

The original documents are located in Box 35, folder “Christmas, 1974 - White House Decorations (1)” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.

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Item: *photos of White House Christmas Decorations - 1974*

all 8"x10"
color

- 13 DE 74 A 2435-29 (1)*
- 13 DE 74 A 2435-29 (1) (closeup)*
- 13 DE 74 A 2434-10 (1)*
- 13 DE 74 A 2434-13 (1)*
- 13 DE 74 A 2434-32 (1)*
- 13 DE 74 A 2435-11 (3)*
- 13 DE 74 A 2434-05 (2)*
- 13 DE 74 2434-17 (4)*

The item was transferred from: *Weidenfeld; Box 35; Christmas -*
White House Decorations -
(1)

Initials/Date *let 5/86*

polyester batting

tree this yr cost much less
wholesale \$2.25

economy - same # of lights as last time
how to make:

Quilt balls

Celine Mahler

NY City BeCent Corporat

gt pattern sheets

NY ^{The} Quilters Workshop - Bayside, NY (Queens border)

nonprofit 3 1/2 yrs ago
come exploitat of quilters - to help
what to see quilts for - became
clungse for info on quilting -
ss city can place quilts w/
them - celine does as hobby

leather-like (status) near store
in natural silver-grey tones

quilts underneath tree antique
Krazy Quilt (1st American antique
design) made in 19th Century -

2 loaned for Kingsland House in
Flushing - Queens, NY <sup>an hist
house</sup>

1 Mimi Casell from
Sealeff, LI NY

12 handmade applique gift-wrap
Celine made them

Crazy Quilt one of
1st Amer art form

2

mirrors were donated (by bill)



Red Room - antiq Krazy Quilt

Wreath - 36" in diameter - mixed greens
Noble fir - silver fir -
Incense Cedar - blue juniper
from Oregon (NE part of County)
34 wreaths
on all wind on 1st floor
2nd floor front
susp by quilted moire sashes
quilt made by Corradas (fabric)
bows made by volunteers

DR:

~~Paint set in a tree~~

~~topiary tree in orange box
noble fir on bottom (these const
actual plants 5 shelves
laying flat on L - removed
and watered - every 2 days -
grown in WH green house Sun
by NATPS~~

~~Needlepoint rug from greenhouse~~

on table:

2 tables

| a

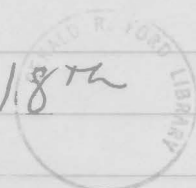
minut topiary
cent garden -

18th

vermifil settings on table - usual

topiary boxwood - 2 obelisk

(mushroom) ball boxwood topiary



red candles - 16 candles -

spec made - on loax from

~~focus on reindeer in center
frame - w/ natural sheet moss~~

~~status + noble fir + poinsettia
+ boxwood -~~

~~rope swag quilted moss
white candles~~

~~4 trees, one in each corner~~

~~15 feet long~~

cornice around rm garlanded
w/ 250 ft of mixed green garland

vertical swags

drops from crown moulding into
gold scones w/ red candles 9"
red bows - 8 vert swags

mantlepiece

re poinsettia clusters 7 or 8

potted needlepoint ivy

draping from mantlepiece

boules of mixed greens + holly
on console tables

SD

Chandel garlanded w/ mixed greens

60

wall
scones



Grand Hall

40"
high

heralding angels atop gold torches
surv by 8 red candles
garland of noble fir encircled torch

angels - gold lined w/ patchw fabric
foil - sprayed gold metal foil
glazed w/ ^{antiqued} gold - sk
metal foil + gold antiqued

ask Rex

Rex

8 torchieres

topiary

Ligustrum trimmed in a topiary shape
w/ red berries + mirrors - ^{tiny oval shaped} 30 on a tree
8 trees -

ask
about
bows

to either side of door to BR,

5 garlanded green niche

same as other

figus natida - 4 - oranges, bows
round + oval mirrors - 4 dozen

on each console 2 topiary boxwood
trees



looking up stair

2 boxwood tops
seated gold angel heralding
on loan from Dove
garland of fir cascades up stair
3 3 bows -

2 top box w/ 2 bows + garland
of noble fir + incense cedar
+ juniper

ER

4 top

4 mnt pieces

red candles in sense

treche

check w/ curator



THE WHITE HOUSE

Ornaments — balls

Senior citizens → \$ 2.25

Appalachia \$ 1.75





FEDERAL 3-3366

WILLIAM DOVE, Inc.

2300 WISCONSIN AVE., N. W.

WASHINGTON 7, D. C.

CHRISTMAS DECORATIONS WHITEHOUSE 1974

CHRISTMAS TREE IN BLUE ROOM - MICHIGAN FIR ENTWINED WITH GLITTERING WHEAT LIGHTS WITH AN OVERLAY OF SILVER STATICE. CALICO PATCHWORK ORNAMENTS MADE IN APPALACIA INTERSPERSED WITH MIRROR CHIPS, SACHETS OF SPICES, PINE CONES, AND INDIAN BASKETS OF GUMDROPS AND RIBBON CANDY. FURLED WITH SWAGS OF BLUE MOIRE LINED WITH CALICO PATCHWORK.

WREATHS OF MIXED NATURAL GREENS INCLUDING NOBLE FIR, SILVER TIP, INCENSE CEDAR AND JUNIPER..

WREATHS IN BLUE ROOM HUNG FROM CEILING WITH BLUE MOIRE LINED WITH CALICO FABRIC WITH QUILTED MOIRE BOW TO MATCH.

WREATHS IN ALL OTHER WINDOWS HUNG FROM CEILING WITH RED MOIRE FABRIC WITH QUILTED MOIRE BOW TO MATCH.

ENTRANCE FOYER AND CROSS HALL LINED WITH TOPIARY FIGUS TREES IN ORANGERY BOXES INTERSPERSED WITH RED BERRIES AND MIRROR CHIPS.

MANTLES LACED WITH POTS OF NEEDLE POINT IVY AND POINTSETTIAS.

MIXED BOWLS OF NATURAL GREENS THROUGHOUT THE HOUSE WITH CLUSTERS OF RED BERRIES, STATICE AND DRIED MATERIALS.

CRECHE IN EAST ROOM BANKED WITH CYPRESS TREES AND LAGUSTRUM. PUNCTUATED WITH RED POINTSETTIA TOPIARY TREES ~~IN EACH CORNER.~~

THE ABOVE DECORATIONS WERE THE DESIRE OF MRS. FORD - USING ECONOMICAL MATERIALS OF AN AMERICAN CRAFT WITH ESTHETIC VALUE."

William Dove





WILLIAM DOVE, Inc.

2300 WISCONSIN AVE., N. W.

WASHINGTON 7, D. C.

Xmas decorations

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SOCIETY OF AMERICAN FLORISTS
901 No. WASHINGTON ST.
ALEXANDRIA, VIRGINIA 22314

HOUSE & GARDEN

HOUSE BEAUTIFUL

TOWN & COUNTRY
FAMILY CIRCLE

WASHINGTONIAN



Susan Hutchins was born in New York City, New York in February, 1945 to Mr. and Mrs. Stephen C. Clark of New York City and Middleburg, Virginia. She attended Miss Porter's School in Farmington, Connecticut. She furthered her education at Sarah Lawrence College in Bronxville, New York and the New York School of Interior Design.

At present, Mrs. Hutchins divides her time between her New York City apartment and her 18th century house in Nantucket, Massachusetts which presently is being restored to its original shape by Mrs. Hutchins. She prefers to spend as much time in Nantucket as she can as she loves the environment it provides.

Susan is currently working as an associate with Banany Interiors, a New York City based interior decorating firm headed by Ann Gerry, specializing in residential work. Working in contemporary decor with traditional and period is Susan's specialty.

From her childhood stems her intense love for the crafts world. Susan engages in many crafts, especially the American crafts. She finds herself in her relaxing hours doing needlepoint on canvases that she has designed herself. Crewel work with silk thread, macrame, weaving and applique are among her favorite crafts. Susan, so involved with her needlepoint, ventured into a needlepoint business several years ago and found it an exceptionally lucrative business. She found, however, that she enjoyed it more as a hobby than a business and concentrated her business hours to decorating.

