

## AN OVERVIEW OF THE AARON AND SARAH FRIEDMAN MINIATURE COLLECTION



**Aaron and Sarah Friedman at the open house reception for “Sarah’s House,” 1982.** *Photo by Fred Hemphill.*

### The Grandchildren

Aaron and Sarah Friedman had 11 grandchildren, as follows:

- Rachel – born 1971
- Jenifer (now known as Georgie) – born 1974
- Abraham (Abe) – born 1979
- Jonah – born 1980
- Alison – born 1980
- Talitha – born 1981
- Anna – born 1981
- Nicholas (Nick) – born 1981
- Jessica and Kaitlin (twins) – born 1986
- Hannah – born 1989

### The Houses

Aaron Friedman built a total of eight miniature houses, as follows:

1. Rachel’s House – a detailed replica of the house in the Midtown neighborhood of Atlanta, Georgia, in which Rachel and her parents were living at the time. *Completed in 1978.*
2. Jenifer’s House – a Victorian design, based upon the “Tacon-Tissington-Jones House” at the corner of Government and Georgia Streets in Mobile, Alabama. *Completed in 1980.*
3. Sarah’s House – an antebellum mansion based upon “D’Evereux” near Natchez, Mississippi. *Completed in 1982.*
4. Alison’s House – a contemporary English Tudor style design. *Completed in 1984.*
5. Talitha’s House – a Spanish-style design, based upon a house in Opelika, Alabama. *Completed in 1986.*
6. Anna’s House – a modern French manor, based upon a house in Atlanta, Georgia. *Completed in 1988.*
7. Jessica and Kaitlin’s House – a replica of the historic “McGowin-Creary house” on Government Street in Mobile, Alabama. *Completed in 1989.*
8. Hannah’s House – a Victorian style farmhouse with a contemporary flair. *Completed in 1994.*

All of the houses are built to one-inch-to-one-foot scale, which is the standard scale for miniature houses. Each house measures about five to six feet long, from two to three feet deep, and approximately three feet tall.

## How It All Began

In the late 1940s, Aaron Friedman dabbled in woodworking as a hobby. He taught himself the basic skills and completed a few small projects, most notably an inlaid card table (described further below) and a miniature grandfather clock with a working pocket watch as the timepiece (see photo at right). But after completing a few projects, the demands of a growing family and business left no time for this hobby during the next 30 years. “My first love was woodworking and I would rather have been in the woodworking business, but I don’t think I would have made a good living at it. As a hobby, it’s quite enjoyable,” he said with a smile as he talked about the miniature houses he’d created.



**Miniature Grandfather Clock.**

*Photo by Murray Friedman*

In 1977, Friedman sold his retail clothing business. “I retired and had plenty of time on my hands,” he explained. “I played golf, traveled with my wife Sarah, did a little gardening, and a little woodworking.” But Friedman noticed that he was also spending a lot of time watching television and munching on candy and snack foods in the evenings.

Aaron and Sarah were visiting their son Murray and his family when Aaron mentioned that he was looking for something to do with all of his spare time. His daughter-in-law, Lynn, asked a simple question: “Why don’t you build a dollhouse for Rachel and make it look like the house we live in here in Atlanta?” That question planted a seed that ultimately grew into the eight miniature houses now on display as the Aaron and Sarah Friedman Miniature Gallery at the History Museum of Mobile (seven houses named for the Friedman’s granddaughters and one built for Sarah), as well as the other items described below.

## Planning and Designing the Houses; Overcoming Challenges

### *Starting Out – Rachel’s House*

When Friedman began “Rachel’s House,” his first dollhouse project, he did not start out with a ready-to-assemble kit or a published set of plans for a beginner’s project. Instead, he undertook the daunting task of copying the house in Atlanta where Murray, Lynn, and Rachel lived, down to the last detail.<sup>1</sup> To do so, he drew upon his years of experience in developing commercial real estate, where he had spent many hours working with architects, contractors, and tradespeople in designing and building office buildings and retail centers. Before beginning Rachel’s



**Aaron Friedman with “Rachel’s House”** *Photo courtesy of Alabama Department of Archives and History. Donated by Alabama Media Group. Photo by Charlie Baumhauer, Mobile Press-Register.*

House, Friedman pored over the blueprints from the renovation of the house in Atlanta, took extensive photographs and measurements of the actual house, and drew out detailed plans.

