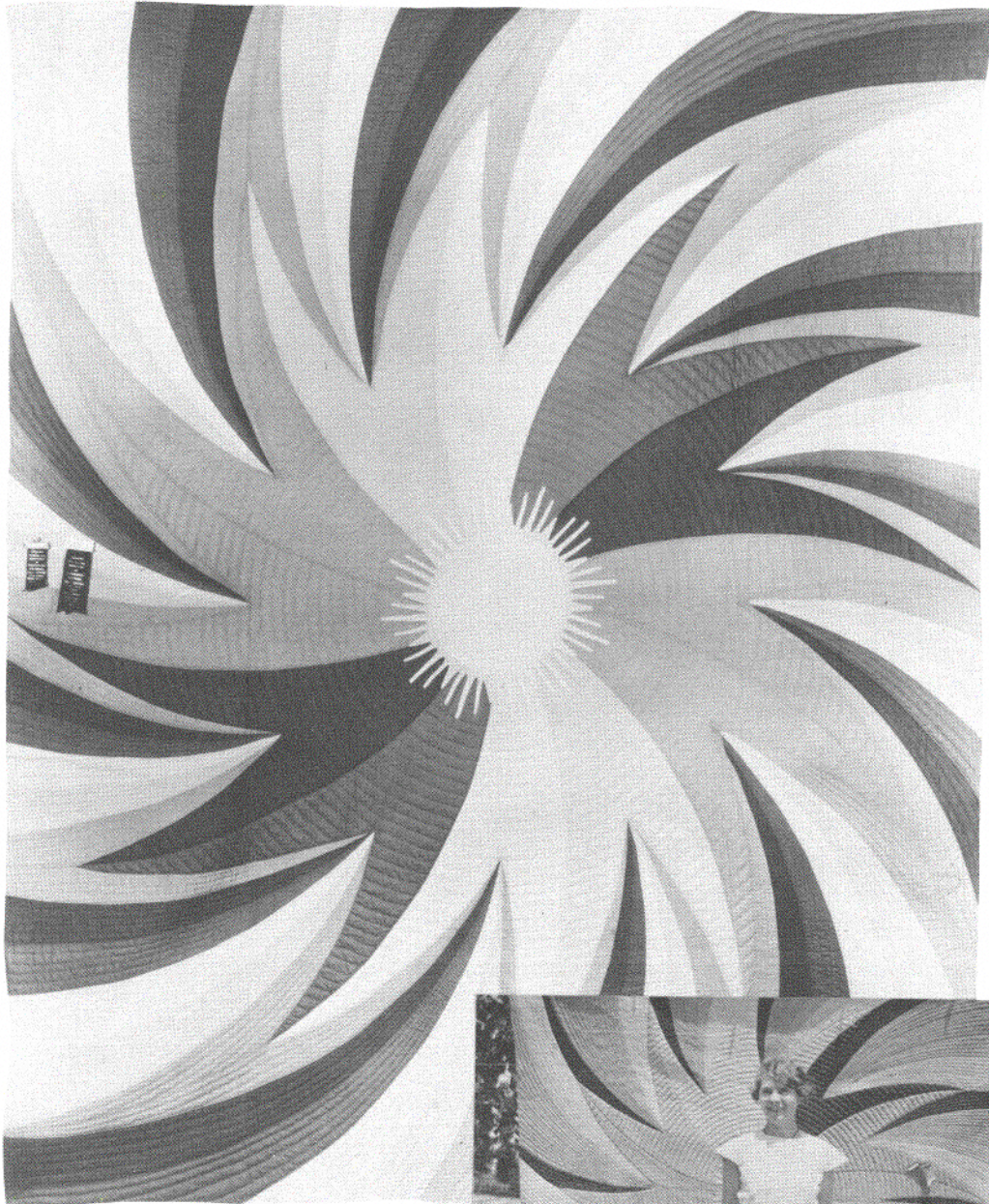
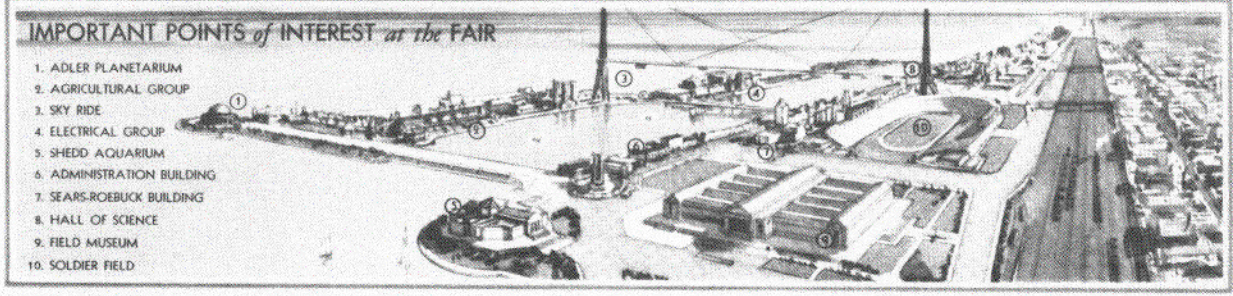
