

**The original documents are located in Box 36, folder “Christmas, 1975 - White House Decorations (2)” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.**

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31.100.6

GIRL SEATED ON BENCH

Attributed to William Matthew Prior

About 1840

Oil on canvas

This portrait of a little girl in a blue dress typifies the style of painting which characterizes the best-known works of William M. Prior. Born in Bath, Maine, Prior moved to Portland when he was a young man. Later, he purchased a house on Trenton Street in East Boston which he named "The Painting Garret." There he lived and worked from 1846 until his death in 1873. Although he was capable of painting in a more sophisticated manner, Prior's reputation rests largely on stylized portraits like this - frequently on academy board - which he advertised as "flat likenesses without shade or shadow."





35.100.4

BOY WITH GOLD LOCKET

Artist unknown

About 1840

Oil on canvas



36.100.8

SARAH LOUISA SPENCER

Henry Walton

1842

Oil on canvas

This year-old child's portrait is an unusual example of Walton's work since most of his portraits and landscapes were done in watercolor rather than oil, and in 1836 he advertised the sale of the second of his three lithographs of Ithica.

As in a painting of a little girl by J. Bradley, the interior of the mid-nineteenth century house is shown with its wallpaper, carpeting and furniture. The original doll probably had a composition head with molded hair and wooden arms and legs.



35.100.3

GIRL BESIDE A WATERFALL

Artist unknown

About 1840

Oil on canvas

The "picturesque" taste in landscape gardening is suggested in this portrait of a girl posed in front of a small waterfall. The flowers in the nosegay in her hand seem to have come from flowering plants blooming in the rock niches.





31.100.3

BOY ON STENCILED CARPET

Attributed to Erastus Salisbury Field

About 1835

Oil on canvas

The boy stands on a brightly patterned rug that appears in several of Field's portraits of children from this period

The elfin ears and cloud background are characteristics of Field's style in the 1830's and can also be seen in his four portraits of members of the Brewer and Bullard families of Lee, Massachusetts.



R. FORD LIBRARY



57.100.4

GIRL WITH DOLL

J. Bradley

1836

Oil on canvas

Signed lower left: "J. Bradley Pinxit, 1836"

This signed portrait by J. Bradley is a key painting used in attributing uninscribed works to this artist.



STANLEY R. FORD LIBRARY

57.100.3

ROSA HEYWOOD

Artist unknown

About 1840

Oil on canvas

More than merely an artist's convention, the rose in this young lady's hand may be a symbol for her name, as is the rose bush growing in the planter in the background. The floral design on the rug reveals another common occurrence of roses and flowers as found in interior settings at mid century.

Found in Cambridge, Massachusetts, this is a portrait of Rosa Heywood, a member of the Heywood family who owned the Heywood-Wakefield Furniture Company in western Massachusetts.



WORLD R. FORD LIBRARY

Acc. No. 36.100.14

Neg. No. 61-DW-161, 54-1226-34,  
K61-DW-23, K61-DW-24

**BOY IN PLAID**

**Artist unknown**

**About 1840-1850**

**Oil on canvas**

**It was fashionable in the mid-nineteenth century for boys to wear plaid and to pose for their portraits holding toys such as a whip or a hobby horse.**





57.100.15

PORTRAIT OF TWO CHILDREN

Joseph Badger

About 1758

Oil on canvas

Joseph Badger was born in Charlestown, Massachusetts, in 1708 and continued to live near Boston until his death in 1765. Little is known about him; by trade he was a glazier and house and sign painter. Portraits attributed to Badger have characteristics which suggest that he was familiar with the paintings of a Scotch contemporary working in Boston, John Smibert. Badger's compositions also indicate a familiarity with English mezzotints. His flat, linear style lends a woodenness to his figures. But Badger's use of color is pleasing and there is a frankness and innocence in his portraits of children which make them especially appealing.