Still, Friedman faced significant challenges in building his first miniature house. As quoted by Betsy Lavanna in the *Mobile Press-Register*, Friedman said, “When I decided to build [Rachel’s House], I had no idea where to start.” While on a trip to New York, he shopped for dollhouses to find out how they were made and how much they cost. He also did research and learned as much as he could about what goes into building dollhouses. However, the books that he had access to did not provide as much help as he would have liked because they were either too simplified or too complex to be useful for the challenges he faced in building Rachel’s House.<sup>2</sup> So, Friedman used his prior woodworking experience and a lot of inspired ingenuity to go beyond the more general information available to him and develop solutions that reproduced the original home’s features.

Another challenge that Friedman faced was that the miniature enthusiast market was still in its infancy when he began designing and building Rachel’s House. At that time, many of the building components and materials, furnishings, and accessories that are now made and sold specifically for use in dollhouse construction, such as roofing, siding, flooring, windows, and other detailed materials, were not yet commercially available. In order to recreate an actual home, Friedman had to be resourceful and use his imagination. For example, Friedman said that he and Sarah searched for a month before finding fabrics that looked like the original house’s carpeting in miniature scale.

### *The Later Houses*

In order to duplicate the exterior as well as interior details of Rachel’s House, Friedman put hinges on the exterior walls so that they could swing out to reveal the rooms inside. Eventually, this proved to be cumbersome for displaying the house on a regular basis, so Friedman removed the exterior walls from one side of the house to facilitate easy viewing of the interior rooms. As Friedman explained to Marion Valentino of the *Mobile Press-Register*, “Since I built the first house, I’ve come a long way. My biggest problem was learning that the inside rooms could only be one deep and the rooms had to conform to the outside design of the house.”<sup>3</sup> In other words, Friedman had to find a way to design his subsequent houses so that they were architecturally faithful and realistic on three sides of the exterior, while also having an open “back” side that displayed the interior rooms in an imaginative yet realistic layout.



**Aaron Friedman with “Talitha’s House.”** Photo courtesy of Alabama Department of Archives and History. Donated by Alabama Media Group. Photo by Victor Calhoun, *Mobile Press-Register*.

Over the years, Friedman immersed himself in his hobby. Beginning with Jennifer's House, Friedman would spend about one year deciding what style of architecture he wanted to use for his next house, researching that style, and planning the house. "I studied books of house plans and read interior design magazines," he explained.<sup>4</sup> This research came to life in the detailed architectural features and interior decorations displayed throughout each house.

For Jennifer's House, Talitha's House, Anna's House, and Jennifer and Kaitlin's House, Friedman began by photographing an existing house that he liked and wanted to replicate. He said that usually he would tell the owner why he was making the pictures and explain what he planned to do.<sup>5</sup> For Sarah's House, he started with photographs of "D'Evereux" and other antebellum mansions that he found in books on the subject. For Alison's House and Hannah's House, Friedman worked from drawings he found in catalogs offering house plans for sale.

Beginning with Sarah's House, after he determined the style and drew some preliminary plans Aaron would build a 1/8" scale model from thin wood. He carefully drew and colored the design elements and features of the exterior on paper that he then glued onto the wood. The model helped him visualize the overall design and proportions of the exterior elevations, as well as the layout of the interior rooms. "With the model, I can tell if what I want to do will be workable," he told *Press-Register's* Valentino. "If it isn't, then I make the necessary changes."<sup>6</sup> Once the model met the builder's tough standards, Friedman began work on the house in earnest. The models are now displayed as part of the Aaron and Sarah Friedman Miniature Gallery at the History Museum of Mobile.

Once he began construction, it took Friedman about one year or more to build each house, with Friedman spending 1,000 or more hours on each project.