Being extremely diversified in interests, another of Susan's hobby-business ventures is raising Lhasa Apsos in a kennel she jointly owns in Saratoga. Among her Lhasa Apsos are two of the best in the country. These dogs are constant winners among the show circuit. Susan loves to ski, play tennis and sail.

Susan was called in to assist Bill Dove with the Christmas decorations and work as a liaison between fabric houses and decoration suppliers for the White House.

CELINE BLANCHARD MAHLER

Celine Mahler is founder and coordinator of The Quilter's Workshop in Bayside, N.Y., a clearing house for information relating to needle crafts and a selling source and sort of consumers protection service for quilters across the country. It is a non-profit organization primarily servicing senior citizens.

Mrs. Mahler is the author of the book "Once Upon a Quilt," and has appeared on a variety of television shows. She has designed contemporary quilts for "House Beautiful" magazine and worked as a consultant on the subject of quilting to a number of organizations and industries. She assists the Smithsonian Institute of History and Technology in providing information on the subject. Mrs. Mahler is also retained as an advisor to the National Education Association.

Mrs. Mahler is the director of the Urban Quilt Program for the New York City Bicentennial Corporation, organizing community workshops and teaching quilting skills. She also teaches home economics and art teachers for the New York City Board of Education.

SUSAN HUTCHINS

Susan Hutchins is an associate with Banany Interiors, a New York interior decorating firm which specializes in residential work. She has been assisting Mr. Dove in an advisory capacity, as well as a liaison between fabric houses and decoration suppliers .

She is a graduate of Miss Porter's School in Farmington, Conn., and attended Sarah Lawrence College in Bronxville, N.Y. and the New York School of Interior Design.

Mrs. Hutchins' hobbies center around hand crafts, particularly needlepoint, weaving and macrame, and the restoration of her 18th century house in Nantucket, Mass.

#



American patchwork had its beginning when the pilgrims came to America. One of the few things they brought with them on their long jounries by sea, were magnificent quilts that were solid white in color and stitched with tiny running stitches that formed intricate designs. These quilts were known as 'White on White' quilts. Because there was no fabric being brought from their home countries, the women had to repair the rips and tears on their 'White on White' quilts. They did so by using small scraps of fabric from worn clothes and patching the tattered areas. When all the rips were repaired, the entire quilt was covered with these tiny patches and since it had such a crazy look to it, it took on the name 'Crazy Quilt'.

Thus, patchwork had its beginning with the Crazy Quilt. It is the first American patchwork design. From this design came the usage of many other geometric shapes to form patchwork designs which number in the thousands. Each name is given for a specific reason, telling a story that the quilter had to tell, whether it be her religious beliefs, her husband's occupation or political feelings of the times.

This particular Crazy Quilt was obtained at an auction in Ohio by Mr. Dick Bohanish of New York City. It was purchased by Celine Mahler and is an important quilt in her collection. Not much study has been done on the quilt yet to trace its origin or maker, but it is known however, that the quilt was begun about 1865 and that it was completed around 1893. This can be documented by the fabric used in the quilt and the amount of deterioration. It was backed around 1905. The quilt has a great amount of embroidered detail within the fabric shapes. In most cases, Crazy Quilts do depict a story told by the quilter, usually a very personal one. One particular section of the quilt shows a woman in a long skirt wheeling a small barrel carrying a heart shape with the words love written within the heart. The scene depicts either her feelings for a man or toward her child. This type of feeling is often expressed in a quilt of this type. The quilt displays many fans. This makes this Crazy Quilt unusual as fan shapes are usually used in a different type of quilt. The fabric used in the quilt is primarily satin, silk and pieces of worsted wool. The areas which show great amounts of deterioration are sections that contained silk. Silk deteriorates quicker than any other type of fabric, especially in older quilts. The Crazy Quilt was usually kept for special occasions, such as holidays or for out of town guests. Crazy Quilts were always made in very elegant fabrics. They were made by cutting the fabric into odd shapes, laying them on a large sheet of fabric and stitching the shapes into place, usually with a feathered embroidery stitch. Every patchwork quilt is a sight to behold, but the Crazy Quilt

has kept many a non quilter as well as quilters mesmerized for hours on end. They are still being made today and will most likely stay the favorite patchwork design for many years to come.



We are getting needier
Any housewife can start
for next year - rather than
no going

helping Americans
best way of going
downward

Wanted to do business
Everything American.
Italian lights



12/1

THE WHITE HOUSE
WASHINGTON

Xmas

Tree,

11:15

Old Fashioned Christmas
Pre-Mother - Shop

Post Camp

Blue Ridge Cottage Industries

H:
(704)
898-6643 W: (704) 963-4346

Xmas Patchwork

Women in homes in Blue Ridge Mts.
Dates back 100 yrs.

About 300 people working on Xmas Patchwork
Buy material & shipping

Patchwork

Snaps of material - so got old snaps -
Patchwork balls & wreaths, are old -
~~Sold~~

Tree is very new,
Sold thru florists, fine store,
Work in homes - supplemental
incomes for most part
ages 21 - 70. Most are older.
Some homes are very remote -
relief N.C. Spruce - Some you
have to walk 1/2 mile to house.
Few poverty, handicap cases

~~Used to~~

Most

Husbands mostly work for textile
mills, furniture factories,

~~Scrap textile~~ - buy actual
yardage -

All are hand made. Some of it
on machines -
Has raised income level -



~~Neatly to~~

Miss. Ford said the Patchwork
a great idea - should be used
in

Unit Lights? - Rex Scouter -

Much more simple, more in Am.
tradition

H



N.S. News

Tues — Xmas Tree

Press for Xmas Decorations -

* Wm. Dove, Consultant for Xmas decorations — Dove Flowers, Inc. 333-3366

Susan Holdings - Interior Designer
Coordinating materials & fabrics

Celma Mehler - Craft expert on Bicentennial — Patchwork

Cottage Industries - balls, Senior Citizens from Vermont - wooden toys
Comp. Donated

Fabric being donated -

Indian Baskets - paying for it -
Some donated; some pay for.



Toys -

Wooden Toys made from sugar pine.

No nails, screws, metal or plastic are used. They are assembled with non-toxic glue and dowel construction. They were designed by Bill Mueller and Nick Mayer. The majority of the toys are made not in a factory but by individuals in their homes to specification. The handicapped at the Kurtz Training Center, Bethlehem, Pa. put wheels on the trucks and train cars as occupational therapy. These toys were donated by BILL MUELLER WOODEN TOYS, INC. to the White House and are to be given to unprivileged children after Christmas.



From Susan Hutchins. Nancy wants this to go to magazines such as Town & Country and Vogue to complete the Christmas package.

Braided Wreaths (6 inches in diameter when finished)

1. Materials needed: Three strips of fabric 2"x21". Polyester fiber-filled or old bits of nylon stockings, needle and thread.
2. Cut three strips of fabric 2"x21". Seam each 1/4" lengthwise. Sew one end closed. Turn inside out. Stuff with polyester or old bits of nylon. When three strips are completed in this fashion, braid them. Sew ends together to make a wreath. Attach bow over sewn ends.

Spiced Sachets (makes a minimum of 24 sachets)

1. Combine 1 lb. coarse sea-salt, 1 T. oil of cloves, 1 T. oil of cinnamon, 1/2 t. oil of orange, 2 T. ground cinnamon, 2 T. ground cloves, 2 T. ground allspice, 1/4 c. whole cloves, 3/4 c. orris root, and 2 T. nutmeg.
2. Put mixture in jar, tightly seal, and let sit for one week.
3. Cut piece of fabric 3 1/2"x9". Fold in half. Stitch sides to make a pouch. Hem top of pouch. Braid three pieces of yarn one foot long.



Warmth, humility, and endearing simplicity are the cornerstones for the White House Christmas Decor this year. The Fords have arrived and with them blow the winds of home-town America. Suddenly, the usually opulent White House has become a home in which any American would feel comfortable this Christmas.

And we do mean any American! From all corners of our culture come the basic designs which have been combined into an "America is love; America is all of us" feeling.

The White House has elected Bill ^{Dove}~~Done~~, a well-known Washington architect and designer turned florist, to oversee the mammoth preparations in our No. 1 household. He has cleverly chosen to put something of each of us into the Mansion and it couldn't be lovelier in its hearthstone charm.