This is the only double children's portrait by Joseph Badger which is known. The costumes, pet squirrel, and coral and silver bells are seen in other portraits attributed to this artist. The painting turned up in an antique store in London in the 1950's. The strong physical resemblance between these children and a portrait of Captain and Mrs. Stephen Brown, also by Badger and last located in the vicinity of London in the 1920's, leads to conjecture that these children may be theirs. Captain Stephen Brown and his wife, Mary Barrow of Hamilton, Massachusetts, were painted by Badger about 1758. In that year they had four living children--one an infant. Since the child on the left is dressed in an eighteenth-century boy's costume, these children, if indeed they are the Brown's, would be Stephen, born in 1752, and Relief, born in 1755.

Neg. Nos.  
71-DW-357  
58-Dw-908  
K71-DW-186





57.100.5

**CHILDREN WITH TOYS**

Attributed to William Matthew Prior

About 1845

Oil on canvas

Small boys appeared in dresses up until the beginning of the twentieth century. Often the only way one could tell a boy from a girl was by the toys associated with them. In this portrait it is evident that the two children are little boys.



69.703.6

HORSE - CAROUSEL FIGURE

Attributed to Dentzel Carousel Company

1903-1909

Philadelphia, Pennsylvania

This horse was part of a group of six which were in an amusement park in Seattle, Washington between 1906-1940.



GERALD R. FORD LIBRARY

67.703.1

BACTRIAN CAMEL  
CAROUSEL FIGURE

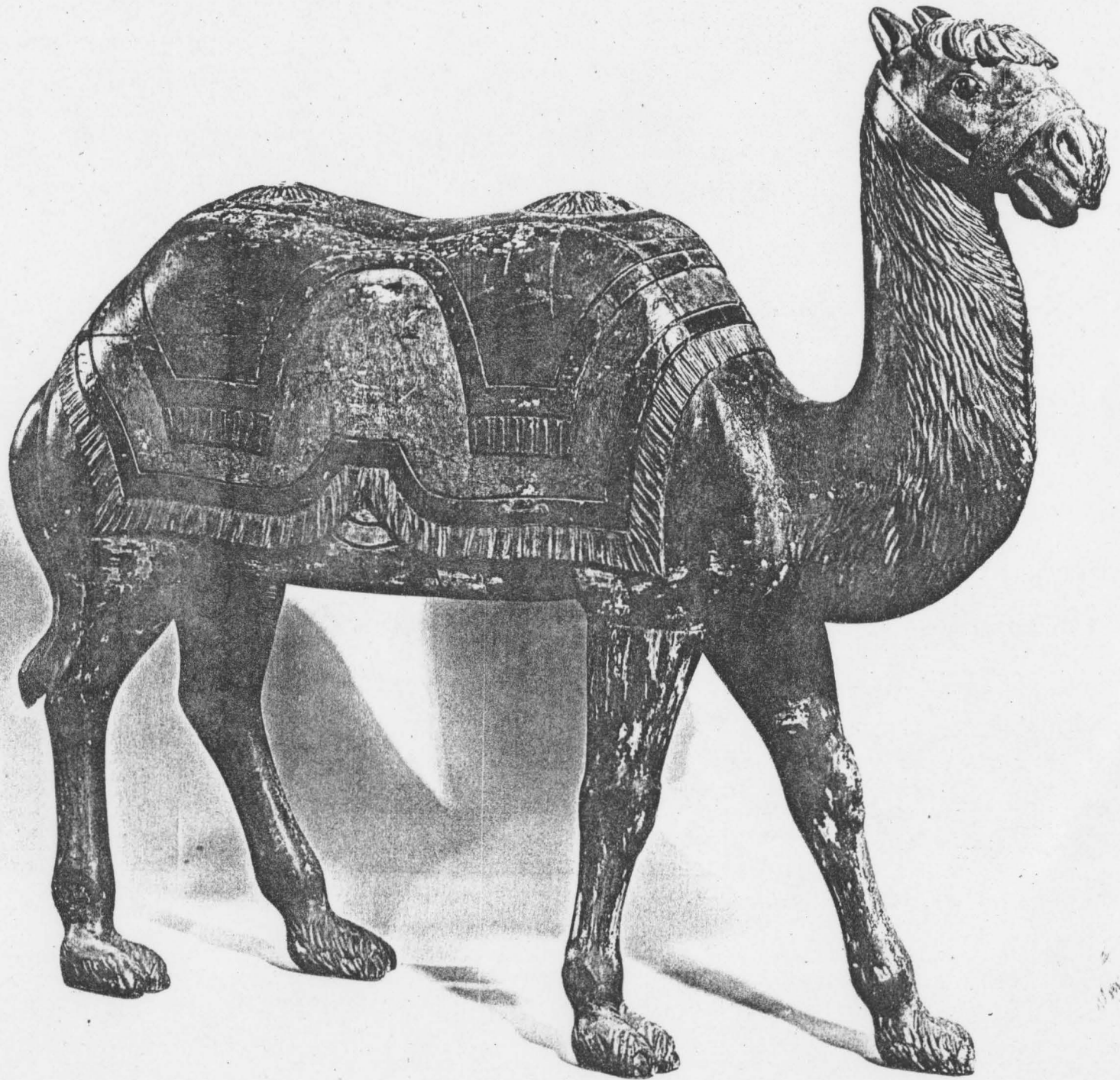
Attributed to Charles W. F. Dare & Co.