### **Construction and Finishing Details**

"My first houses were made of 1/2" fir plywood," Friedman said. For Sarah's House, he used 1/2" particle board. For all of the subsequent houses, he switched to 3/8" birch plywood. "The birch plywood is much lighter and just as strong, and has a nice smooth finish for wallpapering or painting."<sup>7</sup>

Each house is held together with 200 or more wood screws. This enabled Friedman to assemble and disassemble the elements during construction. Friedman estimated that he assembled and disassembled each house between 15 and 25 times at various stages of construction for wiring, painting, wallpapering, and other processes.<sup>8</sup> "There were certain stages that had to be done first, then later taken apart for additional work that could only be done on the workbench. Then there was the reassembling process," he told Lavanna of the *Press-Register*.<sup>9</sup>

Architectural elements are remarkable in their detail. This is even more impressive considering that Friedman worked with only a table saw, jig and sabre saws, some Dremel tools, and hand tools.<sup>10</sup> Doors and windows open and close, and each house has a working 110-volt electrical system for general lighting and a 12-volt system for the tiny lamps and chandeliers, all of which light up. Depending on the size and complexity of the house and their lighting systems, the houses have up to five separate 12-volt circuits and transformers.

Aaron and Sarah collaborated to plan the interior design, color theme, and motif of each house and furnish and decorate the house. The décor of rooms is always in the style of the house, ranging from ornate wallpapers and fabrics and massive furniture in the Victorian era house to contemporary colors like plum and rich blues in the modern homes.<sup>11</sup>

As noted by Molly Hunter in the *Mobile Press-Register*, each house's architectural features are spectacular enough, but when one looks closely, it's hard to believe the tiny accessories that one might find. Tiny sconces on the walls, candelabras on the tables, china table settings in the dining room, canned and boxed foods in the kitchen cabinets, fresh fruits and vegetables sitting out on a butcher block, newspapers, magazines, and books sitting on bedside tables, cloisonné vases, figurines, cane bottom rockers, artwork reproductions hanging on the walls, and working lights all make up the masterpieces that Friedman worked on for months at a time.<sup>12</sup>

The *Press-Register's* Marion Valentino added that, just as in any house, it's the small touches that give the homey atmosphere and so it is with Friedman's miniature houses. For example, by looking closely a visitor might see eyeglasses left casually atop a book, actual family portraits, stuffed toys strewn on the nursery floor, potted plants and flower arrangements, bedroom slippers at the foot of the bed, decorative plates, and monogrammed towels in the bathroom.<sup>13</sup>

As a final touch, each house features a photo of the "owner" over the fireplace, above the bed in the master bedroom, or on a bedroom dresser. Can you find the photo in each house?

Each miniature is "signed" with a brass plate attached to the house bearing the name of the house, name of the builder, and year of construction. In addition, Friedman attached a "mezuzah" to the front doorpost of each house. This is a decorative case containing Biblical verses, written in Hebrew, that traditionally is attached to the doorpost of a Jewish house.

When he completed each house, Friedman positioned it on his lawn and had a professional photographer take a photo from a low angle. The photographs are so realistic that viewers often assume that they are photos of a "real" house that Friedman copied. These photos are included as part of the Aaron and Sarah Friedman Miniature Gallery at the History Museum of Mobile.

### **Collaboration with Sarah Friedman**

Sarah Friedman was deeply involved in her husband's hobby and made significant contributions to each of the houses in the collection. As noted above, Aaron and Sarah worked closely together to create the interior design, color theme, and motif of each house and then furnish and decorate the house. They collaborated to achieve the desired look and feel for each of their miniature creations by carefully selecting and coordinating the paint colors, wallpapers, and materials for carpets and draperies in each room.

The Friedmans loved to travel, and their love of miniatures gave them ample opportunities to visit other cities in the United States and abroad to attend conventions and other gatherings where they could meet and talk with fellow miniature enthusiasts or to tour exhibits of other miniature creations. On those trips they enjoyed shopping for furniture, decorative

knickknacks, and other tiny items at the miniaturist gatherings or in shops that cater to the dollhouse and miniaturist trade. Sometimes the Friedmans would shop for more than a year to find just the right furnishings for a house. Once home, Sarah especially enjoyed helping Aaron decide exactly where to place each of the tiny treasures they had purchased. As a result, Sarah's attention to detail and creativity shines in each of the furnishings, artwork, and accessories lovingly placed in every room of each house.

Sarah also used her long-time love of and skills in needlepointing, petit pointing, and cross-stitching to create many of the detailed rugs, pillows, chair cushions, and wall hangings found throughout each house. She also learned new skills and made many of the other tiny interior details, such as the luxurious bath towels and other items that truly made each house a "home."

