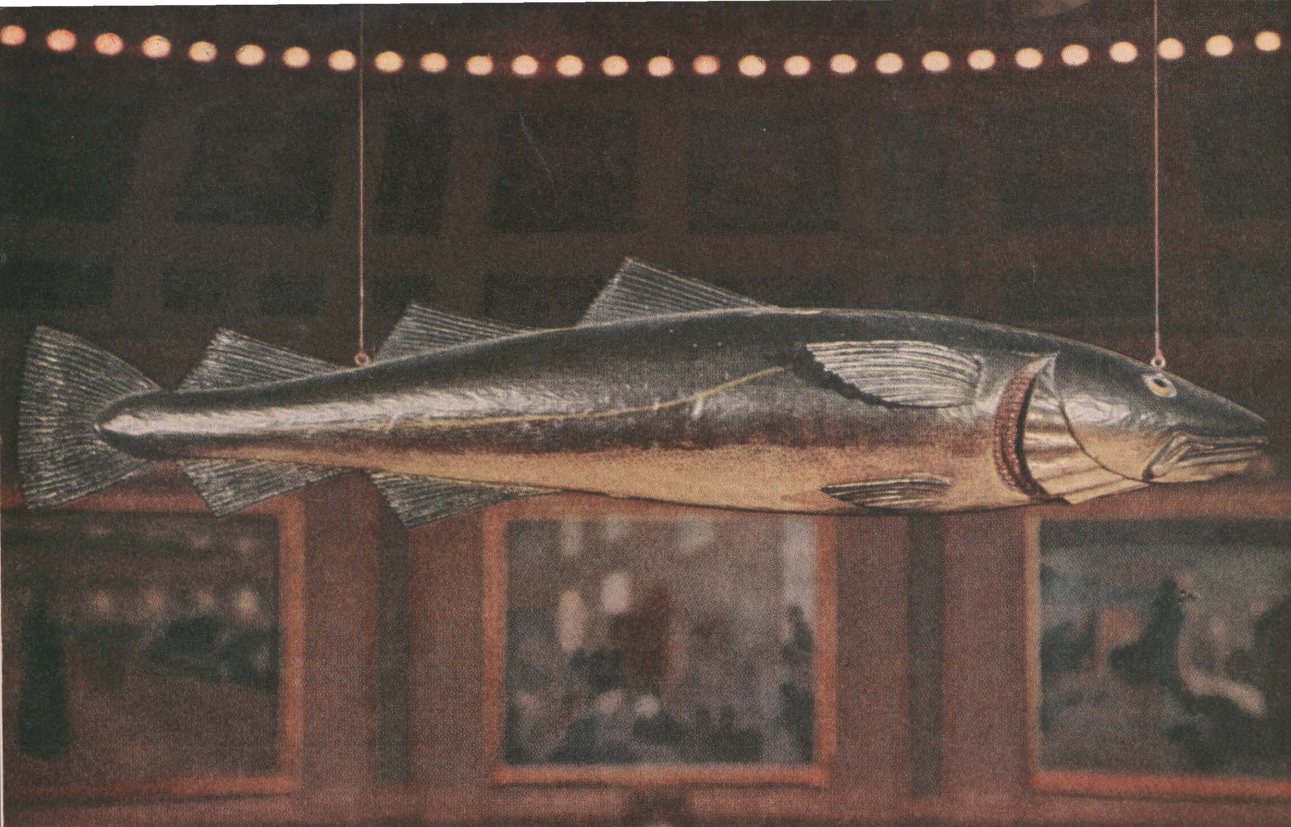


YALE UNIVERSITY GALLERY, MABEL BRADY GARVAN COLLECTION



EARLIEST AMERICAN SILVER is sampled in this array. In foreground are tobacco box by John Coney, salver by Thomas Savage, dram cup by John Hull and Robert Sanderson. At left are teapot by Pieter van Dyck, plain communion

cup by Coney, engraved communion cup by Hull and Sanderson. At right are sugar caster (like salt shaker) by Bartholomew Le Roux, oval mustard pot by Van Dyck, porringer by Peter van Inburgh and two-handled cup by Edward Winslow.



"SACRED COD," cut from wood in 1760s, hangs in the Massachusetts State house. Intricately and subtly carved, it is a masterwork of wood sculpture.

TIN CHANDELIER below, sturdy enough for 24 candles, was delicately wrought. Large chandeliers were a luxury item because candles were costly.



DU PONT MUSEUM, WINTERHUR, DEL.



WADSWORTH ATHENEUM, MORGAN B. BRAINARD COLLECTION

BULL'S HEAD sign painted on wood hung in front of Bissell's tavern, East Windsor, Conn., about 1760. The starkly realistic animal portrait is in striking contrast to the exquisitely carved wood frame.

Craftsmen in common materials

The great forests which came down almost to the water's edge offered a seemingly endless supply of working material in early America—oak for house framing, cedar for shingles, walnut for gunstocks, ash for ax handles, hickory splints for baskets and barrel staves. The wood turners used white pine for cheeseboxes since it had no taste or smell. Chairmakers learned to make their rockers of black walnut which did not slide easily on the floor.

In all the colonies the most common utensils were made of wood, usually hard maple, which cut smoothly across the grain. Village craftsmen also used poplar and soft white basswood for "dish timber," turning out bowls, ladles, trenchers (plates) and noggins (drinking mugs) which were often small masterpieces of practical design. Because they were made for hard everyday use, these utensils were necessarily simple and hence their design graceful. Handles and lids had to balance or fit properly, which made for proper proportions. Most pieces were not painted, leaving grain of the natural wood to enhance their beauty. Decoration was indulged in only when it did not complicate the making or the using of the utensil. Only occasionally did the woodworkers soar into the realm of fine art, as an unknown carver did in the sacred cod at left, above.

For many people fine metalwork was out of the question, gold and silver being much too expensive. Tin also was "dear" but came into growing use by colonial craftsmen for such handsome decorations as the chandelier at left.