1890-1896

Carved wood

Made by the Charles W. F. Dare Company of  
Greenpoint, Brooklyn, New York. Dare was a maker of  
toys, phaeton goats, carousel figures, and  
amusement devices of various types.





BRITISH MUSEUM LIBRARY

69.703.7

GIRAFFE - CAROUSEL FIGURE

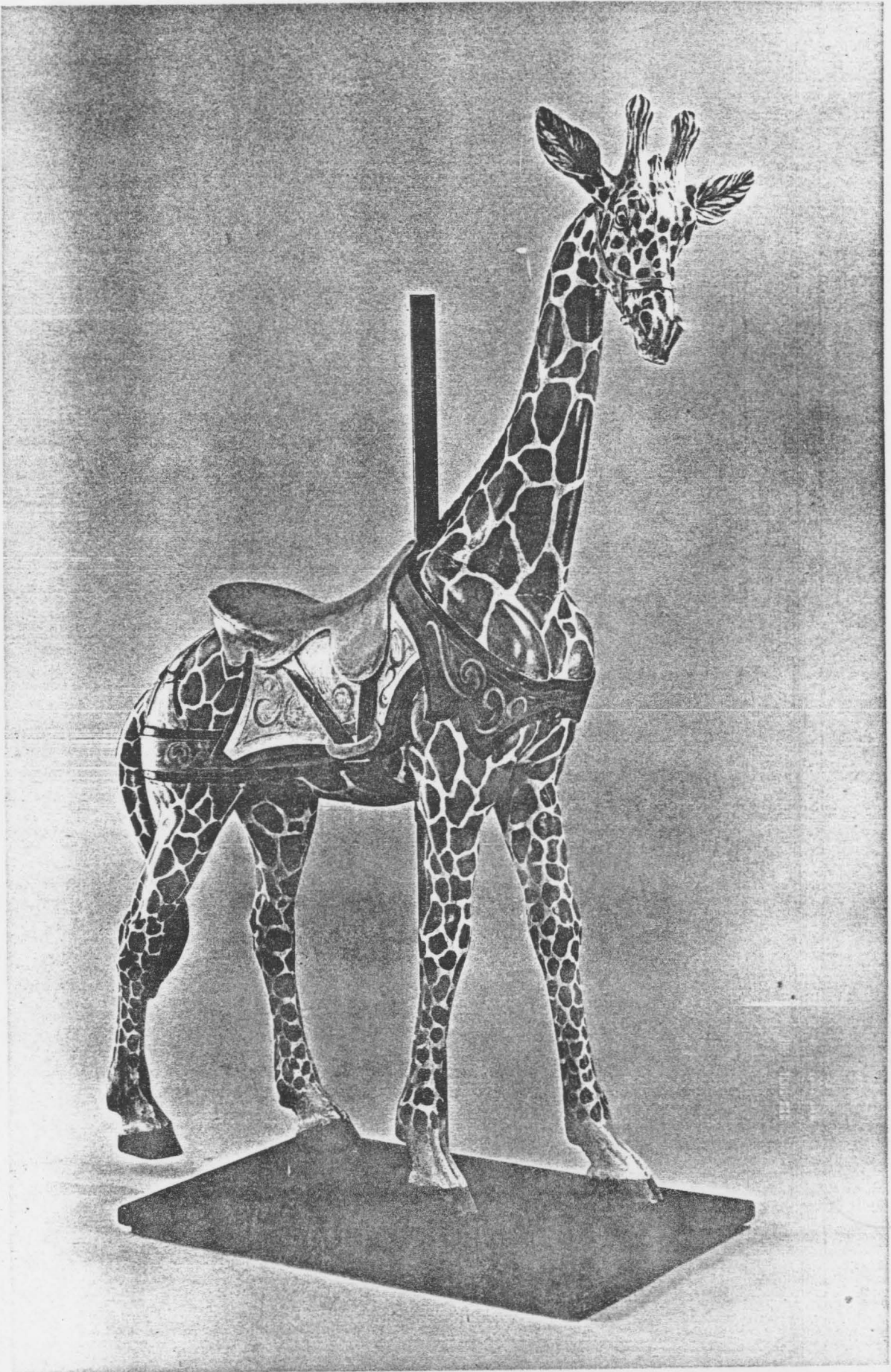
Dentzel Carousel Company

Cernigliaro design

First quarter twentieth century

Philadelphia, Pennsylvania

Salvatore Cernigliaro was an Italian born carousel carver who came to work for the Dentzel Carousel Company in the last part of the nineteenth century. He was an imaginative and innovative carver and many of the Dentzel's designs were inspired and influenced by his work. This giraffe is was not actually carved by Cernigliaro.



LIBRARY



BEATRIX TYSON RUMFORD

Supervisor of White House Christmas Decorating Project  
Director  
Abby Aldrich Rockefeller Folk Art Collection

Miss Rumford serves as director of the Abby Aldrich Rockefeller Folk Art Collection at Williamsburg, Virginia, assuming that position in November, 1973. She first joined Colonial Williamsburg in April, 1967, as assistant curator of collections and, in January, 1970, was named associate curator of that department. She was named associate director of the Abby Aldrich Rockefeller Folk Art Collection in October, 1971.

Miss Rumford is a Baltimore native and is a graduate of Wellesley College. She received her master's degree in American folk culture from the Cooperstown Graduate Programs, which are affiliated with the State University of New York.

Prior to joining Colonial Williamsburg, she was art research editor for D. C. Heath and Company, did freelance research for American Heritage Magazine, and was a research associate with the Chicago Historical Society. She was a fellow at the Seminar for Historical Administrators in Williamsburg during the summer of 1965. She is a member of a number of historical organizations and serves on the Board of Trustees of the New York State Historical Association.