### **Contributions by Pearl Brook**

Pearl Brook, a long-time family friend, made many of the window treatments, bedspreads, and tiny individual flowers arranged in vases inside the houses or "planted" in the landscaping surrounding the houses. She also created hats, dresses, nightgowns, slippers, and other details found throughout each of the eight houses. Pearl said that she originally had planned only to make a braided rug for the first house.<sup>14</sup> However, she thoroughly enjoyed the many hours that she spent with Aaron and Sarah on their shared hobby over the years. Pearl was also a member of the Mobile Miniature Club (described below).

### **Other Projects**

Aaron Friedman so loved his hobby that he searched for other projects that he could create during the "down time" between finishing one miniature house and starting the next one. Wanting to keep busy, he continued to produce various woodworking projects after he completed Hannah's House in 1994 until his death in 1997. These projects included the following:

#### ***Mobile Miniature Club and the Miniature Village***

Aaron and Sarah Friedman were among the founding members of the Mobile Miniature Club in the early 1980s. Club members met (and continue to meet) regularly to share and exchange ideas and techniques for making miniatures, show their latest creations, and support one another in their interest and enthusiasm for making miniatures.

Soon after the club was formed, club members were invited to create an exhibit of a typical turn-of-the-20<sup>th</sup>-century small town for a Christmas-time display at the History Museum of Mobile. These enthusiasts made individual "storefronts" that they brought together to create the village. Aaron built a corner drug store with upstairs doctor's office, "Joe's Billiard Parlor," "Sarah's Art Gallery," and "Pearl's Hat Shop" (described in more detail below). Sarah Friedman helped to furnish and decorate each of the shops that Aaron built.

In addition, other club members made a ladies clothing store, shoe store, soda shop, schoolhouse with playground, florist, bakery, candy shop, quilt and fabric shop, toy store, and similar establishments. Aaron also made a grassy "town square" surrounded by an ornate iron fence and with a gazebo band stand in the center.



In order to create a more cohesive and believable look for the village, Aaron built a low platform to be placed below each shop. The platforms were “landscaped” with a grassy section, a brick sidewalk in front of the store, and black streetlamps. The platforms could then be butted one next to the other to create a continuous sidewalk for the streetscape. The club was invited to set up and display the village from time to time in subsequent years.

The clever part of Aaron’s design was that if a member was not able to participate in a particular exhibit, the platforms would still abut one another and could be configured in different ways to fit the space available for the display. Also, by making the platforms a few inches high, they both raised the buildings for better viewing by the public and also allowed the wiring for lighting components to be hidden below.

“Aaron was a genius when it came to engineering miniatures!” said Roxann Dyess, the longtime President of the Mobile Miniature Club.<sup>15</sup>



Scenes from the Miniature Village Photos courtesy of Roxann Dyess

## *Storefronts*

As described above, Aaron Friedman made several “storefronts” as part of the miniature village created by the Mobile Miniature Club. These storefronts are described in this section:

### *Corner Drug Store and Doctor’s Office*

The turn-of-the-century corner drug store that Aaron built features a full soda fountain with “soda jerk” behind the counter serving drinks to customers. The shelves are lined with bottles of syrup and remedies available in the early 1900s. The tile floor and wire-backed chairs are typical of the era. An exterior staircase in back of the building leads up to the medical office of S. William Friedman, M.D., named for one of the Friedmans’ sons who is, in fact, a doctor. Inside the doctor’s office one can see an exam table, microscope, roll top desk, and a patient consulting with the doctor

### *Joe’s Billiard Parlor*

Aaron enjoyed playing pool or billiards when he had the chance, and he had fun building “Joe’s Billiard Parlor” as part of the miniature village. Inside, the viewer can see one “pool shark” ready for his next game at the billiard table, which is complete with cues, balls, and triangular rack. More cue sticks are stored in a rack on the wall, ready for the next game. Another patron sits behind a card table in the corner. It looks like he’s waiting for the other players to return because there are open cans of beer on the table, a hand of cards has just been dealt, and a pile of chips in the middle of the table awaits the winner. Yet another “regular” awaits a shoe shine in the other corner of the room. Meanwhile, the bartender stands behind the fully stocked bar, ready to serve his customers whatever they desire.