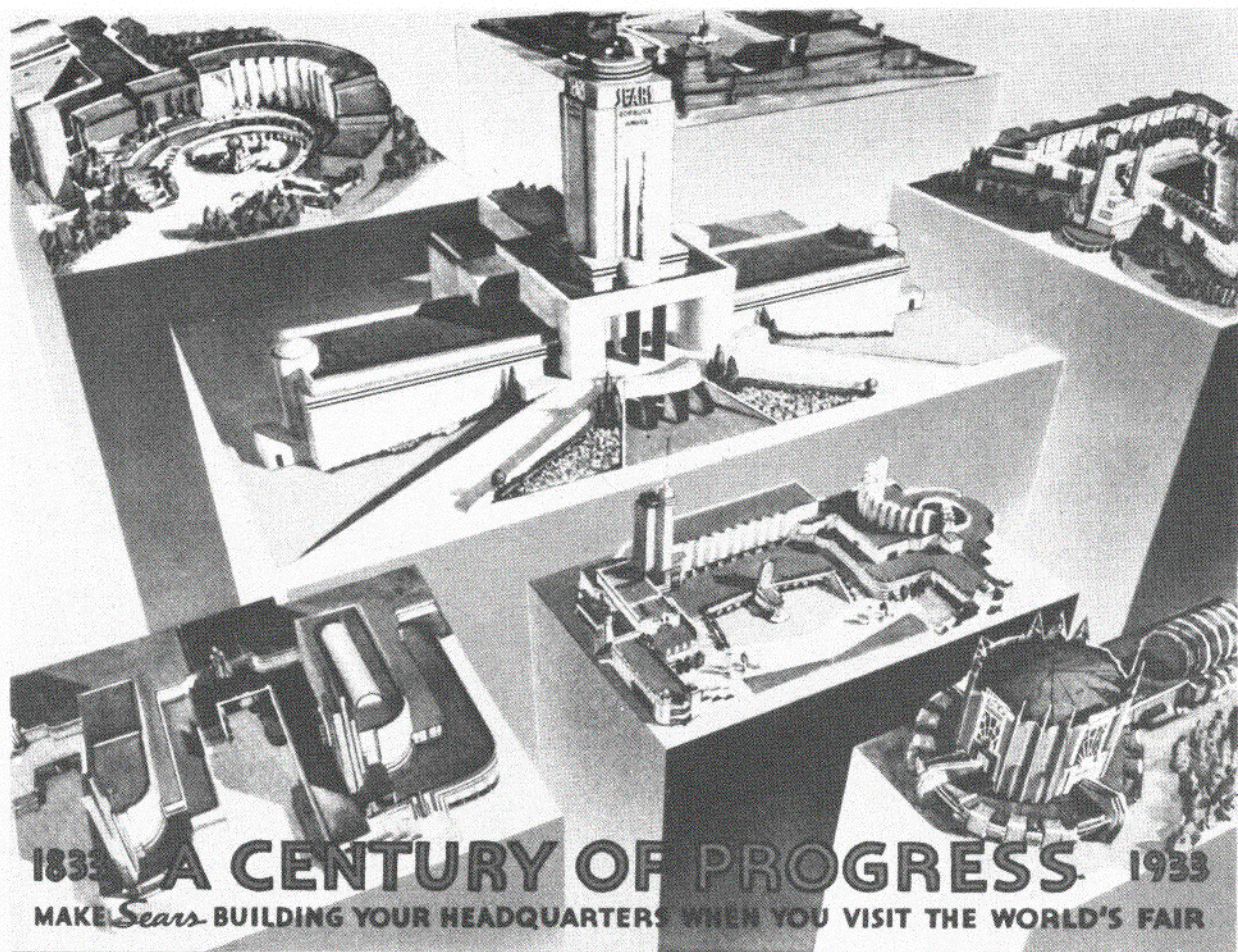