Miss Rumford is responsible for the day-to-day operation of the Collection -- a nine-gallery museum building housing more than 2,000 objects including oil paintings, watercolors and pastels, calligraphic drawings and fracturs, wood and metal sculptures, and toys. Her duties include development, scheduling and installation of the active program of changing exhibitions offered throughout the year. In addition, she has the responsibility for acquisitions and purchases as well as the extensive loan program which makes folk art objects available to other museums throughout the country.

###

September 1975

EDNA PENNELL  
Greens Consultant, White House Christmas Project

For twenty years, Miss Edna Pennell was supervisor of flower arrangements for Colonial Williamsburg. During that time, Miss Pennell was responsible for the creation of the dried and fresh flower and fruit arrangements placed in the interiors of all exhibition buildings to accent the colors and textures of each room's antique furnishings. She also provided arrangements for nearby Carter's Grove Plantation and was responsible for the composition of the extensive decorating of the houses, shops, and exhibition buildings in the restored area during the Christmas season.

A native of the Philadelphia area, Miss Pennell was graduated from the Pennsylvania School of Horticulture and has studied at Pennsylvania State and Cornell Universities. Prior to joining Colonial Williamsburg, she was engaged in garden design and taught flower arranging in Philadelphia. Since February 1975, Miss Pennell has operated the Flower Cupboard, a specialty flower shop in Williamsburg which features 18th century dried arrangements and provides consultative services on flower arranging for community organizations.