**Above: Corner Drug Store with Doctor's Office upstairs** Photo by S. William Friedman

**Below: Joe’s Billiard Parlor** Photo by Jere Friedman







**Above and Right: Interior of Billiard Parlor** Photos by Jere Friedman



**Below right: Sarah's Art Gallery and Law Office** Photo by Jere Friedman

### *Sarah's Art Gallery and Law Office*

Sarah's Art Gallery is a two story building, with the art gallery housed downstairs. Sarah Friedman petit pointed the rug that greets visitors as they enter the gallery. Aaron cut pictures of famous works of art from catalogs, cut custom frames for each one, and hung them on the walls. Sculptures and busts are also for sale in the gallery. The upstairs space was vacant and "for rent" for many years. After Aaron died, Sarah helped their son Jere, an attorney, and his wife Ellen finish out the space as a law office. A framed miniature photograph of Jere's law school diploma hangs behind the office desk, which is piled with books, note pads, and pencils. Volumes of law books line the bookcases, and a careful eye can spot Jere and Ellen's wedding photo and pictures of their children brightening the room.

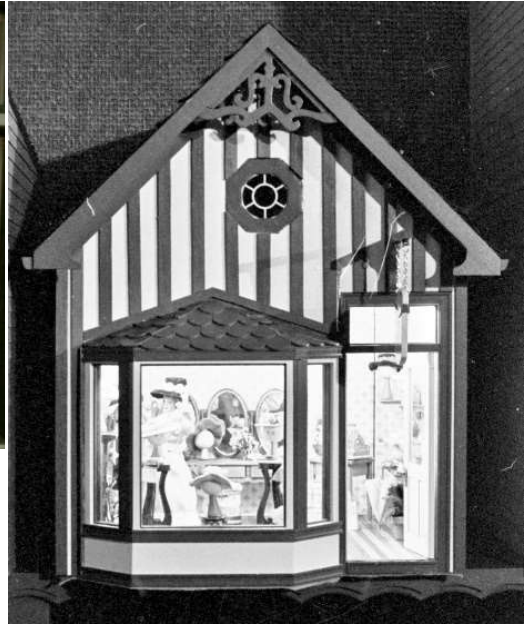
### *Pearl's Hat Box*

Aaron created a hat shop for Pearl Brook to complete as part of the miniature village. Pearl made all of the hats and other fancy accessories displayed in the shop that bears her name.





**Above: Detail of Sarah's Art Gallery** Photo by Jere Friedman.



**Right: Pearl's Hat Box** Photo courtesy of Alabama Department of Archives and History. Donated by Alabama Media Group. Photo by Victor Calhoun, Mobile Press-Register.

### **Room Boxes**

Aaron Friedman created several “room boxes,” which are popular creations among miniaturists.<sup>16</sup> Two of Friedman’s room boxes, “Tara” and the “Medieval Room,” were donated to the History Museum of Mobile as part of the Aaron and Sarah Friedman Miniature Gallery.



**Tara** (Photo by Jere Friedman)

to create the geometric design in the foyer’s elegant wood parquet floor. Doorways are trimmed and surrounded with intricate wood moldings. Rich baseboards and crown molding accurately reflect the period architecture.

### *“Tara”*

The room box known as “Tara” is Friedman’s interpretation and recreation of the entry foyer of the antebellum mansion “Tara” from the motion picture *Gone with the Wind*. The main feature of this creation is the graceful, sweeping staircase that leads up to the second floor wings of the mansion. A miniature Scarlett O’Hara greets visitors from the landing midway up the staircase. The window behind Scarlett is trimmed with pleated drapes and valance in a rich red color.

Friedman hand cut and glued in hundreds of tiny pieces of walnut, oak, and maple veneer one at a time



A spectacular crystal chandelier hangs below a plaster ceiling medallion. Matching crystal wall sconces on the second floor and crystal ceiling lighting fixtures below the second floor landings complement the chandelier and brighten the room. Recessed areas in the rear wall hold carved figurines, while potted plants add a bit of color and complete the setting by providing that “personal, lived-in” touch.

A viewer looking at “Tara” can truly get a sense of what Rhett Butler and other characters in *Gone with the Wind* would have seen as they entered the mansion and were greeted by Scarlett O’Hara.