WOODEN UTENSILS above were made from a variety of native woods. The object at upper left is a bed wrench, used for tightening rope springs of an early bed; a whimsical artisan has given it a man's head. The pail with a

hole in the handle is a piggin, used as dipper for water or for carrying food to the hens. At lower left is a trencher. The other utensils (*top to bottom*) are burl bowl made from a hard knot of chestnut, a funnel, mortar and pestle, butter paddle.



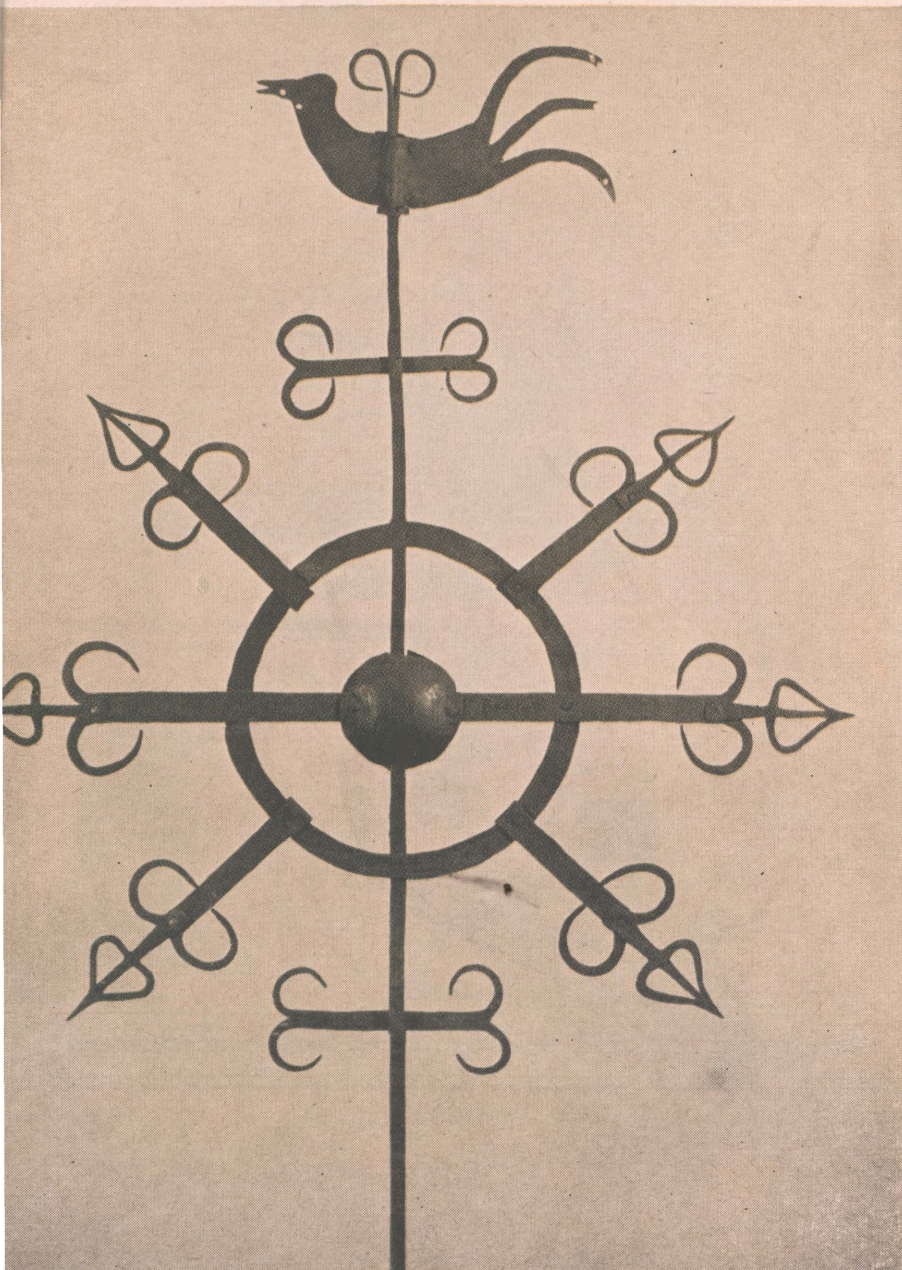
NEEDLEWORK, a skill colonial girls were supposed to acquire, was amateur art of the period. This fanciful portrait of Adam and Eve was embroidered in

1760 by Mary Sarah Titcomb, of crewels (twisted threads) on linen. It served in place of paintings as colorful wall decoration, also helped keep out draft



MASSACHUSETTS HISTORICAL SOCIETY, BOSTON

WEATHER VANES were usually a sideline for metalworkers. First specialist was Shem Drowne of Boston whose 4-foot-6-inch-tall copper Indian with a glass eye swiveled atop the governor's residence. Drowne also made the famous grasshopper which crouched above Faneuil Hall. Handsome vane below was made in Pennsylvania in 1670.



DU PONT MUSEUM, WINTERTHUR, DEL.



SCULPTURED GRAVESTONE in Dorchester, Mass. cemetery marks the plot of John Foster who did woodcut below.

Art of the amateur and the artisan

As the colonies grew in population and wealth, skilled artisans emerged as the third most important class, next after farmers and merchants. Many of them proved to be artists as well as successful businessmen. The men who made the two weather vanes at the left were producing objects of special utility to a people whose lives depended much on the weather. They were also expressing a picturesque sense of humor and a feeling for the kind of design which looks well against any skyline. John Foster, who carved the pioneer American woodcut below, was a printer who did the portrait as a frontispiece for a book which he published. A strong image of the Puritan priesthood in its heyday, it is also a human portrait of a man whose life was given to plain speaking and a powerful purpose. Foster also may have sketched the design for his own gravestone above, a grinning figure of Death snuffing out Life's candle, while Father Time tries to stay his skeleton arm. In works like these, and in Miss Titcomb's needlework on the opposite page, colonial craftsmen were able to satisfy their artistic impulses without displeasing their practical-minded friends and neighbors.