LAWSON CARR  
Greens Consultant, White House Christmas Project

A graduate of Virginia Tech with a Masters degree in horticulture and former member of Colonial Williamsburg's landscaping department, Lawson Carr is co-owner of the Flower Cupboard with shops in Williamsburg and Smithfield.

JUDITH WINSLOW BLOOD  
Craft Advisor on Christmas Tree Decorations

A graduate of the University of Maryland, with a Major in studio art, Mrs. Blood is a former Projects Assistant for Craft Shops at Colonial Williamsburg. She has assisted with the preparation of several Christmas exhibitions at the Abby Aldrich Rockefeller Folk Art Collection and is the author of two articles on 19th century children's toys.



The  
Colonial Williamsburg  
Foundation

DRAWER C  
WILLIAMSBURG, VIRGINIA 23185

December 11, 1975

Miss Fran Paris  
Press Corps  
The White House  
1600 Pennsylvania Avenue  
Washington, D. C. 20500

Dear Miss Paris:

The following is the information you requested about the driver and truck that will be used to deliver the White House Christmas handouts.

Truck: 1976 International, dark brown in color,  
with company logo on the side reading  
W. M. Brown & Son.

License: Virginia license No. T245-804.

Driver: Mr. James Gilliam.

Expected arrival time: 1:00 p.m., Friday, December 12.

Contents of truck to include only those items that are to be delivered to the White House, composed of:

125 - 130 cartons approximately 13" x 12" x 10";  
each carton packed with 100 each of eight different colors.

Total space displacement approximately 110 cubic feet.

W. M. Brown & Son has been advised as to actual delivery instructions for their driver.

If you should need any further pertinent data, please do not hesitate to give me a call at (804) 229-1000, extension 2669.

Sincerely yours,

George A. Crawford  
Publications Department

GAC:MM

Copy to: Miss Rumford



**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia 23185**

December 10, 1975

To: Sheila Weidenfeld

From: Beatrix T. Rumford

Re: Press Story re: Italian Wafer Cookies Used on White House Tree

A kitchen filled with the aroma of anise and cinnamon has long been associated with the Monta home at Christmas time. Margaret Monta remembers her mother baking pizzelles every Christmas and has carried the tradition into her own home in Arlington, Virginia. These light, waffle-like Italian cookies add a delicate, yet festive air to this year's Christmas tree in the White House.

The cookies are composed of simple ingredients, lots of butter and eggs, sugar, flour, vanilla, cinnamon and anise. The batter is then placed in a hot iron where the pizzelles are briefly cooked until they are wafer thin and golden. Various patterns may be imprinted upon the cookie depending upon the design of the iron. On Margaret's cookies we see a large daisy-like flower surrounded by a waffle pattern.

Margaret follows her mother's recipe and each Christmas brings to life an old tradition and a family memory. This year she shared the custom and we see the delicate results hanging on the White House Christmas tree.

Mrs. Margaret Monta  
C215 - 1600 South Joyce Street  
Arlington, Virginia 22202

703-521-3373

} because of local associations  
she may be good subizer  
for a story in D.C. papers!

*BT*

B. T. R.





The  
Colonial Williamsburg  
Foundation  
Williamsburg, Virginia 23185

December 16, 1975

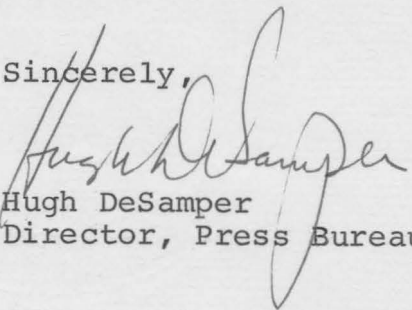
Dear Fran:

You folks worked mighty hard -- and it certainly showed in the results. Many thanks for the help you provided in so many ways. Our press folks from down south were very happy.

It was a pleasure meeting you and I thoroughly enjoyed seeing the decorations and the house. Everything looked marvelous.