QUILTERS' JOURNAL

NO. 27



"SPECTRUM" First Prize winner in the 1933 Los Angeles Regional contest of the Sears Century of Progress quilt contest made by (inset) Edith Matthews of Winnemucca, Nevada.



The vast Sears family of customers and friends will have headquarters of its own at Chicago's 1933 World's Fair, "A Century of Progress." A big, attractive, comfortable building where they can meet, rest, eat, write—in short, where they can feel perfectly "at home." You will be more than welcome.

The Fair will be open June 1 to November 1 and will outstrip in size and in interesting exhibits, its illustrious predecessor of '93, the World's Columbian Exposition.

In the very midst of the world's wonders, just inside one of the main gateways, we have built the beautiful structure pictured above, for your comfort and convenience.

Here you will find lounging quarters, rest rooms, check-room facilities, a complete information bureau to tell you about roads, railroads, and local transportation, and a telephone and telegraph office.

The broad expanse of roof has been made into a delightful open deck overlooking a large portion of the grounds and swept by the refreshing breezes of Lake Michigan. There will be interesting exhibits of merchandise and manufacturing processes. They will be highly informative, you will enjoy them thoroughly, and you'll not be asked to buy!

The Sears building and the many free services it provides are yours while you're at the Fair. Use them; make this your headquarters; we want you to come and feel at ease.

If there is any special information you would like to have in advance of coming to the Fair, we will be glad to get it for you; and we will send you free on request a circular published by the Fair management, describing and picturing various buildings and other attractions. Please address your request to our nearest Mail Order House.

**CENTURY OF PROGRESS
 QUILTING CONTEST
 \$7,500 IN PRIZES**

Do you quilt? If you do, you'll be interested in entering Sears great nationwide Quilting Contest, being held in connection with the Chicago World's Fair. Anyone may enter a quilt in this contest. At the close of the contest the winning quilts will be exhibited in the Sears building at the Fair.

For full particulars, write Sue Roberts, Home Advisor, for free circular 9452L. Address your letter to your nearest Sears mail order house.

From the inside cover Spring 1933 Sears, Roebuck and Co catalog.

THE GREAT CHICAGO QUILTING BEE OF 1933

by Barbara Brackman

Barbara Brackman has been researching century of Progress quilts. She has been successful in locating 40 quilts made for the contest. If you know of a quilt which was entered in the contest please contact her. This article first appeared in WORLD'S FAIR magazine, Corte Madera, California. It is reprinted with permission

A Century of Progress, Chicago 1933 world's fair, was a press-agent's carnival. To divert Depression-weary newspaper readers, Hollywood starlets were ready to expose a leg or two in front of any and all exhibits. Details of the India-to-Chicago trek of a dedicated Hindu fairgoer were flashed around the country. On a dull day there was always a contest; one to discover the person with the most freckles, another to find the most beautiful baby. There was a "Healthiest Boy and Girl" contest; and Mary Pickford chose the "Ten Happiest Married Couples in the United States" (six months before she filed for divorce from Douglas Fairbanks). And Sears, Roebuck and Co. sponsored a contest in which thousands of women competed for the titled of "Best Quiltmaker" in the country.