*The “Medieval Room”*

Friedman also created a room box depicting a room in a medieval castle. The “Medieval Room” has dark oak flooring, paneling, and arched beams supporting a grand vaulted ceiling. A heavy oak dining table and chairs are positioned above a rich rug that complements the intricate tapestries hung on the walls. Two shiny suits of armor are displayed on one side of the room, and a painting of the castle owner’s royal ancestor hangs above the fireplace. Built-in bookcases on either side of the fireplace hold ancient leather-bound volumes.

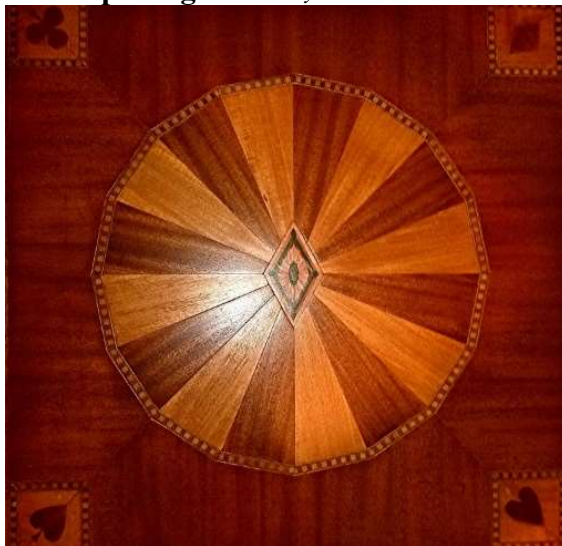


**Medieval Room** (Photo by Jere Friedman)

*Card Tables*

As noted above, in the late 1940s Friedman set up a small woodworking shop at home and began dabbling in woodworking as a hobby. One of his projects at that time was a card table with an intricate inlaid design in the center. At each corner, Friedman inlaid the symbol for one of the four suits of cards (spades, hearts, clubs, and diamonds),

**Below left: Original card table top.** Photo by Murray Friedman. **Below right: A later card table top design.** Photo by Jere Friedman.



surrounded by a decorative inlaid strip. Almost 50 years later, Friedman restored and refinished the table top and had a cabinet shop make a sturdy base with cabriole legs so the table could be used on a daily basis.

Friedman then created a series of several more card table tops, each with a unique inlaid design created from a variety of wood veneers in contrasting colors. Friedman hand cut and glued each strip of veneer into a geometric pattern similar to the intricate parquet floors that he created in many of the rooms in his miniature houses, as well as in Tara. Friedman had bases made for each of these table tops and gave the finished tables to his sons.

### ***“Optical Illusion” Wall Hangings***

Friedman loved creating geometric designs using pieces of contrasting colored wood veneers. From time to time he would create “optical illusion” wall hangings such as the ones pictured here:



***“Optical Illusion” Wall Hangings*** Photos by Jere Friedman

### ***Jewelry Boxes***

Toward the end of his life, Friedman created a series of jewelry boxes in various shapes and sizes. Each box featured a different pattern of inlaid veneers. Even as his health declined, these small projects kept his mind, heart, and hands active. Friedman made a total of 28 jewelry boxes and gave one to each of his sons, daughters-in-law, grandchildren, and other family members and friends. When he passed away, there was one box remaining. Sarah Friedman gave that box to the woman who had helped as a caretaker in the last year of Aaron Friedman’s life.





**Jewelry Boxes** Photo by Murray Friedman



**Jewelry Box** Photo by Jere Friedman

## A New Lease on Life

When Aaron Friedman retired, he had no real hobbies and absolutely no knowledge of or experience in the world of making miniatures. Aaron credited his exacting hobby with giving his life a new and absorbing direction. “Miniatures gave me a new lease on life!” he beamed. He would get up early to hurry to his workshop, especially if he had solved a problem – how to cut the treads for the correct curve to a spiral staircase, for instance. And, he stayed up late, “Sometimes until 2:00 a.m.,” he recalled.<sup>17</sup>

Aaron and Sarah Friedman spent countless hours researching, designing, building, and decorating their miniature houses and other projects in the last 20 years of Aaron’s life. They remained active members of the National Association of Miniature Enthusiasts (NAME) and founding members of the Mobile Miniature Club until their respective deaths. As noted above, their interest in miniatures gave them reasons to travel to attend miniature shows and conventions, to shop for decorations and furniture for their houses, or to tour exhibits and displays of fine miniatures created by other enthusiasts.