President Ford's home state of Michigan has provided a 20-foot fir tree which stands in the Blue Room. With the immense tree, the chandeliers have been removed, leaving only the glow from hundreds of very tiny wheat lights. Their glow is reflected and magnified by small mirror ornaments which fill the room with a flicker not unlike the candles used on trees so long ago. Adding to the natural feeling, the branches are casually strewn with dried silver statice reminiscent of a New England snowfall.

The ornaments themselves surely could have appeared on the trees of our earliest settlers. The Blue Ridge Cottage Industries of Boone, North Carolina, have provided patchwork pieces in the traditional ball shape interspersed with those done in colonial lantern shapes. The Department of the Interior has loaned a selection of Cherokee Indian baskets to complement and enhance the already colorful patchwork designs. The baskets are filled with Christmas goodies including gumdrops, nuts, ribbon candy, and clear candy toys. Rounding out the ornaments are small hand-carved animal figures donated by Mr. Bill Muller of Tilford, Pennsylvania. They are so authentic, that one of your ancestors might have whittled one or more for his own Christmas tree! Flattering the already wonderful aroma of fir, the boughs are dotted with spice sachets tied with yarn to further appeal to the memory of Grandma's house on Christmas morning.

To complete the total effect, the tree is swagged with blue moire lined calico. The base of the tree is then accented by original quilts and packages wrapped in patchwork fabric. The patchwork and the quilts are compliments of Mrs. Celine Mohler of the New York Quilt Workshop in New York City. All in all, a refreshing understatement of Christmas decorations creating the marvelous effect of simpler times and sentiments.

Moving from the family-oriented Blue Room, we go to the East Room. To complement and maintain the formality of the room, the designers have selected oversized red poinsettia topiary trees. Placing one in each corner, the trees are joined by massive mixed Christmas green garlands forming a festive drape on the columns around the room. The effect is stately, as if the room had been crowned with Christmas cheer. The same accents are used for the State Dining Room, but carried slightly further to include the table centerpieces. For an unusual yet natural touch, the tables are brightened by variegated red, white, and green caladium plants sparked by brilliant red dried coxcomb and hydrangea. A pinch of the silver statice used on the tree adds a snowy glitter to the total effect.

Leaving the rooms of State, we wander into the Main Foyer and Cross Hall. The decorators have taken these somewhat imposing areas and brought them to us with distinction and a touch of home. Dominating the Hall are ten heralding angels, two of them life-size. Al Smith is the man responsible for handcrafting and topping the torchiers with these celestial figures backed by cascades of greens. Mr. Smith's hand-fashioned figures are molded in gold material, but as we look closer, we see the angels are lined and accented with calico, turning their majesty into the familiarity of homespun charm. The rest of the Hall is a forest of Ficus topiary trees set in orangery boxes. Their formality is softened with ivy and red berries. Reflecting the theme of the Christmas tree, tiny contoured mirrors are suspended in the topiaries, saving a little energy and adding the very warm twinkle of reflected light.

Throughout the House we find bowls of green, sprigs of holly, and dried arrangements, keeping the natural flavor of the tree and the "I'll be home for Christmas" glow.

But it is perhaps in the various wreaths being used throughout the House that we see the naturalness and the simplicity of the Christmas decor. The wreaths are created from many greens such as noble fir, incense cedar, and blue juniper. Each wreath is tied with bows and sashes of red moire which is quilted in a holly pattern.

Patchwork and quilts for Christmas? Maybe all the glitter and shine has blinded us to the wonder of all that is natural. The White House, through Bill ^{Dove} ~~Done~~, seems to have found the often forgotten and brought it to all of us lovingly remembered.

For release at 3:00 p.m.
Tuesday, December 10, 1974

THE WHITE HOUSE
Office of the Press Secretary to Mrs. Ford

This year's White House Christmas decorations reflect Mrs. Ford's interest in American hand crafts. She has tried to emphasize decorations that can be made at home out of inexpensive materials and items around the house.

Decorations focus on a return to the crafts--centering around patchwork and quilts--and stressing the country's early Christmas customs.

The theme of crafted quilts and patchwork is carried out throughout the State Floor but is predominant in and around the Christmas tree in the Blue Room. Red quilted bows add color to various wreaths and greens, and Crazy Quilts are used in the Red Room and will be used in decorations during the Ford's Christmas parties. All fabrics are American-made.

A wreath of mixed greens appears in each window on the State Floor and in each of the windows of the Family Quarters on the north side of the White House (a total of 34 wreaths). The wreaths are 36" in diameter and are fashioned of noble and silver fir, incense cedar, and blue juniper. The firs come from Washington and Oregon.

The Blue Room

The Christmas tree, a 19 ½ foot concolor fir, is located in the center of the Blue Room. It is decorated with the following ornaments: patchwork balls made by senior citizens and Appalachian women; hand-made natural-wood baskets which contain nuts or gumdrops; hand-crafted wooden toys; patchwork bows, wreaths, and ribbon garland which cascades from the top of the tree. In addition, there are 600 tiny mirrors in oval and rectangular shapes which hang from the branches; dried statice (California heather) on the branches which creates a snow-like effect; and 50 spice sachets made from a combination of cinnamon, cloves, nutmeg, allspice, and a touch of orange.

The patchwork Christmas balls. There are 550 patchwork balls in four shapes: round, pentagon, orange-peel, and Christmas lantern. They are made of two fabrics: a small-printed cotton in a variety of patchwork designs; and a water-stained moire.

The cotton patchwork balls were made by women in the Appalachian area of North Carolina who were commissioned by Blue Ridge Mountain Industries.

The moire balls were crafted by senior citizens across the country, coordinated through The Quilters Workshop in Bayside, New York. The moire was donated by Cohama Fabrics of New York. The Christmas lantern pattern of patchwork ball is a design originated for the White House this year by Mauve Greenbaum of Whitestone, New York, working through the Quilters Workshop.

The wooden toys. There are 50 handcrafted wooden toys on the tree donated by Bill Mueller Wooden Toys, Inc. of Telford, Pennsylvania.

They were selected to demonstrate hand crafts as well as an early American tradition in which toys were tied to boughs or hidden in the branches.

The toys are made from sugar pine and are assembled with glue and dowel construction (no nails, screws, metal, or plastics). Designs include turtles, mice, elephants, whales, trucks, cars, alligators, and irons. The toys are not made in a factory, but in the homes of individual craftsmen. The wheels on the trucks and train cars are made by the handicapped at the Kurtz Training Center in Bethlehem, Pennsylvania as occupational therapy.

The toys will be given to underprivileged children after Christmas.

The wooden baskets. There are 75 handmade wooden baskets. Some of the baskets are on loan from the Department of the Interior and were made by Cherokee Indians in North Carolina. Other baskets came from a retired Williamsburg craftswomen in Luray, Virginia. The baskets are filled with nuts or gumdrops, both of which were used decoratively in early Christmas celebrations. A total of six pounds of nuts and 20 pounds of gumdrops were used.

Encircling the tree is a 300-foot garland of printed cotton patchwork fabric lined with blue moire. It was put together by volunteer florists working on the decorations over the past week.

The 18 handmade patchwork wreaths on the tree were made by Mrs. Bea Starling of the Farm Womens Cooperative Market in Bethesda, Maryland. Six boxes of ribbon candy hang on the boughs.

Decorative lights have been limited to those on the Christmas tree. They are tiny white bee lights and consume about 1,000 watts of power (equivalent to 10 100-watt bulbs). They will be turned on during regular White House tours and for social events during the Christmas season.

Surrounding the tree is a braided rope of blue moire with large patchwork ribbons on each stanchion. Wreaths in the windows are suspended with blue moire ribbons, and bowls on console tables in the room contain juniper topped with patchwork ribbon.

The Green Room

The main centerpiece is an arrangement of sugared fruit. The fruit is real, but tasters will soon realize the "sugar" is not. Salt has been substituted in an economy-minded year.

Bowls contain holly arrangements, and ivy cascades loosely from the mantelpiece.

The State Dining Room

In the four corners of the room are 12-foot topiary poinsettia trees in antiqued wooden boxes. Noble fir acts as a cushion for the poinsettia plants. The poinsettia plants were grown in the White House greenhouse which is run by the National Park Service. Needlepoint ivy tops the antiqued wooden boxes. Red moire bows are attached to the base of the trees.