Hope you'll have time for a grand Christmas -- and that you'll come see us in Williamsburg soon.

Sincerely,

  
Hugh DeSamper  
Director, Press Bureau

Ms. Fran Paris  
White House  
East Wing Offices  
Washington, DC 20500





***Abby Aldrich Rockefeller Folk Art Collection***

***Williamsburg, Virginia 23185***

September 25, 1975

To: Ms. Sheila Weidenfeld

From: Beatrix T. Rumford

Re: Draft of in-house letter to Colonial Williamsburg employees which will also be used as the basis for a story in Colonial Williamsburg News, a copy of which is enclosed. The in-house letter will go out by October 5 and the article will appear in November.

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Beatrix Rumford, Director of the Abby Aldrich Rockefeller Folk Art Collection, has been chosen by Mrs. Ford to coordinate the White House Christmas decorations this year. The theme will be "A Children's Christmas" and some of the 19th century toys and portraits from Mrs. Rockefeller's collection will be loaned to the White House for display in the public rooms during the holiday season. The focal point of the display will be the 20' fir tree located in the center of the Blue Room. The tree will be decorated with traditional, handmade ornaments, including those which trimmed last year's tree at the Folk Art Museum.

However, since the White House tree will be two and a half times larger than the Folk Art tree, Trix estimates that she still needs 1500 items, and would like to invite CW employees to contribute simple ornaments of the same quality of craftsmanship displayed at the museum last year. All handmade, each item should measure between 3" and 6". The idea is to be as original and imaginative as possible in using "bits and pieces" found in home sewing baskets, or by combining such materials as nuts, wood, corn husks, yarn, and wire. A traditional old-fashioned feeling is preserved since no foil, sequins, or glitter is used.



✓ All employees, male and female, are urged to make a few things and donate them for use on the White House tree. New ideas are encouraged, but those who would like to refresh their memories as to what was used last year are invited to see the display boards set up in the AARFAC basement/office area on weekdays between noon and 5:00 p.m. Catherine Gibbons (ext. 2423) will be in charge of the display boards showing last year's decorations and for collecting new ones.

✓ Besides preparing the annual Christmas Show for the Williamsburg community, AARFAC staff will help out with the White House project. In addition, Trix will be assisted by Edna Pennell, former supervisor of flower arrangements for Colonial Williamsburg, and Judy Blood, who was the former projects assistant of Craft Shops.

The ornaments will become the property of the Folk Art Museum and the staff there reserves right of review as to what will be used.

This is a unique and exciting opportunity for nimble fingers and fertile imaginations of our CW employees and the AARFAC staff is looking forward to seeing what thoughtful creations will be contributed for the White House tree.

BIR  
B.T.R.

Encl.



*Working file  
bc*

FIRST LADY

January 15, 1976

Dear Hugh:

A belated thanks for your letter of December 16, but it is I who should thank you. You were extraordinarily helpful and you certainly made my job easier.

The tree was a tremendous success. I have enclosed a few clippings in case you missed them.

I hope someday I will have the opportunity to visit Williamsburg and can take you up on your offer. In the meantime, if there is any way I can ever be helpful to you, please let me know.

Sincerely,

Sheila Rabb Weidenfeld  
Press Secretary to Mrs. Ford

Mr. Hugh DeSampers  
Director, Press Bureau  
Colonial Williamsburg  
Williamsburg, Virginia 23185

SRW/fp





Christmas  
C. Williams 7 YI -  
File



The  
Colonial Williamsburg  
Foundation  
Williamsburg, Virginia 23185

January 19, 1976

Dear Sheila:

Many thanks for the lovely color print and all the clippings.

Somehow, I missed the fact that the tree made the cover of Newsweek! What a pleasant surprise.

It is always good working with you and I hope we'll have another opportunity soon.