Perhaps best of all, they created new and lasting friendships with other miniature enthusiasts in Mobile and around the world. Their love of miniature houses grew into a big part of their marriage and life together. They were indeed fortunate to be able to share this passion for small things with one another.

*Information compiled by Jere Friedman. © 2020 Jere Friedman*

*[Continued on next page.]*

## Sources and Credits:

- Videos of Aaron Friedman describing Rachel’s House, Jenifer’s House, Sarah’s House, and Alison’s House
- Lavanna, Betsy. “Grandfather builds replica for Rachel.” *The Mobile Press Register* 19 Mar., 1978: G-12. Print.
- Hunter, Molly. “Grandpa does it again.” *The Mobile Press Register* 29 July, 1980: D-4. Print.
- Lagman, Betty Jo. “A Southern mansion for grandma.” *The Mobile Press Register* 2 May, 1982: F-6. Print.
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- Fields, Mary Durland. “Aaron Friedman’s Casa Talitha.” *Nutshell News* Nov. 1992: 34-38. Print.
- Fields, Mary Durland. “Southern House Tour.” *Nutshell News* Dec. 1992: 36-41. Print.
- Fields, Mary Durland. “Grandfather’s Gallery.” *Nutshell News* Jan. 1993: 36-41. Print.

## Endnotes:

- <sup>1</sup> Based on Fields, Mary Durland. “Aaron Friedman’s Casa Talitha.” *Nutshell News* Nov. 1992: 34-38. Print.
- <sup>2</sup> Lavanna, Betsy. “Grandfather builds replica for Rachel.” *The Mobile Press Register* 19 Mar., 1978: G-12. Print.
- <sup>3</sup> Valentino, Marion. “Dollhouse brings builder satisfaction.” *The Mobile Press Register* 17 April, 1988: F-2. Print.
- <sup>4</sup> As quoted in Fields, op. cit.
- <sup>5</sup> Valentino, op. cit.
- <sup>6</sup> Valentino, Marion. “Aaron Friedman’s latest dollhouse for his latest granddaughter.” *The Mobile Register* 6 Jan. 1994: D-1. Print.
- <sup>7</sup> As quoted in Fields, op. cit.
- <sup>8</sup> Based on Fields, Mary Durland. “Southern House Tour.” *Nutshell News* Dec. 1992: 36-41, Print, as well as other sources.
- <sup>9</sup> Lavanna, op. cit.
- <sup>10</sup> Based on Fields, “Aaron Friedman’s Casa Talitha,” op. cit.
- <sup>11</sup> Based on Fields, op. cit.
- <sup>12</sup> Hunter, Molly. “Grandpa does it again.” *The Mobile Press Register* 29 July, 1980: D-4. Print.
- <sup>13</sup> Valentino, Marion. “Dollhouse brings builder satisfaction.” *The Mobile Press Register* 17 April, 1988: F-2. Print.
- <sup>14</sup> Fields, Mary Durland. “Grandfather’s Gallery.” *Nutshell News* Jan. 1993: 36-41. Print.
- <sup>15</sup> Roxann Dyess, President of the Mobile Miniature Club, contributed to the description of the “Miniature Village.”
- <sup>16</sup> According to Wikipedia, “A room box is a display box used for three-dimensional miniature scale environments, or scale models. . . . While some miniaturists concentrate their efforts specifically on room boxes, many use them to take a break from larger projects, such as dollhouses or miniature villages, to create a

smaller environment on a different theme. A room box can be tailored to one's interests or mirror an important step in life . . . Room boxes are a cost- and time-effective way to make miniature settings without attempting larger setups such as a dollhouse or train set." [https://en.wikipedia.org/wiki/Room\\_box](https://en.wikipedia.org/wiki/Room_box)

<sup>17</sup> As reported and quoted in Fields, "Aaron Friedman's Casa Talitha," op. cit.

**Miniature Gazebo.** *Photo by Roxann Dyess*