PURITAN PORTRAIT, the first American woodcut, depicts Richard Mather, ancestor of 80 New England preachers.

MASSACHUSETTS HISTORICAL SOCIETY, BOSTON

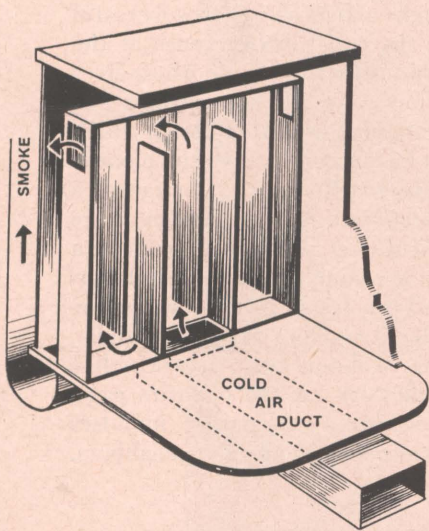


GARDEN OF EDEN, pictured in iron, decorated a Pennsylvania German stove. The inscription reads: "The snake betrayed Adam and Eve." Stovemakers cut pattern in wood, pressed wood into sand mold, then poured in molten iron.

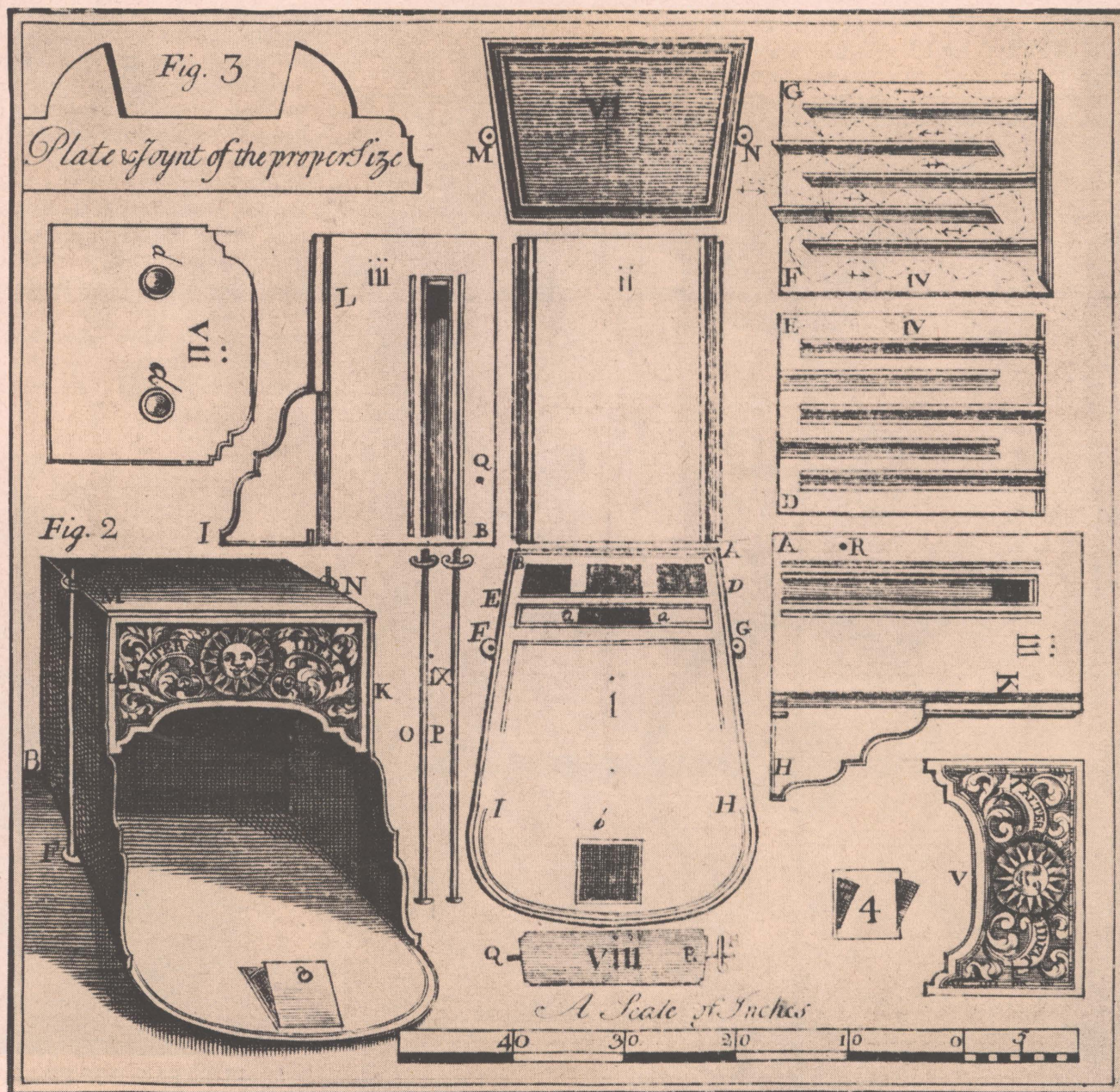


CAIN KILLING ABEL was shown on another Colonial stove. Stove plates also taught the Commandments, the miracles of Christ and teachings of the Prophets. Religious pictures later gave way to floral and secular designs.

Scenes on stoves and Ben Franklin's big improvement



THE FRANKLIN STOVE, invented in 1742, saved much wood, produced better heat, and rid small rooms of smoke and other "filthy vapors." The ancestor of modern stoves, it also presaged the products of modern American industry: it was designed to be made of standardized parts which could be easily assembled in any fireplace. At right is Franklin's design. Above is a modern drawing showing how it worked. Fresh air was drawn through a floor duct into a separate chamber where it was heated by the surrounding fire and passed into the room through vents on either side. Smoke was drawn over the hot-air box and up the regular chimney. Franklin correctly boasted that his invention was more efficient than the German stoves which heated only by radiation and not air circulation, or the open fireplace, whereby, said Ben "a man is scorched before, while he is froze behind."