Fifty years later the freckles have faded and undoubtedly the most beautiful baby is no longer quite so beautiful. Some of the happy marriages probably went the way of

Mary's and Doug's. But some of the quilts inspired by the Sears contest have endured, splendid and unusual souvenirs from the 1933 fair.

The "Century of Progress in Quiltmaking Contest" was announced in the Sears, Roebuck and Co, post-Christmas catalog in early 1933. Below an invitation to customers and friends to visit the Sears, Roebuck Building at the fair was the question, "Do you quilt?" This was followed by the announcement of \$7,500 in prizes that would be awarded in a national contest to be held in conjunction with the fair. In a tantalizing flyer - "Think What Winning the Grand Prize Would Mean!" - the rules and prizes were set forth. First prize was \$1,000 with the promise of an additional \$200 bonus "If the Grand National Prize Winner is an original design commemorating the Century of Progress." Many women did indeed consider what winning the grand prize would mean, since \$1,200 was more than twice the average annual family income at the time.

With only five months to work between the announcement and the May 15 deadline, seamstresses all over America nevertheless delivered a total of 24,878 quilts at the doors of their local Sears stores. Overwhelmed, company employees unpacked the

*See pg 13

CENTURY OF PROGRESS

by Joyce Gross

Forty years after Chicago's highly successful 1893 World's Columbian Exposition the city decided to sponsor "A Century of Progress" in celebration of the 100th anniversary of its incorporation. "It ranks with the greatest of similar enterprises in the U S or abroad."* The site, within a mile of down-town Chicago, was on the shore of Lake Michigan. It was all on filled land with one part of an island connected to the mainland by several bridges.

The Exposition was officially opened on May 27, 1933, by a beam of light from the star Arcturus which by the magic of science had left its source the year of Chicago's first World's Fair and was now being used to throw a switch which illuminated the grounds and buildings.

"The theme of the Century of Progress was immediately evident. It included form, light, color and motion. Architecturally

the buildings struck a new note, ultra-modernistic. Lines, planes and surfaces without ornamentation blended into a striking ensemble. It was as far from the classic as could be imagined. Then for color, twenty-five hues and tints were employed the full gamut of the spectrum."

The fair was so successful the first year it was decided to continue it through the summer of 1934. (The fair) holds a "remarkable record of financial success during the greatest depression in history... It is estimated that the public spent within the grounds, exclusive of admissions, about \$44000000."*

Companies having buildings of their own were Sears-Roebuck, General Motors, Firestone and Chrysler.

*NEW STANDARD ENCYCLOPEDIA VOL 2, Standard Education Society, 1947

quilts, hung them for judging and forwarded the best three quilts from each store to regional semifinals in ten cities. Judges then chose three finalists from each region, and these 20 quilts were shipped to Chicago to be displayed in the Sears, Roebuck Building at the fair.

Most of the 25,000-odd quilts were copies of traditional patterns, ones that had been handed down since before the Revolutionary War, with names such as the Star of Bethlehem, Delectable Mountains, Mariner's Compass and Grandmother's Flower Garden. The patterns had been passed from mother to daughter, from neighbor to neighbor, throughout the history of this country. There were times when quilting was so much in vogue that even the most fashionable lady had a quilt in a frame. At other times only the poorest of farm wives continued their piecework to keep their families in bedding. As would be expected, the Depression era was a time of renewed interest in the old art. It was a hobby well-suited to the hard times of the 1930's, since it used up the small scraps of cloth no one could bear to throw away, and it kept warm many families who could no longer afford store-bought blankets.