On the table, a loose arrangement of ivy and poinsettia plants echoes the arrangements on mantelpieces throughout the White House. Vermeil bowls on the consoles in the room are filled with Oregon holly.

The cornice around the Dining Room is garlanded with 250 feet of mixed greens. Vertical swags drop from the crown molding into the gold wall scones, which contain red candles. The gold chandelier is garlanded with mixed greens and contains 60 red candles.

Red Room

Loose ivy arrangements cascade from the mantelpiece, and holly arrangements fill the bowls. Wreaths suspended with red moire swags fill the windows.

For information on quilt, see background sheet on quilts.

East Room

Like the State Dining Room, the East Room contains four topiary poinsettia trees (one in each corner). Loose ivy and poinsettia arrangements top the mantelpieces, and a wreath of mixed green firs decorates the wall on either side of the entrance from the Grand Hall.

The focal point of the room is the 18th Century Italian Creche (see separate release) which is flanked by tall Virginia cedar trees and small juniper bushes.

The Grand Hall and Foyer

The north entryway to the White House is filled with natural greens and red berries, with a touch of patchwork and quilts.

Four ficus trees with red berries and red moire bows line the Grand Foyer. Gold torchiers throughout the Grand Hall are encircled with a garland of noble fir topped with antique gold metallic foil angels lined with patchwork fabric. Console tables are topped with holly arrangements in vermeil bowls.

The niches to either side of the Blue Room are garlanded with noble fir and topped with 5-foot angels of antiqued gold metallic foil lined with patchwork fabric.

A combination of mixed greens and quilted red moire bows garland the bannister of the Grand Staircase, and a gold angel looks down from the top of the Staircase.

The entryway from the Grand Hall to both the State Dining Room and the East Room contains a sprig of mistletoe.

WHITE HOUSE CHRISTMAS DECORATIONS - 1974

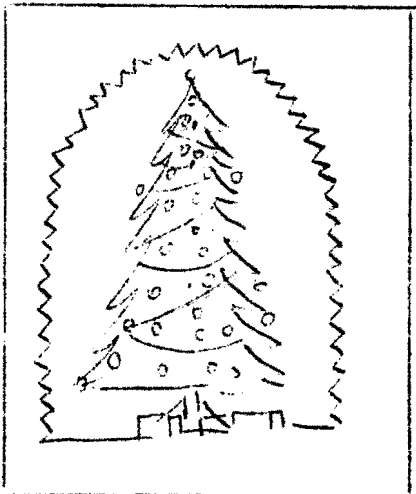
CHRISTMAS GIFT WRAPPINGS

Wrapping gifts with fabric pictures can be used not only for the holidays, but for gifts at any time of the year. All that it entails is to find a pretty colored box that the fabric picture can be glued directly on to or to wrap the box with any type of fabric as you would wrap it with paper.

Select a picture whether it be a scene from nature, from the home or a figure. Sketch a drawing of your picture and cut the shapes for pattern pieces. No sewing is necessary nor is leaving seam allowances in cutting. If possible, however, a pinking sheer scissors should be used to cut the shapes. This will eliminate any fraying of fabric edges. Use bright and happy fabrics for your picture. Felt scraps adapt very well for this type of work. To give your fabric picture a really personal touch, use old buttons, pieces of costume jewelry or small toys to finish off your creation.

For the holidays, Christmas trees, such as the pattern given here, angels, Santa Claus, toy bags, snow village scenes or a big old fashioned house are among ideas that can be used. But best of all, let your imagination go and have fun!

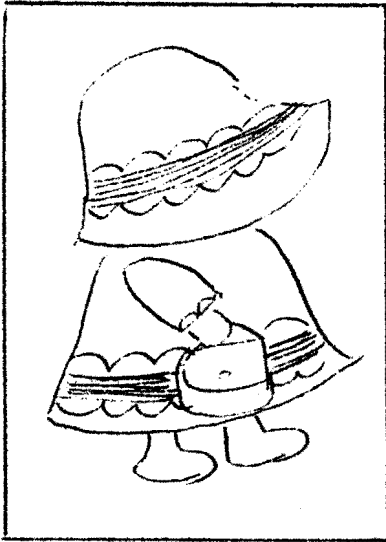
CHRISTMAS TREE, OH CHRISTMAS TREE PATTERN



1. Wrap box in fabric as you would paper wrapping or use a pretty box.
2. Cut out a Christmas tree to the dimensions of the box you will be using. Green felt would be ideal if you happen to have felt scraps.
3. For the base of the tree use a piece of brown felt or a piece of ribbon if handy.
4. Cut a piece of ribbon or rick rack the width of the box and use it along the base of the tree.
5. These pieces may now be glued beginning with the base. Now place the tree slightly over the top of the base and glue the ribbon to the base of the tree along the width of the box.
6. Measure a piece of rick rack the length it would take to form an arch from the top of the ribbon used along the base, going up the side of the box, arching over the top and down the other side to the ribbon. Cut and glue it into place.
7. Trim the tree with sequins, rhinestones, buttons or whatever you have in mind to make your tree special.
8. At the base of the tree, you could create packages by cutting small pieces of fabric into the desired size.

WHITE HOUSE CHRISTMAS DECORATIONS-1974

SUN BONNET SUE PILLOW- (This design was adapted from an old porcelain design. It has been a favorite applique pattern enjoyed by children as well as adults. In recent years, many Christmas trees have been charmed by "Sue" at its base.)



Pattern pieces are listed in their order of application. Allow 1/2 inch seam allowance or cutting lines around all shapes before cutting.

A-shoes D-hand G-hat band (optional)
 B-dress E-sleeve H-pocket book (optional)
 C-hat F-dress band (optional)

Lace strips may be used for accents for dress and hat bands, also for pocket book handle.

PATTERN PIECES ON PAGE THREE

1. Cut a piece of background fabric on which "Sue" will be sewn, 12 inches wide and 16 inches long. Allow 1/2 inch extra fabric on all sides for seams.

2. Cut pattern pieces on right side of fabric scraps. Don't forget 1/2 inch seam allowance. Try to use different but complimentary fabric for dress and hat. For sleeves and shoes as well as pocket book and bands on dress and hat, use a solid color fabric that blends in with the dress and hat.

3. Either baste or press the 1/2 inch seam allowance on all pattern pieces toward the wrong side of the fabric.

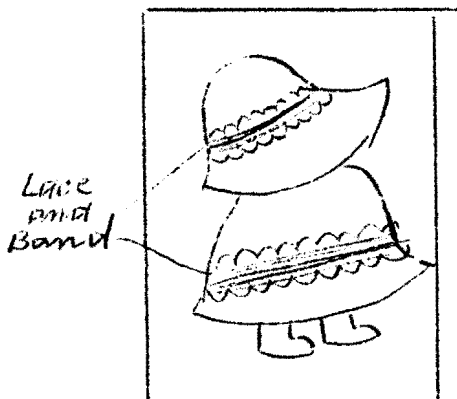
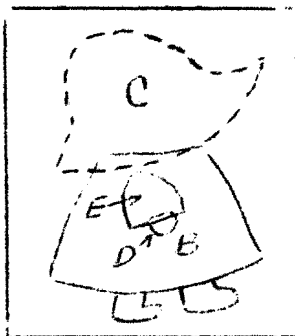
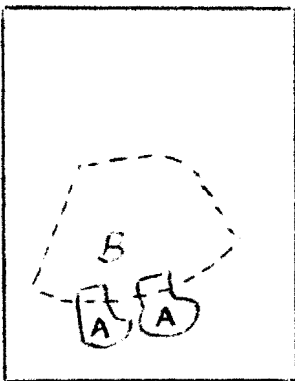
4. Using either a hem stitch by hand or a zig-zag stitch by machine, begin to stitch "Sue" in place on background fabric in this way:

A. Position shoes in place and stitch.
 B. Overlay dress over top of shoes so that the top of shoes is slightly covered.
 C. Attach hat with same overlay method as dress onto dress.