FIELDSTONE HEARTH—4½ feet high and 9 feet wide—is an ornament of Hyland house in Guilford, Conn., built in 1660. Massive, the fireplace still gains rude grace from its balanced proportions. Roughly made, it gains textural

beauty from unfinished wood, hand-cut stone, plaster and brick. Andirons made by a local blacksmith have curved feet, with popular gooseneck upright. Trammel rods on which pots hung were notched so height of pots could be adjusted.

Designing the ways to keep warm

In the northern colonies heat was the basic problem in designing a home. English houses were heated by fireplaces which sent their smoke up through separate flues. The Americans, in a stroke of ingenious design, brought all the flues together into one huge chimney, or stack, which soaked up heat and radiated it through all the rooms. Such a chimney had two or more fireplace openings. Its central position determined the compact design of most American homes for 150 years.

In the main fireplace (*above*) the wife did her cooking, using a built-in

oven and a variety of utensils. At first she hung pots in the fire from a green wood lug pole running crosswise above the hearth. Such poles often charred through and spilled the soup, so trammel rods and swinging iron cranes were substituted. In the 1740s Benjamin Franklin invented a new apparatus (*opposite page*) which was to end the need for fireplaces and led eventually to the American kitchen stove. This, in turn, changed American diet: biscuits, muffins, corn pone and flapjacks all came in when the stove's quick heat replaced slow-baking masonry.





RICHARD JACKSON HOUSE built around 1664 in Portsmouth, N.H. is believed to be the oldest in the state. The owner followed the common colonial trade of shipbuilding. Lean-tos are additions to the original structure. The windows shown here replaced early leaded pane types.

The first functional homes

The first settlers of New England brought with them in their minds two basic house designs which were typical of their homeland. One was the two-story medieval house of East Anglia, with its overhanging gable ends, leaded casement windows, center entrance and ornamental outside woodwork. The other was the simpler Flemish cottage, one story high with a loft on top and a steeply pitched roof to shed the North Sea rains. Such cottages were built in large numbers by Flemish weavers who flocked to England from the 14th Century on; the Puritans saw them everywhere in the counties they came from.

Both of these early New England types are illustrated here by photographs of surviving examples. The Jackson house (*above*) is basically a Flemish cottage with additions. The Parson Capen house, at the left, is purely English; it would look as natural in the hamlet of Toppesfield, in English Essex, as it does today in Topsfield, Essex County, Mass. It was built in 1683 for the parson of the Congregational Church and was the finest house in the village. The medieval overhangs along the front and at the gable ends, the dark clapboards and weathered shingles give it a look of quiet dignity and strength. Contrary to legend, the projecting overhangs, or jetties, were not intended as defenses against Indians. The same construction was common in ancient English towns where Indians were no menace but where overhangs served either as protection from rain or just as decoration.

For the builders of the Capen and Jackson houses it was natural to follow traditional

patterns. Colonists are always homesick; they always try to rebuild the world they knew. But American conditions soon forced them to change their methods. Old England had a permanent shortage of wood; the walls of Tudor houses, between the timbers, were often enclosed with nothing but plaster or porous brick "nogging." The colonists tried this, but it did not keep out the weather. So they nailed strips of wood over the brick and plaster. Soon they found they could make a better house wall from rough wood sheathing, covered with overlapped clapboards. From all this emerged a house of clean lines and compact look, the decoration either omitted or simplified. Considering the materials available—much wood, little glass and hand labor—the New England home was for its time a magnificent example of functional architecture—in every sense of this word so often applied to modern building.

From the two houses shown here evolved two styles now most popularly associated with New England. The Parson Capen house with its small entrance hall—instead of the later large center hall—is a predecessor of the Cape Cod house. The Jackson house with its long roof slanted down over an added lean-to is the ancestor of the salt box. Oddly enough, none of the early English colonists built log cabins, which were introduced by the Swedes on the Delaware. Instead, in New England, they did a typically American thing: they mechanized their lumber industry. In 1634 a water-powered sawmill was erected on the Piscataqua, between Maine and New Hampshire. At that time there was no such mill in England.

PARSON CAPEN HOUSE was built in 1683 at Topsfield, Mass. Casement windows, each with 30 glass panes, were a relative luxury at time house was built. Plastered chimney, borrowed from English manor house design, was also unusual.



POTTERY JUG from Maine, was made in 1667, has pious inscription, "If God be for us-ho [who] can be againe [against] us."

The Old World furniture

Colonial furniture, like colonial houses, followed fashions from abroad. Wealthier families, especially in the South, imported what they needed. But in the northern and middle colonies were American craftsmen who showed great skill in imitating English styles, often adding small touches of their own and working gradually toward lighter forms, easier and cheaper to produce. This was especially true when they used native woods and produced the humbler benches, cupboards and beds for everyday use.



17TH CENTURY PARLOR from Oyster Bay, Long Island home is enlivened by red turkey work, a popular form of embroidery, on the chair behind the table, and also by the colorfully painted and carved Ipswich chest.



SPICE CABINET (left) made at Ipswich, Mass. in 1679 shows early use of ball feet. Paneled door bears the carved initials of owner, Thomas Hart Jr.



TRESTLE TABLE was made in New England about 1650. Just under 12 feet long, it does not have a wasted piece of wood in it. At right is Brewster chair.

with New World touches

What they accomplished in about 100 years is indicated in the two period rooms below. The elegant 17th Century parlor is almost purely English in appearance, though the colorful polychrome chest and the Carver chair beside it are characteristic of New England. In the kitchen at right the tall slat-back chairs, made in the Delaware Valley, are distinctly American in their slim lines and boldly curved backs. The scalloped open cupboard which holds the pottery is also an American design.