Most of the quiltmakers in the '30s used their grandmothers' designs, but they put their own mark on their work with the fabrics of the times, soft pastel cottons and splashy, multicolored prints. They pieced their scraps together or splurged to buy whole cloth for a background on which to applique stylized floral designs... Although the product was functional, the quilting process was to become a true art form, limited in color and design only by the imagination and skill of the creator.

Some quilters now looked upon the contest as a chance to design their own patterns, to exercise their creativity in a folk art where tradition had often set the standard. And the \$200 bonus motivated some women to spend their spring months designing and completing quilts commemorating A Century of Progress. Since the exposition celebrated both Chicago's past and the future of mankind, there were several themes to choose from. A nod to the past was important in a birthday celebration, but the American of the 1930s believed progress lay in looking to the future - and progress meant technology.

This fascination with technology was summed up by the fair logo, which symbolized the star Arcturus. A beam of light from

that star, 40 light-years away from Chicago, was bounced through a nationwide radio relay to trigger the fair's lights on opening night. That ray of light had begun its 40-year journey in 1893, the year of Chicago's first world's fair. Arcturus, thus a link between the two fairs, was depicted in the Century of Progress logo as a kind of comet, a sphere with a tail curling around it in a dramatic flourish. And, of course, the comet was applied on many of the commemorative quilts.

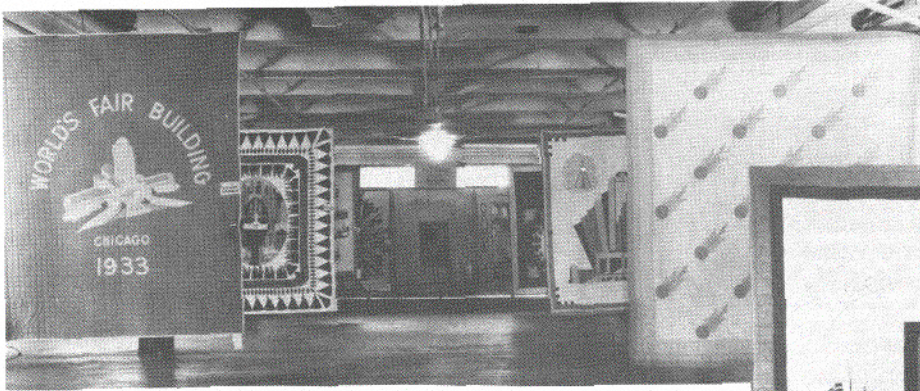
A few quiltmakers used their patchwork to portray places or events in Chicago's history. Fort Dearborn's log parapets were a popular subject, as were the orange flames of the great Chicago fire. The fair's "Teepees to Temples" slogan inspired several women to embroider the evolution of Chicago's architecture, culminating in representations of the fair buildings or of the contemporary city skyline. The city of Chicago has its own logo, the "I Will" symbol, a Y-shaped abstraction of the Chicago River and its two branches. Several quiltmakers worked the city symbol into their designs. And the fair itself was commemorated in some of the quilts. Louise Rowley of Chicago stitched an aerial view of the fairgrounds. Her entry and several others were photographed at the fair and the pictures were filed in Sears' archives, but the names of most of the entrants are lost and the present whereabouts of their quilts are unknown.