D. The excess seam allowance should be clipped. Place hand in desired location and stitch.

E. Overlay sleeve over hand.

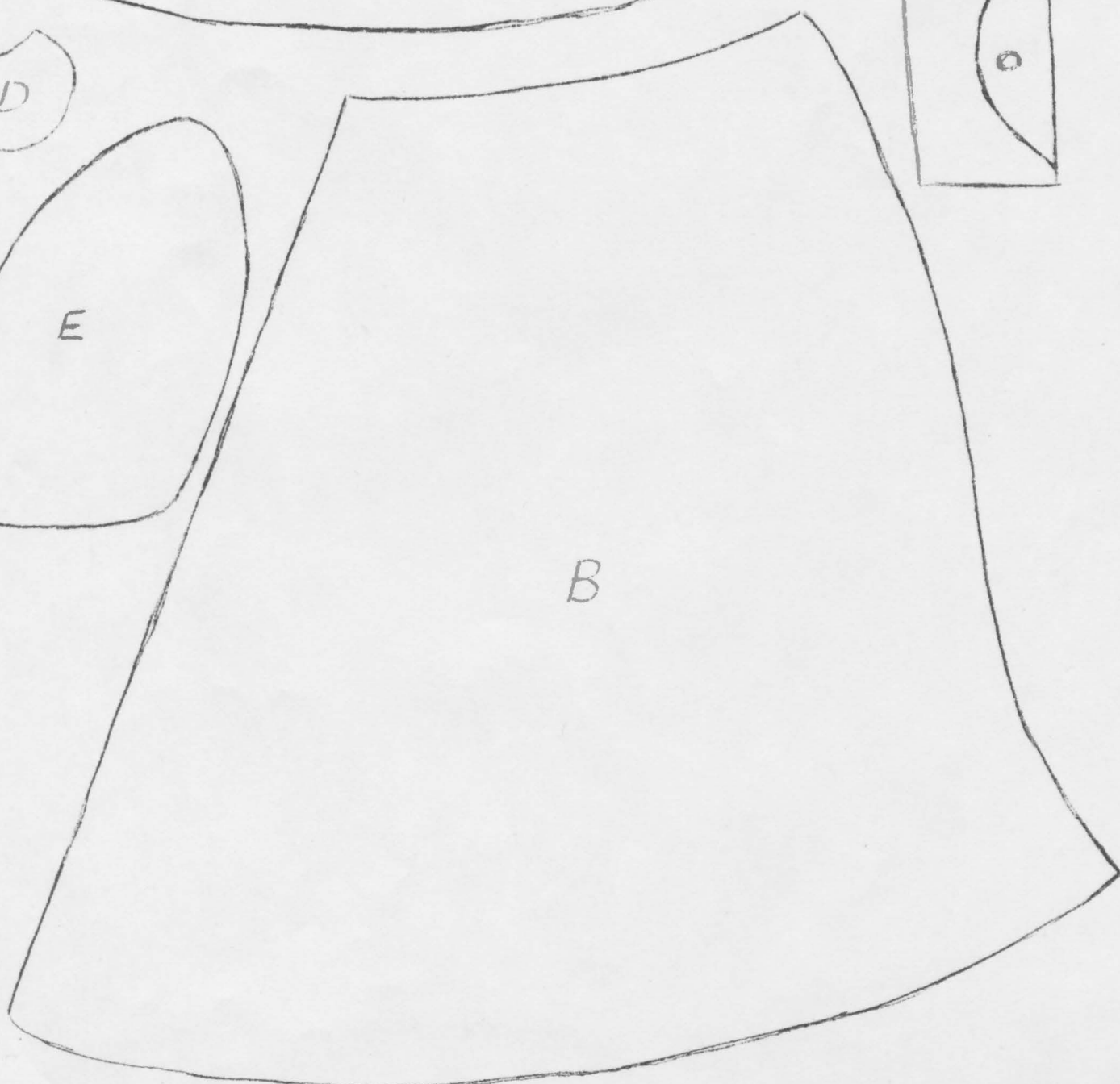
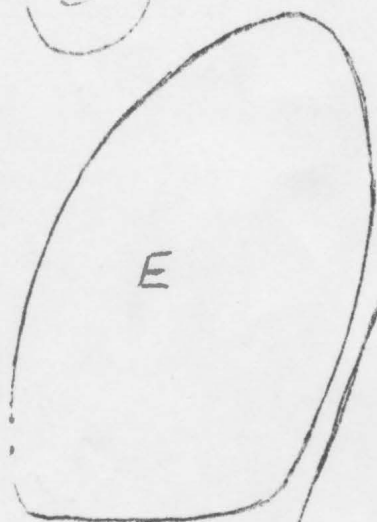
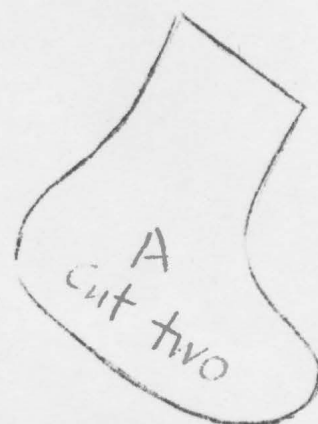
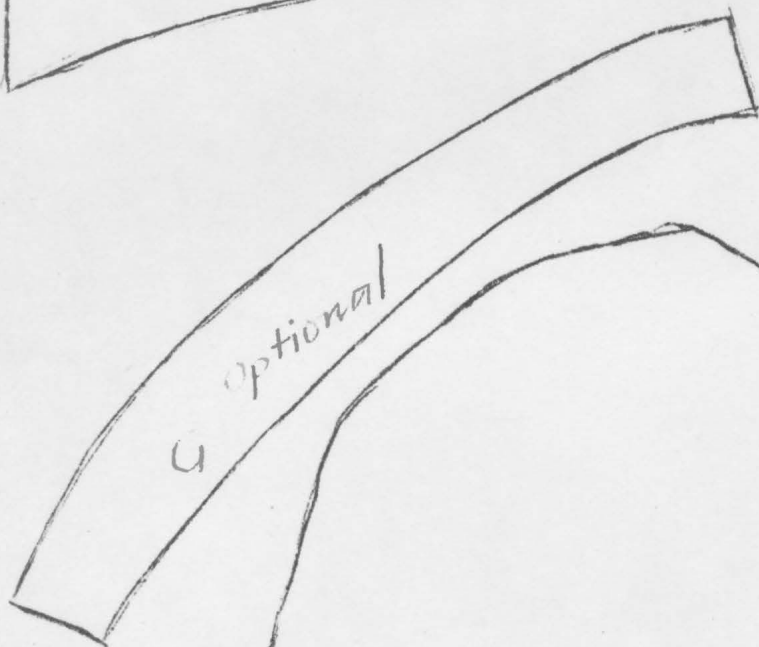
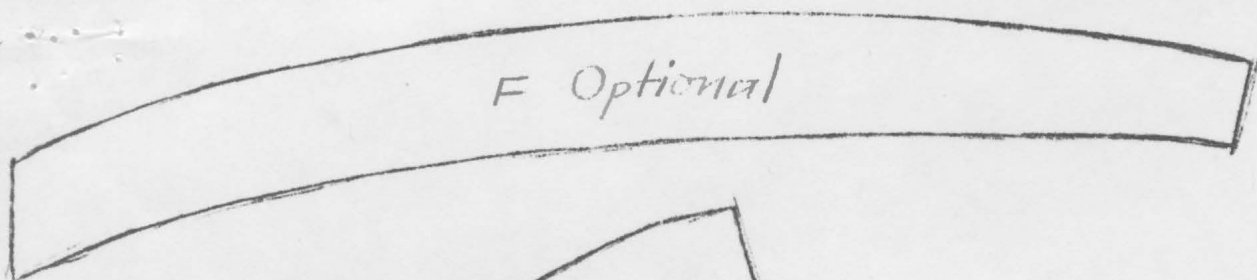
F & G. If optional dress and hat bands are to be used, measure a strip of lace for each band and stitch on to band area of hat and dress first. The lace and bands may be applied before hat and dress are stitched to background. Now place bands along center of lace and stitch.



H. Make pocket book and use button or other accessory as purse clasp. Attach lace handle and secure to hand. Let purse swing free from figure.