Sincerely,

Hugh DeCamper  
Director, Press Bureau

Ms. Sheila Rabb Weidenfeld  
Press Secretary to Mrs. Ford  
The White House  
Washington, DC 20500





# COLONIAL WILLIAMSBURG NEWS

VOLUME 28 NUMBER 7

WILLIAMSBURG, VIRGINIA

DECEMBER 17, 1975

Boas Festes

Buon Natale

Joyeux Noel

Felices Pascuas

Merry Christmas

## Friday, Dec. 26, is 'one time' holiday

A one-time holiday and the addition of a new permanent holiday to the CW Holiday Plan were announced by Mr. Humelsine at the employee meetings on Friday, December 5.

As usual, the Goodwin Building and associated activities will be closed on Christmas Day, Thursday, December 25. In addition, the Goodwin Building and associated activities will also be

closed on Friday, December 26. This parallels the company's action in 1973 when Christmas Day fell on Tuesday and Monday was declared a one-time "holiday."

Friday, December 26, is not being made an official holiday; however, for pay purposes, it will be treated as though it were. Employees who must work on December 26, just as those who must work on December 25 or any other official CW holiday, will be given the choice of:

—Holiday pay plus regular pay for the hours worked, or

—Some other day off with pay at a day mutually satisfactory to themselves and management.

As was also announced by Mr. Humelsine on the 5th, beginning January 1, 1976, Colonial Williamsburg will add a ninth official holiday to the Holiday Plan. This new holiday will be the employee's birthday. Details on how this holiday will be handled will be furnished later.

## Ticket policy effective Dec. 15

On December 15, 1975 the Foundation instituted a new admissions policy designed to provide a more flexible basis for tourism within Colonial Williamsburg and, at the same time, to enable more of our visitors to share in the ever-increasing cost of operating the Foundation and its programs. Our new policy, approved by the Board of Trustees during the fall Board Meeting, will allow visitors to plan their visits based on their interests without feeling the pressure of attempting to use their admission tickets before the expiration date.

To achieve these goals, six separate tickets of admission, valid for the calendar year, are being offered:

(1) The **Eight Admissions Ticket** allows admission to any eight of the following: exhibition houses, buildings, shops, and gardens (except the Governor's Palace); "Williamsburg; The Story of a Patriot"; and other Colonial Williamsburg films, lectures, and exhibits. This ticket also permits unlimited use of the CW Bus System during the period of time for which it is valid.

(2) The **Fourteen Admissions Ticket** permits admission to any fourteen of the exhibits, films, etc. listed under (1), as well as unlimited use of the CW Bus System during the period of time for which it is valid.

(3) The **Twenty-Five Admissions Ticket** may be used for admittance to any twenty-five of the exhibits, films, etc. listed under (1), as well as unlimited use of the CW Bus System.

(4) The **\$2.00 Palace Ticket** may be purchased only by holders of one of the basic admission tickets, and permits one visit to the Governor's Palace and Gardens.

(5) The **\$4.00 Palace Ticket** may be purchased by individuals who do not hold any

of the basic admission tickets, and permits one visit to the Governor's Palace, a round trip to the Historic Area on the CW Bus System, and one admission to "Williamsburg: The Story of a Patriot."

(6) A completely new ticket, the **Theatre Ticket**, will allow the visitor his choice of any one of the following: "Williamsburg: The Story of a Patriot," an evening film, or a lecture. These tickets will be sold at the location of the event just prior to performance time.

With the exception of the **Theatre Ticket**, all basic admission tickets will be sold in the same locations in which they were previously available — the Information Center, Inn, Lodge, Courthouse of 1770, and the Governor's Palace.

SILVER BOWLS were awarded to six loyal CWers who had accrued twenty-five years of service this year at the fall Board Meeting held here last month. Pictured are, from left to right: Hazel M. Brown, kitchen interpreter in the Exhibition Buildings; George F. Temple, maintenance carpenter in Building Maintenance; Bertha Casselle, pantrywoman at the King's Arms Tavern; E. Leroy Phillips, senior draftsman in Architecture; Richard D. Mahone, director of Landscape Construction and Maintenance; and Russell Bowman, warehouse inventory assistant at the Merchandising Warehouse. At the far right is Justice Lewis F. Powell, chairman of the Board of Trustees, who presented the bowls.

Photograph by Frank Davis



The all-inclusive Annual Ticket, offered to frequent visitors to CW, will remain the same. It will be valid for the calendar year at a cost per year of \$18.00 for adults and \$8.00 for children.