Progress in technology was another common theme in the quilts, with the development of transportation from the stagecoach to the dirigible, a popular concept. Mrs W B Lathouse of Ohio pictured technology's progress as it applied to her life. Her quilt featured a likeness of Franklin D Roosevelt in the center, surrounded by portraits of such appliances as a wringer washing machine, a table radio and a refrigerator with the door open to display an abundance of food.*

Linda & Clarence Rebenstorff of Wisconsin collaborated on a commemorative quilt. Clarence, an amateur artist, adapted magazine illustrations for Linda to applique in cotton. The word "Progress" was emblazoned between portraits of Edison and Lincoln, the dates "1833-1933" between Lindbergh and Roosevelt. Although Linda had not quilted the piece as finely as she had hoped by the May 14 deadline, she did bind it and enter it

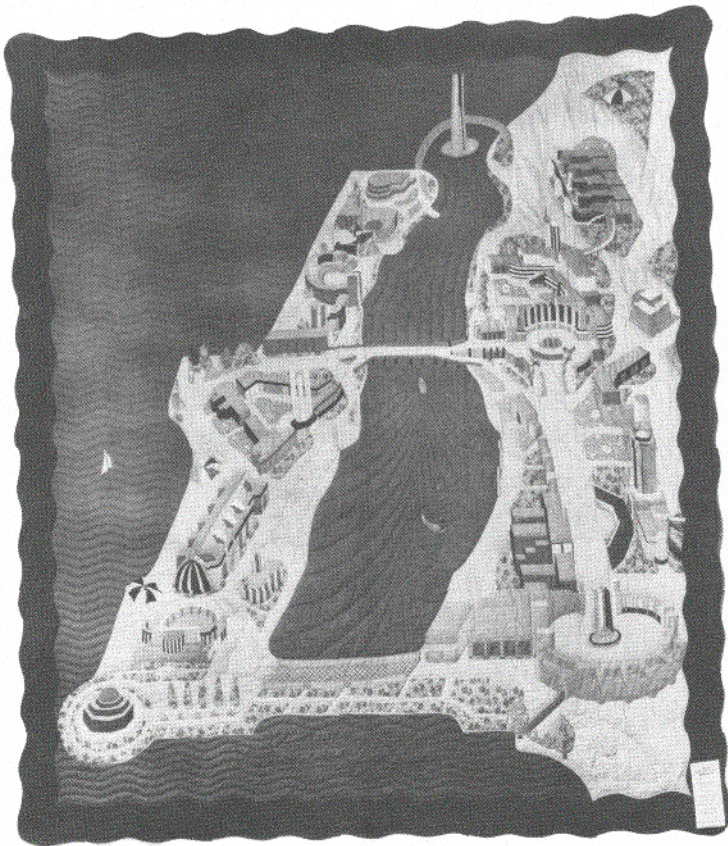
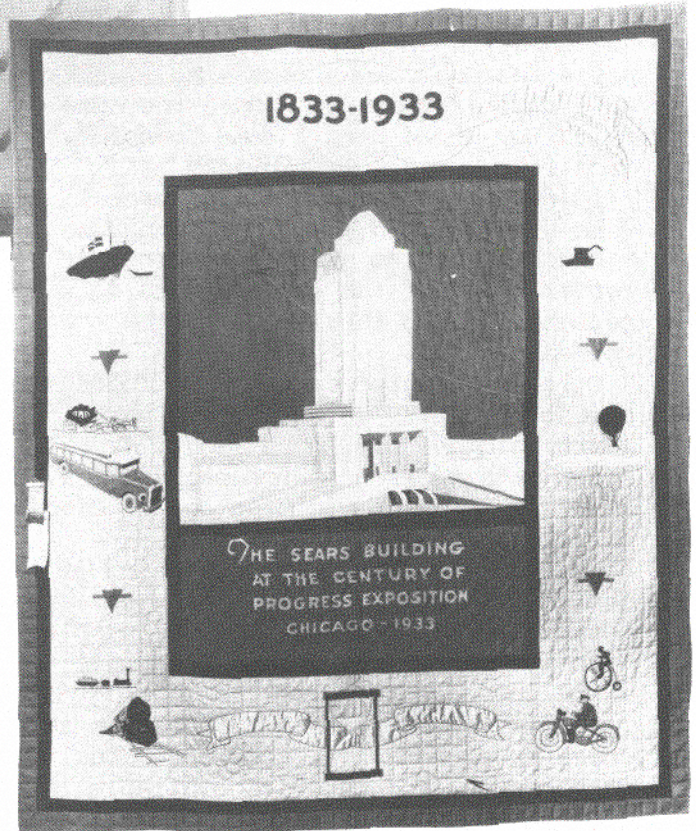
- cont on pg 16

*Bishop, Rob't, NEW DISCOVERIES IN AMERICAN QUILTS, E P Dutton, NY 1975 pg 22,23.