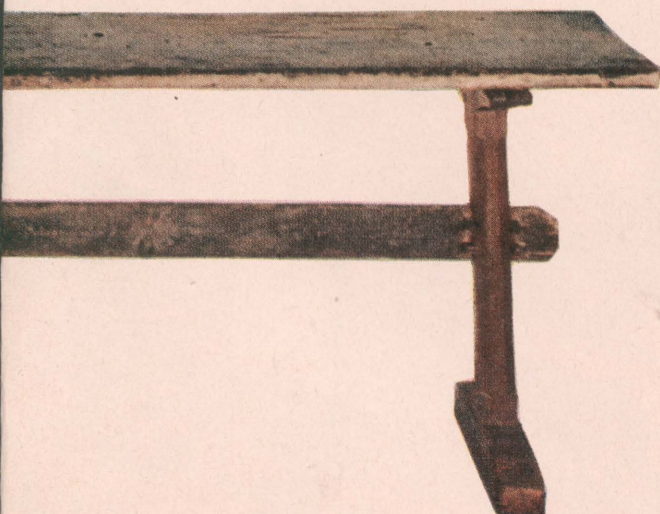


BOSTON MUSEUM

ORNATELY CARVED box made in Massachusetts, dated 1650, was used to store valuable papers, as well as to hold family Bible.



18TH CENTURY KITCHEN paneled in pine is furnished mostly with items from Pennsylvania. In cupboard at left is comb ware pottery. Beside fireplace is settle bed where guests slept, warmed by fire but uncomfortably upright.



THE METROPOLITAN MUSEUM OF ART

DOWER CHEST (at right) belonging to Mary Pease of Connecticut was probably made by her father, who with loving care carved and painted it.



MUSEUM OF FINE ARTS, BOSTON

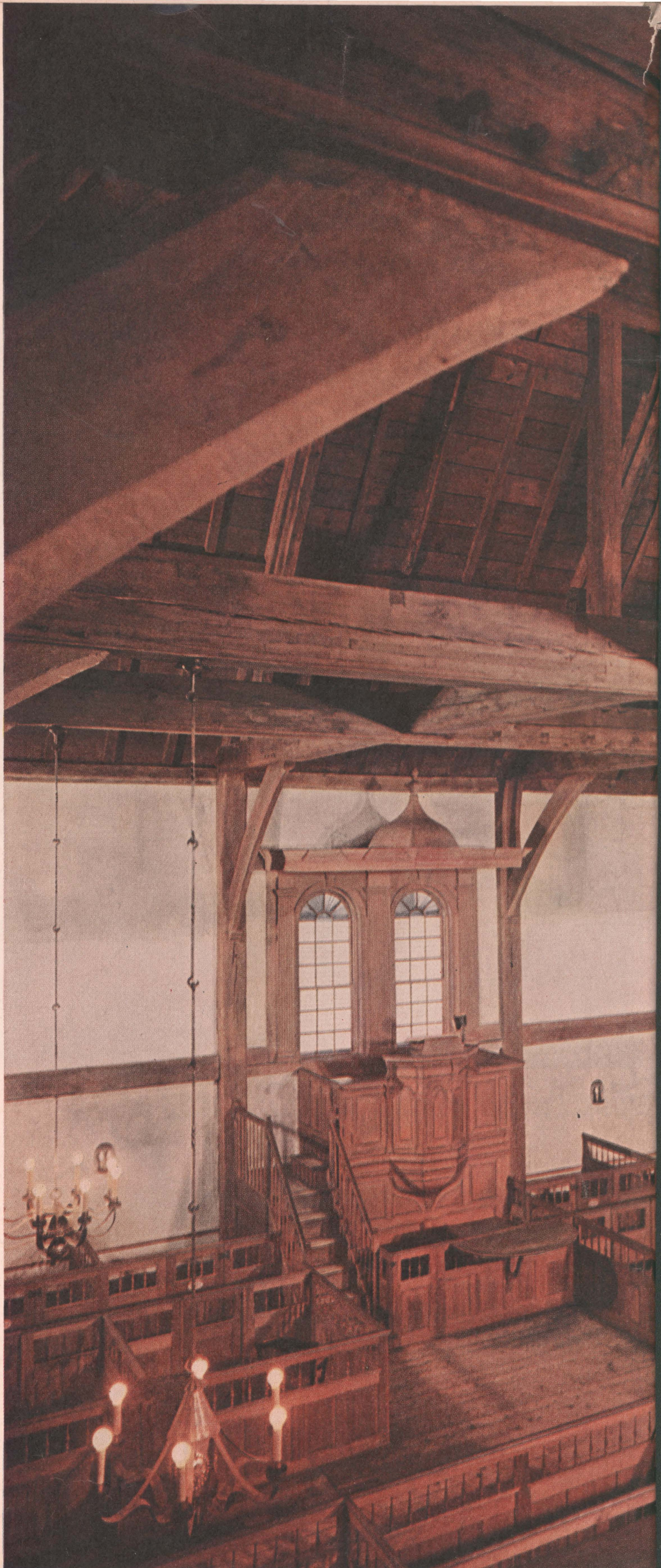


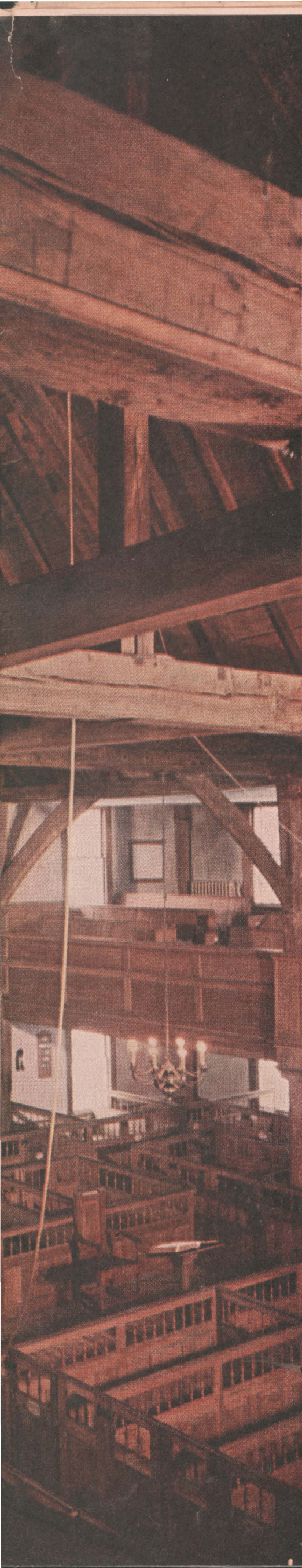
OLD SHIP MEETINGHOUSE at Hingham, Mass. has been continuously used for worship since it was built in 1681. Its interior is shown at right.