5. Cut a pillow back the same size as background fabric with the proper seam allowance.

6. Place pillow top right side in on top of pillow back with the right side facing up. Using a running stitch by hand or a straight stitch by machine, stitch 3-1/2 sides of pillow leaving 1/2 side of one side open for stuffing. Pull pillow through to right side. Stuff with old nylons or other type of filling until firm. Tuck remaining seams in and use an overcast stitch to close opening.



NUT BASKETS AND GUM DROP BASKETS

Baskets of all shapes and sizes, filled with either nuts or gum drops, have been a favorite tree decoration for many years. Many times, parents would hide small gifts for the children among the nuts or candy. It was delightful for all. Baskets used need not be expensive. If you do not have any around the house, they may be purchased for a nominal cost. Gum drops may be purchased in small bags, although if too many are bought the children will enjoy snacking on them for holiday treats. Nuts must be unshelled and an assortment makes the arrangement very interesting.

NUT BASKETS

1. Select a styrofoam ball with the same diameter as your basket and cut it in half.
2. Fit it into basket, rounded side up.
3. Glue the nuts to the exposed styrofoam being careful not to use too much glue.
4. Let the glue dry, then finish off the basket by adding sprigs of greens or holly. Don't forget a small surprise for the children!

GUM DROP BASKETS

1. Cut a styrofoam ball with the same diameter as your basket in half.
2. Fit it into the basket, rounded side up.
3. Attach base of gum drops to toothpicks, then insert them into styrofoam.
4. Stick a lollipop or small toy into the center of the gum drop arrangement.
5. Finish off the basket by adding sprigs of greens or holly.

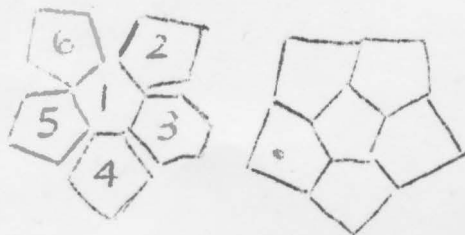
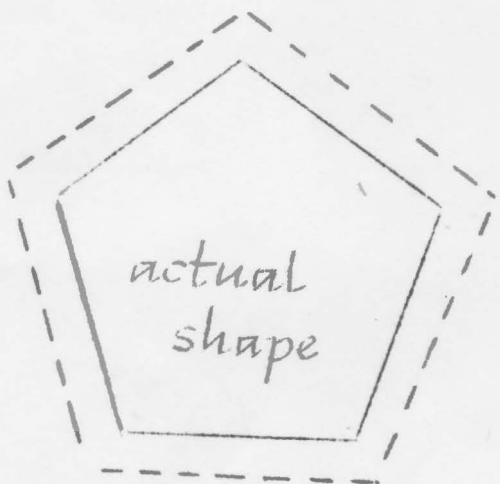
HAPPY HOLIDAYS!

WHITE HOUSE CHRISTMAS DECORATIONS - 1974

This Christmas decoration worksheet booklet has been prepared for you, based on the patchwork, applique and quilted items used to adorn the Christmas tree and its base. Its purpose is to stimulate American families into working together to create a simple, old fashioned Christmas using American crafts.

Instructions on how to use Indian baskets and how to create traditional bows are also included. These projects can be enjoyed by young and old alike. They are simple to execute and economical as they are based primarily on what can be found in the home.

PENTAGON BALLS



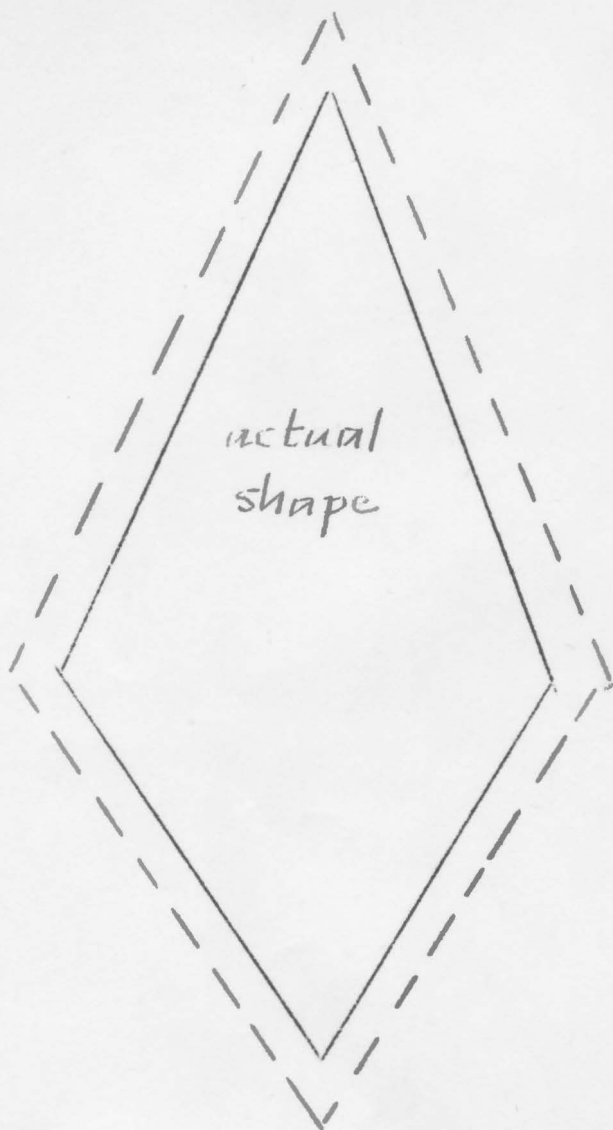
T - Top Half
B - Bottom Half

1. Using dotted line as a cutting line, cut pattern shown here and transfer it to a piece of cardboard. The cardboard used here and in all patterns can be taken from shoe box tops, egg box tops, milk cartons or you may use heavy brown paper, such as that of grocery bags. Once cut, this pattern becomes re-usable.
2. Select twelve pieces of fabric scraps, preferably small cotton prints and draw pattern with a pencil on wrong side of each fabric scrap. 1/4 of an inch in from cutting line, draw a second line. This becomes sewing line. Cut out each shape individually.
3. A small running stitch by hand or a straight stitch by machine will be used for all sewing. All sewing should be done on sewing lines on wrong side of fabric. Do not press seams open. Press them to one side.
4. Attach 5 shapes to sides of center shape by sewing the bottom sides of shapes 2 through 6 to shape 1, leaving side seams open forming a petal effect.
5. Now attach side seams of shapes 2 through 6. Automatically you will have a half ball shape.
6. Repeat steps 4 and 5 once again to form second half of pentagon ball.
7. Attach the ball halves by stitching the open sides of the bottom to the inverted sides of the top. It is important to leave one side unstitched so that the ball may be stuffed. Turn ball right side out.
8. Using cotton balls or first aid cotton rolls, better yet, old nylons, stuff ball through opening until firm. Attach loop of ribbon or yarn for tree hanging to one side of open seam. Turn seam in and stitch ball closed with an overcast stitch.



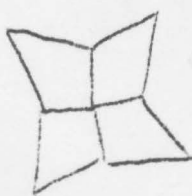
WHITE HOUSE CHRISTMAS DECORATIONS- 1974

CHRISTMAS LANTERN ORNAMENT-(based on old street lamps)



actual
shape

1. Using dotted line as a cutting line, cut pattern shown here and transfer it to a piece of cardboard. Remember to use old box tops for your cardboard patterns or brown paper bags.
2. Select 4 pieces of fabric scraps. Old neckties can be used instead of regular fabric. They give a charming look to the pattern and it is a good way to use them instead of discarding them. Draw pattern on wrong side of each fabric scrap. $\frac{1}{4}$ of an inch in from cutting line, draw a second line. This becomes sewing line. Cut out each shape individually.
3. A small running stitch by hand or straight stitch by machine will be used for all sewing. All fabric will be sewn on sewing lines on wrong side of fabric. Do not open seams. Press them to one side.
4. Attach four shapes by sewing the short side to one another forming a star shape. The short sides become the bottom of the lantern. All shapes when joined should form a perfect point at the center. Clip excess seams.
5. Now attach the longer sides or the top part of the lantern leaving one side unstitched so that the ball may be stuffed. Turn lantern right side out.
6. Using cotton balls or old nylons, stuff lantern through the opening to desired fullness. Attach ribbon or yarn to one side forming a loop for tree hanging. Turn seams in and stitch lantern closed with an overcast stitch.



shapes forming star



ball attached



For release at 3:00 p.m.
Tuesday, December 10, 1974

THE WHITE HOUSE
Office of the Press Secretary to Mrs. Ford

This year's White House Christmas decorations reflect Mrs. Ford's interest in American hand crafts. She has tried to emphasize decorations that can be made at home out of inexpensive materials and items around the house.