COMMEMORATIVE QUILTS hung at the 1933 Sears Century of Progress Quilt Contest. This was the largest quilt contest ever held. Sears, Roebuck and Co, sponsors of the contest claimed 25,000 entries were submitted to Sears retail stores and mail order houses. Top winners were sent on to 10 regional contests and the top three from each region were sent to be judged and hung in the Sears Building at the Chicago World's Fair. According to SEARS CENTURY OF PROGRESS IN QUILT MAKING about 5,000,000 persons visited the "quilt exposition".

Top left, a group of commemorative quilts not identified; Top right, unknown; Lower left, made by Louise Rowley, Chicago; Lower right, unknown; Photos courtesy Sears, Roebuck and Co.



RULES OF SEARS QUILT CONTEST

• 1 •

This contest is open to everyone in the United States, except employees of Sears, Roebuck and Co., and the judges of this contest. Anyone may enter by submitting a complete patchwork quilt of his or her own making, which has never been previously exhibited.

• 2 •

All entries must be filled, backed, and quilted complete. No unquilted tops will be accepted. Quilts must be of adequate size to fit either a standard single or double bed.

• 3 •

Only one quilt can be entered by each contestant.

• 4 •

All quilts submitted will remain the property of the contestants except the Grand Prize Winner, which will be honored as noted elsewhere.

• 5 •

All quilts must be mailed (insured parcel post), addressed to your nearest Sears, Roebuck and Co. mail order house, or delivered to the Sears Retail Store on or before May 15, 1933.

• 6 •

Every possible care will be taken of the quilts, but Sears, Roebuck and Co. can assume no responsibility for fire, theft, or other agencies beyond its control.

• 7 •

No quilt can be entered in competition unless the official tag is securely sewed to the edge of the quilt in the lower right hand corner, completely filled out and signed. The official tag is enclosed or may be obtained at any Sears Retail Store participating in this Contest.

• 8 •

Prize-winning designs (designs only, not quilts) if original, will become the property of Sears, Roebuck and Co.

• 9 •

JUDGES OF THE CONTEST

ROBERT B. HARSHE
Director, Art Institute of Chicago
and Century of Progress Art
Exhibit.

ANNE ORR
Needlework Editor, Good House-
keeping Magazine.

MARY A. McELWAIN
National quilt designing expert and
collector.

SUE ROBERTS
Home Advisor, Sears, Roebuck and
Co.

MRS. CHARLES W. SEWELL
Director of Home and Community Work for American Farm Bureau Federation.

Regional, Retail Store and Mail Order House prizes will be awarded
by local judges selected by Sears, Roebuck and Co.

Think What Winning the GRAND PRIZE Would Mean

GRAND NATIONAL PRIZE (Includes Regional Prize)	\$1,000.00	
SECOND NATIONAL PRIZE (Includes Regional Prize)	500.00	
THIRD NATIONAL PRIZE (Includes Regional Prize)	300.00	
Bonus if the Grand National Prize Winner is an original design commemorating The Century of Progress Exposition	\$200.00	
FIRST REGIONAL PRIZE	} In Each of 10 } Regions }	\$200.00
SECOND REGIONAL PRIZE		75.00
THIRD REGIONAL PRIZE		25.00

Prizes at each mail order house as follows:

5 Prizes of \$10.00 each	} In Each of } Our 10 Mail } Order Houses }	\$50.00
10 Prizes of \$5.00 each		50.00

Prizes at each Retail Store participating in this contest as follows:

1st Prize \$10.00 2nd Prize \$5.00 3rd Prize \$5.00

Two sides of a printed sheet presumed distributed by Sears, Roebuck and Co. The sheet has been torn just below the "9". Barbara Brackman sent the picture of the back of Mrs Louella Bitter's contest quilt. Sewn to it are the entry form and what appears to be rules 9 & 10.