Proportion and patterns

The distinctive patterns and architectural details with which the colonists embellished their lives have mostly been rubbed out by time. But here and there they can still be seen, in the fading tracery of an old brick wall, or the thrust of massive timbers. The most remarkable survival is the Old Ship meetinghouse at Hingham (*above and right*), erected in 1681 when Massachusetts was still a Puritan commonwealth. Its builders designed an exterior both sturdy and graceful, its square mass lightened by the slender tower which points toward heaven. The cavernous interior is saved from gloom by its perfect proportions and the soaring sweep of the tremendous beams and rafters, some of which are 45 feet long, the equal of the widest Gothic cathedral nave in England. Inside, it resembles nothing more than the hull of a great ship overturned to make a house of worship (to get the effect, turn picture upside down).

The Old Ship meetinghouse is the only example left of the first purely American contribution to architecture—the four-square meetinghouse of 17th Century New England. The Puritans invented it because they hated the word “church” and would not build one in America. They permitted no cross or spire; instead there was a central tower which held the bell and supported a useful weathervane.





PENDILL OF WOOD, main New England building material, hangs from Parson Capen house. The ornament was designed and carved by the carpenter who built the house.



WALL OF STONE, a very popular material of the early middle colonies, gleams in lively contrast to painted door and shutters. This is the Van Deusen house in Hurley, N.Y.



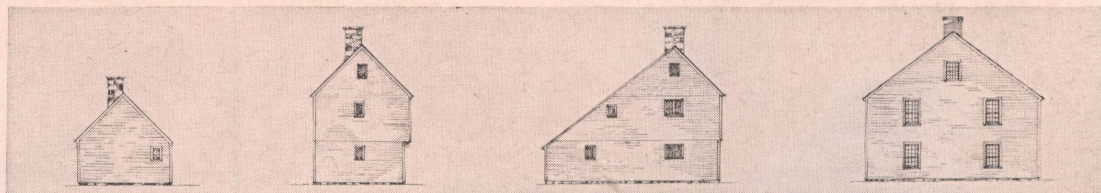
DESIGN OF BRICK, material of South, though laid in 1663, still glows in wall of "Make Peace" in Somerset County, Md. Masons used glazed brick which sparkled in the sun.



The durable house of Cape Cod

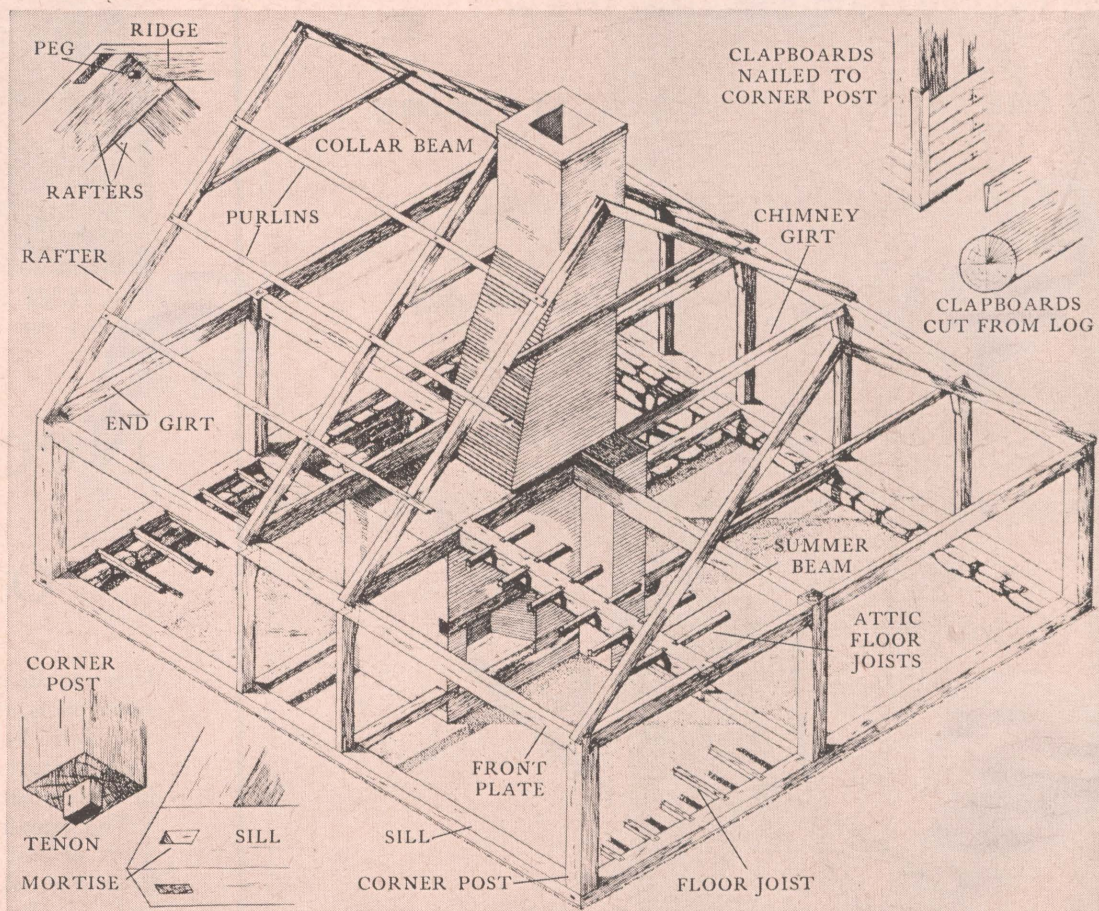
A triumph of colonial technique was the snug Cape Cod house, whose familiar block shape and low symmetrical roof still dots the U.S. landscape. The ground-hugging Cape Cod style was developed along the coast to resist hard winters and Atlantic storms. It has endured because its simple design is not only pleasant to the eye but comparatively easy and cheap to build. Like a modern skyscraper, the Cape Cod's outward appearance was determined entirely by its wooden skeleton, or frame.