Decorations focus on a return to the crafts--centering around patchwork and quilts--and stressing the country's early Christmas customs.

The theme of crafted quilts and patchwork is carried out throughout the State Floor but is predominant in and around the Christmas tree in the Blue Room. Red quilted bows add color to various wreaths and greens, and Crazy Quilts are used in the Red Room and will be used in decorations during the Ford's Christmas parties. All fabrics are American-made.

A wreath of mixed greens appears in each window on the State Floor and in each of the windows of the Family Quarters on the north side of the White House (a total of 34 wreaths). The wreaths are 36" in diameter and are fashioned of noble and silver fir, incense cedar, and blue juniper. The firs come from Washington and Oregon.

The Blue Room

The Christmas tree, a 19 ½ foot concolor fir, is located in the center of the Blue Room. It is decorated with the following ornaments: patchwork balls made by senior citizens and Appalachian women; hand-made natural-wood baskets which contain nuts or gumdrops; hand-crafted wooden toys; patchwork bows, wreaths, and ribbon garland which cascades from the top of the tree. In addition, there are 600 tiny mirrors in oval and rectangular shapes which hang from the branches; dried statice (California heather) on the branches which creates a snow-like effect; and 50 spice sachets made from a combination of cinnamon, cloves, nutmeg, allspice, and a touch of orange.

The patchwork Christmas balls. There are 550 patchwork balls in four shapes: round, pentagon, orange-peel, and Christmas lantern. They are made of two fabrics: a small-printed cotton in a variety of patchwork designs; and a water-stained moire.

The cotton patchwork balls were made by women in the Appalachian area of North Carolina who were commissioned by Blue Ridge Mountain Industries.

The moire balls were crafted by senior citizens across the country, coordinated through The Quilters Workshop in Bayside, New York. The moire was donated by Cohama Fabrics of New York. The Christmas lantern pattern of patchwork ball is a design originated for the White House this year by Mauve Greenbaum of Whitestone, New York, working through the Quilters Workshop.



The wooden toys. There are 50 handcrafted wooden toys on the tree donated by Bill Mueller Wooden Toys, Inc. of Telford, Pennsylvania.

They were selected to demonstrate hand crafts as well as an early American tradition in which toys were tied to boughs or hidden in the branches.

The toys are made from sugar pine and are assembled with glue and dowel construction (no nails, screws, metal, or plastics). Designs include turtles, mice, elephants, whales, trucks, cars, alligators, and irons. The toys are not made in a factory, but in the homes of individual craftsmen. The wheels on the trucks and train cars are made by the handicapped at the Kurtz ^{put on} Training Center in Bethlehem, Pennsylvania as occupational ^{By} therapy.

The toys will be given to underprivileged children after Christmas.

The wooden baskets. There are 75 handmade wooden baskets. Some of the baskets are on loan from the Department of the Interior and were made by Cherokee Indians in North Carolina. Other baskets came from a retired Williamsburg craftswoman in Luray, Virginia. The baskets are filled with nuts or gumdrops, both of which were used decoratively in early Christmas celebrations. A total of six pounds of nuts and 20 pounds of gumdrops were used.

Encircling the tree is a 300-foot garland of printed cotton patchwork fabric lined with blue moire. It was put together by volunteer florists working on the decorations over the past week.

The 18 handmade patchwork wreaths on the tree were made by Mrs. Bea Starting of the Farm Womens Cooperative Market in Bethesda, Maryland. Six boxes of ribbon candy hang on the boughs.

Decorative lights have been limited to those on the Christmas tree. They are tiny white bee lights and consume about 1,000 watts of power (equivalent to 10 100-watt bulbs). They will be turned on during regular White House tours and for social events during the Christmas season.

Surrounding the tree is a braided rope of blue moire with large patchwork ^{BOWS} ribbons on each stanchion. Wreaths in the windows are suspended with blue moire ribbons, and bowls on console tables in the room contain juniper topped with patchwork ribbon.

The Green Room

The main centerpiece is an arrangement of sugared fruit. The fruit is real, but tasters will soon realize the "sugar" is not. Salt has been substituted in an economy-minded year.

Bowls contain holly arrangements, and ivy cascades loosely from the mantelpiece.

The State Dining Room

In the four corners of the room are 12-foot topiary poinsettia trees in antiqued wooden boxes. Noble fir acts as a cushion for the poinsettia plants. The poinsettia plants were grown in the White House greenhouse which is run by the National Park Service. Needlepoint ivy tops the antiqued wooden boxes. Red moire bows are attached to the base of the trees.

On the table, a loose arrangement of ivy and poinsettia plants echoes the arrangements on mantelpieces throughout the White House. Vermeil bowls on the consoles in the room are filled with Oregon holly.

The cornice around the Dining Room is garlanded with 250 feet of mixed greens. Vertical swags drop from the crown molding into the gold wall scones, which contain red candles. The gold chandelier is garlanded with mixed greens and contains 60 red candles.

Red Room

Loose ivy arrangements cascade from the mantelpiece, and holly arrangements fill the bowls. Wreaths suspended with red moire swags fill the windows.

For information on quilt, see background sheet on quilts.

East Room

Like the State Dining Room, the East Room contains four topiary poinsettia trees (one in each corner). Loose ivy and poinsettia arrangements top the mantelpieces, and a wreath of mixed green firs decorates the wall on either side of the entrance from the Grand Hall.

The focal point of the room is the 18th Century Italian Creche (see separate release) which is flanked by tall Virginia cedar trees and small juniper bushes.

The Grand Hall and Foyer

The north entryway to the White House is filled with natural greens and red berries, with a touch of patchwork [and quilts?]

Four ficus trees with red berries and red moire bows line the Grand Foyer. Gold torchiers throughout the Grand Hall are encircled with a garland of noble fir topped with antique gold metallic foil angels lined with patchwork fabric. Console tables are topped with holly arrangements in vermeil bowls.

The niches to either side of the Blue Room are garlanded with noble fir and topped with 5-foot angels of antiqued gold metallic foil lined with patchwork fabric.

A combination of mixed greens and quilted red moire bows garland the bannister of the Grand Staircase, and a gold angel looks down from the top of the Staircase.

The entryway from the Grand Hall to both the State Dining Room and the East Room contains a sprig of mistletoe.

Susan Hutchins was born in New York City, New York in February, 1945 to Mr. and Mrs. Stephen C. Clark of New York City and Middleburg, Virginia. She attended Miss Porter's School in Farmington, Connecticut. She furthered her education at Sarah Lawrence College in Bronxville, New York and the New York School of Interior Design.

At present, Mrs. Hutchins divides her time between her New York City apartment and her 18th century house in Nantucket, Massachusetts which presently is being restored to its original shape by Mrs. Hutchins. She prefers to spend as much time in Nantucket as she can as she loves the environment it provides.

Susan is currently working as an associate with Banany Interiors, a New York City based interior decorating firm headed by Ann Gerry, specializing in residential work. Working in contemporary decor with traditional and period is Susan's specialty.

From her childhood stems her intense love for the crafts world. Susan engages in many crafts, especially the American crafts. She finds herself in her relaxing hours doing needlepoint on canvases that she has designed herself. Crewel work with silk thread, macrame, weaving and applique are among her favorite crafts. Susan, so involved with her needlepoint, ventured into a needlepoint business several years ago and found it an exceptionally lucrative business. She found, however, that she enjoyed it more as a hobby than a business and concentrated her business hours to decorating.

Being extremely diversified in interests, another of Susan's hobby-business ventures is raising Lhasa Apsos in a kennel she jointly owns in Saratoga. Among her Lhasa Apsos are two of the best in the country. These dogs are constant winners among the show circuit. Susan loves to ski, play tennis and sail.

Susan was called in to assist Bill Dove with the Christmas decorations and work as a liaison between fabric houses and decoration suppliers for the White House.