Carter's Grove admission is independent of admission to the Historic Area. Anyone, with or without a basic admission ticket, may purchase a ticket to see the plantation at a cost per visit of \$2.00 for adults and \$1.00 for children.

While there has been a slight increase in the price of our basic admission tickets, this new admissions policy will more than compensate for that increase by offering the advantage of more time in which to utilize the tickets.



ITEMS FROM COLONIAL WILLIAMSBURG'S PRENTIS AND TARPLEY'S STORES fill a case at the John F. Kennedy International Airport in New York, where they are seen by thousands of travelers passing through the Eastern Airlines terminal there. Part of a Bicentennial display in behalf of the Commonwealth of Virginia, the exhibit was arranged by the Virginia State Travel Service working with CW director of travel George Wright and Faye Walters, product development coordinator for Museum Operations. The headline on the display says "America's most patriotic story unfolds here" and the Governor's Palace is part of the pictorial section. The smaller card tells the story of Colonial Williamsburg's crafts program. The exhibit will be in place through the month of January.

### Note to insured employees

In response to questions from employees concerning recent nationwide news items about an increase in Blue Cross-Blue Shield insurance premiums, the CW Personnel Relations Office has announced that no increase will be made at the present

time for Colonial Williamsburg employees covered under this group insurance plan. As per a statement in the July, 1975 issue of the CW News, premiums for CWers will be kept at the present level at least through 1976.

FORD LIBRARY

# It's a 'Children's Christmas' at the White House

An atmosphere of delicious excitement has surrounded CW and engulfed many CWers during the past few weeks — especially those on the Abby Aldrich Rockefeller Folk Art Collection staff — as countless preparations were made to decorate both the White House and the Folk Art Museum for

CW employees and people outside the organization from materials that can be found in the home. The items are original and imaginative, with many having been constructed from “bits and pieces” found in home sewing baskets and by combining such materials as nuts, wood, corn husks, yarn,





# Computer Cuts Grocery Bill

WILLIAMSBURG — A computer can show the housewife how to cut the high cost of eating but she may not find the an-pepper were not included on the programmed list of foods. If, however, the cook intends to use more than a dash of salt and a

orange juice concentrate and 42 cups of white rice. The students will present their inflation fighting diets in a special

"It points up the fact that this kind of programming which was designed for solving blend problems with chemical and physical character-

engineers, oil companies and cattle feeders problems of blend do not include individual preferences. Although the diets

## CW Dancers To Perform At Christmas Rites

WILLIAMSBURG — (The official tree will not be the one used in President Ford's family's quarters, she said.) This year's Christmas pageant will have a

### CHECKING

- WRITE YOUR OWN LOANS
- OVERDRAFT PROTECTION
- PRE-APPROVED LINE OF CREDIT

Virginia Charge





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# Williamsburg Gives Fords 'Old-Fashioned Christmas'

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# **TUES** **TODAY**

Daily Press, Newport News, Va., December 16, 1975

21

st Lady Betty Ford unveils the White House Christmas tree  
decorated with more than 2,000 handcrafted ornaments at a party  
volunteers who helped with the early American yuletide

By **TINA JEFFREY**  
**TODAY Staff Writer**

First Lady Betty Ford was a smiling hostess Monday in Washington to more than 100 persons from the Williamsburg area, volunteers who had helped decorate the White House for the Christmas season.

Arriving in chartered buses, the local residents were invited to admire the 18-foot Christmas tree decked with more than 2,000 handmade ornaments they had created. Afterward, they toured the public rooms at the White

When asked what she wanted for Christmas, she asserted "happiness and love." A lady reporter asked if she had to budget for Christmas spending and Mrs. Ford smiled quickly and answered, "Doesn't everyone?"

She expressed her deep appreciation to the volunteer effort coordinated by Miss Beatrix T. Rumford and the Abby Aldrich Rockefeller Folk Art Collection of Colonial Williamsburg, which handled the decorating job.

"I want to thank Williamsburg for all it did," she declared. "I think it's the nicest Christmas

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