Colonial carpenters used 10 types of hand-hewn timbers, and the names they used then are still current today (see diagram at right). The *sills* lay on the foundations to support the whole structure. The *posts* were the main vertical members; they carried the crosswise *girts*, on which rested the second floor. The *summer beam* was an especially large timber which spanned the middle of a room and was dovetailed into the girts. All other joints were fastened with wooden pegs, or "trunnels" (tree nails). *Joists* were small beams which carried the floor boards. *Plates* were horizontal timbers on which rested the notched, slanting *rafters*. *Purlins* crossed the rafters to support roofboards and shingles. The *ridge* ran along the top. *Collars* were braces for the rafters.



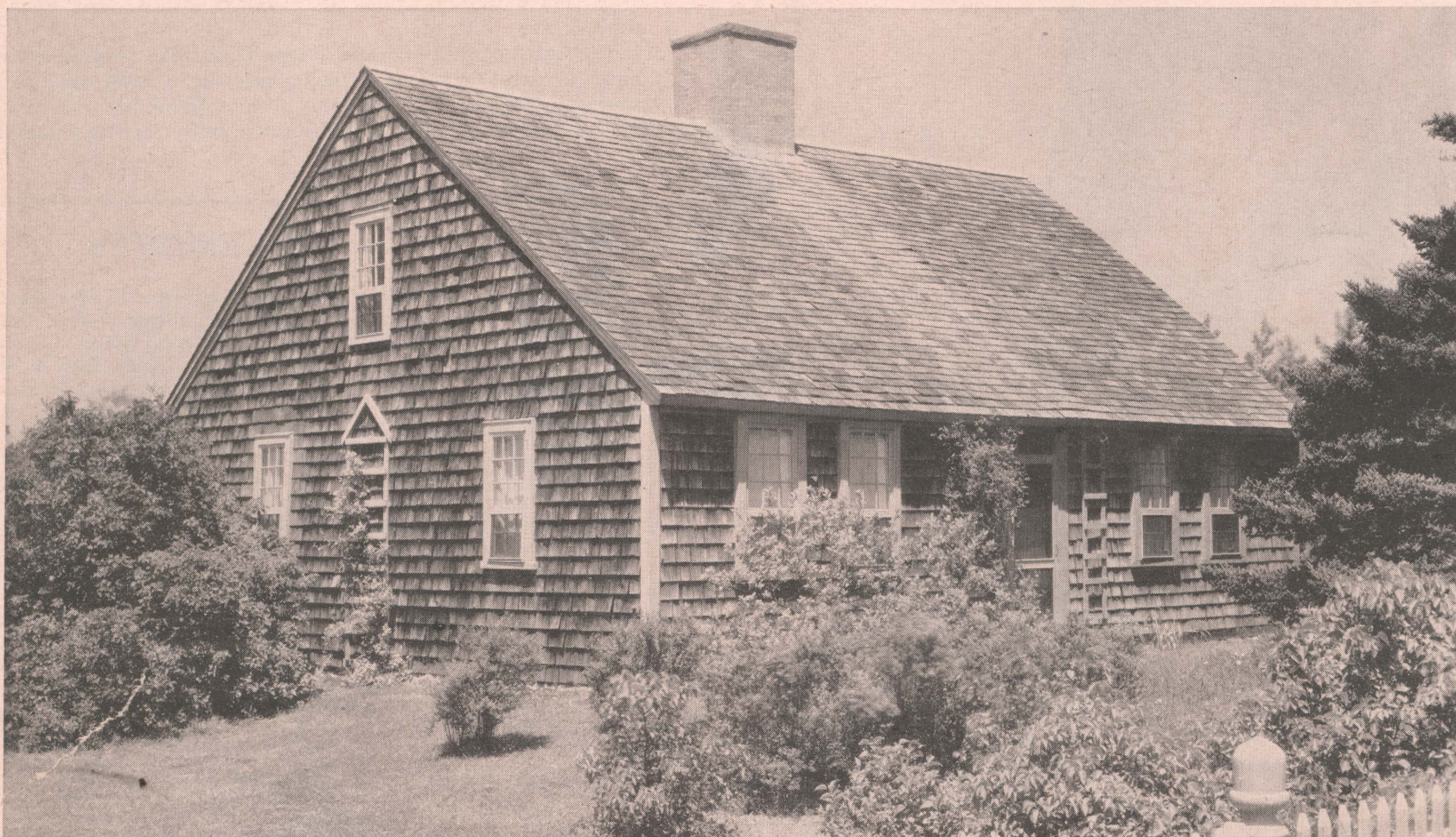
RIVALS of Cape Cod style in early New England were the four house shapes shown above: one-room

cottage, two-story English overhang, lean-to salt box and full two-story house with widened eaves.



CONSTRUCTION of Cape Cod house is shown in diagram of basic frame. Corner drawings at left

show mortises and tenons cut and fitted by hand. Clapboards (right, above) were split from long oak log.



CHIMNEY (opposite page) of Cape Cod house pictured above rises through center of house and combines flues from three fireplaces into a central stack.

SHINGLED CAPE COD built in 1792 at South Orleans, Mass. was variation on clapboard style. Shingle idea may have come from New Amsterdam Dutch.