DETAIL ON QUILTS, OTHER HANDCRAFTS

Blue Room

The quilt under the Christmas tree contains more than 150,000 quilting stitches. Named the Boston Common, it was made by Mrs. Iris Fitzsimmons of Abilene, Tex. and was the award-winning quilt at the 1971 Texas State Fair. It is made of multi-color cotton patches and white sheeting.

Four round-shaped pillows under the tree are made with a patchwork fabric known as the Quilting Bee. The borders are eyelet lace and are American-made. Another pillow is of blue moire and is known as the Subbonnet pillow. The design on the pillow is of a child, taken from an old china design and made of dotted swiss cotton. It was made by Mauve Greenbaum of Whitestone, N.Y.

The gift-wrapped boxes with applique scenes were done by Celine Mahler of scraps of fabric.

The green applique pillow with the lion and lamb was made by Mrs. Rishie Reid of New Hope, Ark. and depicts a scene from the Bible (Isaiah 11:6). The pillow is made of cotton velour and is filled with felt scraps.

Red Room

The quilt on the small red table is a crazy quilt made at the turn of the century of moire and taffeta. On loan from Mrs. Stuart Cassell of Sea Cliff, N.Y., it was purchased at an auction in Sea Cliff. Its origin and maker are unknown.

Green Room

The quilt on the bench is an Irish Chain quilt made in 1871. It contains more than 200,000 stitches that are 1/16th of an inch and is a study in ornate quilting. It is made of cottons and muslins. It is on loan from Celine Mahler.

East Room

Draped over the Grand piano is a Crazy Fan Quilt, a variation of the original Crazy Quilts. Made of satins and silks, it contains intricate embroidery work. It was made in Ohio, started in 1865 and finished around the turn-of-the-century. Its maker and town are unknown.



For release after 3 p.m
Tuesday, Dec 10, 1974

THE WHITE HOUSE
Office of the Press Secretary to Mrs. Ford

Mrs. Ford selected Washington, D.C. Florist William Dove to be the White House consultant on Christmas this year. Working on a volunteer basis, he has coordinated ideas and decorations with Mrs. Ford.

Mr. Dove was assisted by New York Interior Designer Susan Hutchins and Celine Blanchard Mahler of Bayside, N.Y., founder of the Quilter's Workshop and advisor on quilting and patchwork.

Biographical material follows:

WILLIAM DOVE

BORN IN FAIRFAX COUNTY, VIRGINIA 1922. GRADUATED LEE JACKSON HIGHSCHOOL, ALEXANDRIA, VIRGINIA 1939, STRAYERS COLLEGE 1941 BACHELOR OF COMMERCIAL SCIENCE. U.S. ARMY 1943 TO 1945 90TH DIVISION EUROPEAN THEATRE. COLUMBIA TECHNICAL INSTITUTE 1945 ARCHITECTURAL ENGINEERING. UNIVERSITY OF VIRGINIA 1948 TO 1952 ARCHITECTURAL DESIGN. INSTITUTE OF CONTEMPORARY ARTS 1952 TO 1954 INTERIOR DESIGN, AND GRAPHICS.

PRACTICED AS ARCHITECT 1954 TO 1958 WITH FIRMS OF ROAN & POPPELMAN AND MARRIOTT CORPORATION.

MARCH 1959 OPENED OWN STUDIO OF DESIGN AT 2300 WISCONSIN AVE - FLORIST, PARTY CONSULTANT, ETC. DURING THE PAST 15 YEARS ACTIVITIES HAVE INCLUDED:

IN WASHINGTON-

DECORATIONS FOR THE INAUGURAL CONCERT - CONSTITUTION HALL	
NATIONAL SYMPHONY BALL	DIPLOMATIC BALL - STATE DEPARTMENT
FOUNTAIN OF FLOWERS BALL	WASHINGTON DEBUTANTE BALL
BONDS FOR ISRAEL BALL	FIVERS BALL
UNITED NATIONS BALL	TRAVELERS AID BALL
HEART FUND BALL	CHERRY BLOSSOM BALL
GALA OPENING OF KENNEDY CENTER	

IN NEW YORK-

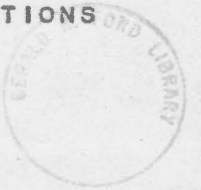
PLAZA HOTEL - ADLAI STEVENSON MEMORIAL BALL
METROPOLITAN MUSEUM - DINNER DANCE NATHAN CUMMINGS EXHIBIT
WALDORF ASTORIA - BIRTHDAY BALL FOR NATHAN CUMMINGS.
MRS. MARY LASKER - CHRISTMAS DECORATIONS - BEEKMAN PLACE
MR. ROBERT GREEN - PLAYBOY MAGAZINE - CHRISTMAS DECORATIONS

IN CHICAGO-

DRAKE HOTEL - OPENING OF NATHAN CUMMINGS ART EXHIBIT

A MEMBER OF-

WASHINGTON BOARD OF TRADE
SOCIETY OF AMERICAN FLORISTS
FLORISTS TRANSWORLD DELIVERY
TELEFLORA
ALPHA RHO HONORARY ARCHITECTURAL FRATERNITY



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Encircling the tree is a 300-foot garland of printed cotton patchwork fabric lined with blue moire. It was put together by volunteer florists working on the decorations over the past week.

The 18 handmade patchwork wreaths on the tree were made by Mrs. Bea Starling of the Farm Womens Cooperative Market in Bethesda, Maryland. Six boxes of ribbon candy hang on the boughs.

Decorative lights have been limited to those on the Christmas tree. They are tiny white bee lights and consume about 1,000 watts of power (equivalent to 10 100-watt bulbs). They will be turned on during regular White House tours and for social events during the Christmas season.

Surrounding the tree is a braided rope of blue moire with large patchwork ribbons on each stanchion. Wreaths in the windows are suspended with blue moire ribbons, and bowls on console tables in the room contain juniper topped with patchwork ribbon.

The Green Room

The main centerpiece is an arrangement of sugared fruit. The fruit is real, but tasters will soon realize the "sugar" is not. Salt has been substituted in an economy-minded year.

Bowls contain holly arrangements, and ivy cascades loosely from the mantelpiece.



The State Dining Room

In the four corners of the room are 12-foot topiary poinsettia trees in antiqued wooden boxes. Noble fir acts as a cushion for the poinsettia plants. The poinsettia plants were grown in the White House greenhouse which is run by the National Park Service. Needlepoint ivy tops the antiqued wooden boxes. Red moire bows are attached to the base of the trees.

On the table, a loose arrangement of ivy and poinsettia plants echoes the arrangements on mantelpieces throughout the White House. Vermeil bowls on the consoles in the room are filled with Oregon holly.

The cornice around the Dining Room is garlanded with 250 feet of mixed greens. Vertical swags drop from the crown molding into the gold wall scones, which contain red candles. The gold chandelier is garlanded with mixed greens and contains 60 red candles.

Red Room

Loose ivy arrangements cascade from the mantelpiece, and holly arrangements fill the bowls. Wreaths suspended with red moire swags fill the windows.

For information on quilt, see background sheet on quilts.

East Room

Like the State Dining Room, the East Room contains four topiary poinsettia trees (one in each corner). Loose ivy and poinsettia arrangements top the mantelpieces, and a wreath of mixed green firs decorates the wall on either side of the entrance from the Grand Hall.

The focal point of the room is the 18th Century Italian Creche (see separate release) which is flanked by tall Virginia cedar trees and small juniper bushes.

The Grand Hall and Foyer

The north entryway to the White House is filled with natural greens and red berries, with a touch of patchwork and quilts.

Four ficus trees with red berries and red moire bows line the Grand Foyer. Gold torchiers throughout the Grand Hall are encircled with a garland of noble fir topped with antique gold metallic foil angels lined with patchwork fabric. Console tables are topped with holly arrangements in vermeil bowls.

The niches to either side of the Blue Room are garlanded with noble fir and topped with 5-foot angels of antiqued gold metallic foil lined with patchwork fabric.

A combination of mixed greens and quilted red moire bows garland the bannister of the Grand Staircase, and a gold angel looks down from the top of the Staircase.

The entryway from the Grand Hall to both the State Dining Room and the East Room contains a sprig of mistletoe.