IRON DOORSTOP
ABOUT 1870. \$12



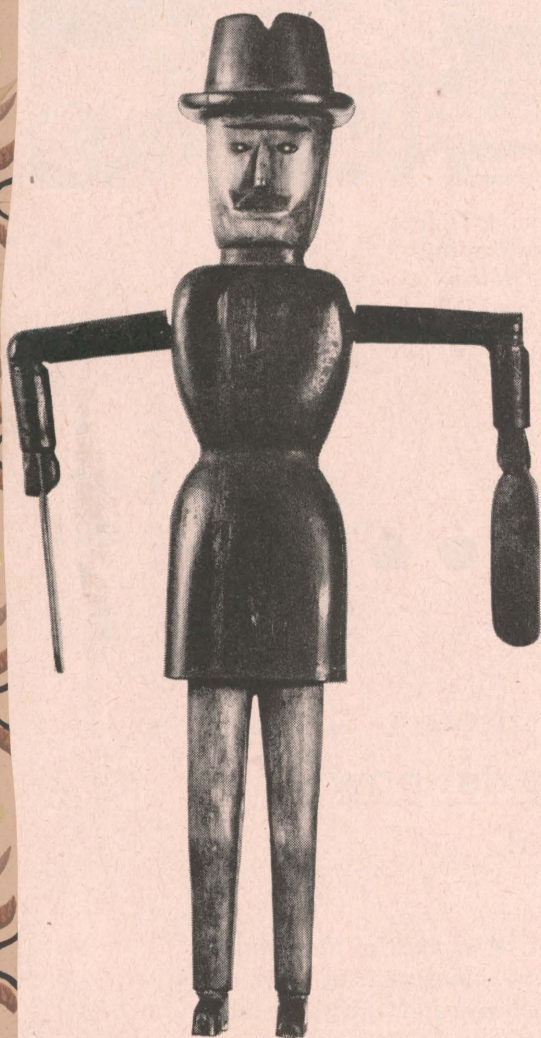
STOVE ORNAMENT
ABOUT 1840. \$45



SNIPE DECOY
ABOUT 1860. \$35

U.S. CRAZE FOR THINGS PAST

Worldwide sampling of antiques
serves as a basic buyer's guide



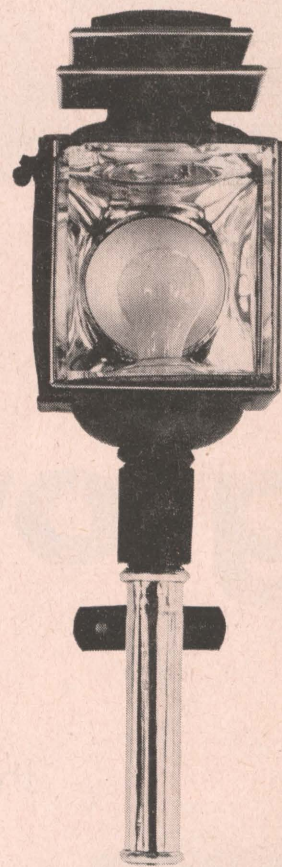
WOOD WHIRLIGIG
ABOUT 1840. \$150

In West Barnstable, Mass. a tiny colored glass compote fetched \$250 at an auction sale a few months ago. When made in 1890 it sold for \$1.25. In Marshalltown, Iowa, Dr. R. F. French began collecting hitching posts 20 years ago, usually paying from \$5 to \$25 a post. His collection, the largest in the U.S., numbers 400 posts which are now worth \$100 to \$250 apiece. In Versailles, Ky., Garrett's Attic, a small antique shop, has done such booming business that the owner has posted a notice, "Gone to England, Scotland and Holland. Back in August"—to reopen with the European loot. In Georgia thieves have been making off with the old iron furniture from rural cemeteries to sell to dealers. In Santa Monica, Calif., Mrs. May Straub, who runs the Den of Iniquity antique shop, says, "I'm clean out of rocking chairs and looking all over for them. Everybody wants a rocking chair and a marble-topped washstand."

The antique business in the U.S. is rollicking. At a conservative estimate \$250 million a year is being spent for yesterday's belongings. Thirty years ago there was only one yearly antique show in the U.S.; today there are over 1,500. Thirty years ago there were half a dozen books on antiques; today there are over 500 that sell well. Currently there are 10,000 to 15,000 antique dealers, double the number 15 years ago.

This still-growing craze for furniture and accessories made in the past is based on several things. People today travel more than ever before, see more antique furniture in Europe, learn more about craftsmanship and style. There is a growing desire for furnishings that will give individuality to houses that are too often just like the neighbor's. With antiques a householder can express his personal taste. And, since age enhances the beauty and the value of antiques, they are a good investment.

Some of the antiques that are most in demand are shown here and on the following pages in a worldwide sampling of styles that can serve as a basic guide to buyers. Similar pieces can be found at higher prices or—with luck—for much less. It is wise to shop around for antiques. If a dealer has gotten a good buy himself, his selling price will be lower. Besides, it is fair and sensible to haggle and bargain when buying antiques. There are no fixed prices. Curiously the best buys in antiques today are technically not antiques at all. The U.S. Customs says that to enter the U.S. duty-free as an antique a piece must have been made before 1830, roughly the date that divides handmade goods from machine-made. But most people consider anything made in the 19th Century an antique and have found that the later the date the better the buy.



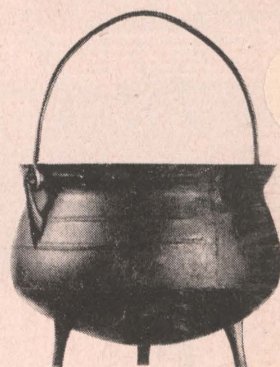
CARRIAGE LAMP
ABOUT 1880. \$150



IRON SCISSORS
19TH CENTURY. \$45



KEY TRADE SIGN
ABOUT 1830. \$60



TRIPOD POT
19TH CENTURY. \$25