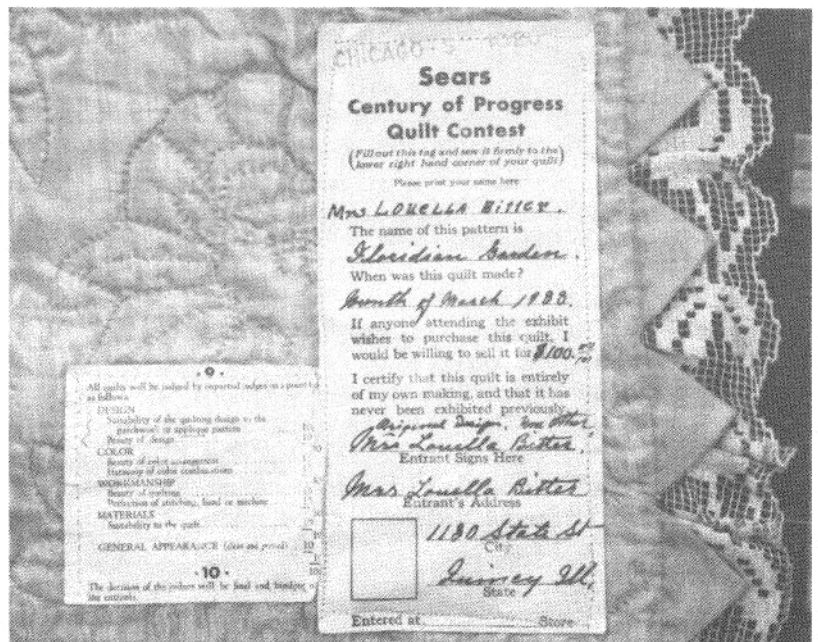
-9-

All quilts will be judged by impartial judges on a point system as follows:

DESIGN	
Suitability of the quilting design to the patchwork or applique pattern . . .	10
Beauty of Design	10 20
COLOR	
Beauty of color arrangement	15
Harmony of color combinations.	15 30
WORKMANSHIP	
Beauty of quilting	15
Perfection of stitching, hand or machine.	15 30
MATERIALS	
Suitability to the quilt	10 10
GENERAL APPEARANCE (cleaned & pressed). . .	10 10
	100

-10-

The decision of the judges will be final and binding on the contestants.



EDITH MATTHEWS CORRESPONDENCE

Mrs Ralph (Edith) Matthews was the 1st prize winner for the 1933 L A Regional Sears Quilt Contest with her quilt "Spectrum".* In 1955 she sent the quilt with the following letters to her nephew, Phinneus Kinnaman and his wife, Lucille. They are published with his permission.

Winnemucca, Nevada
May 9, 1933

Sears, Roebuck and Co.
Los Angeles, Calif.
Gentlemen:

I am sending this quilt for entry in your Century of Progress Quilt Contest. It is an original design which I have named "The Spectrum." For the top I used your Pastoral Cloth and the cotton used is China Cotton No. 96L2619. Your Pastoral Cloth is certainly wonderful cloth to work with.

I have enjoyed making this quilt and hope you will have another contest sometime.

Very truly yours,
Los Angeles, Calif
June 19, 1933

Sears, Roebuck and Co.

Office of the General Manager

Mrs Ralph M Matthews,**

Dear Mrs Matthews:

I am indeed pleased to have the honor of advising you by this letter that you are the winner of the first prize, both for the Los Angeles Region, and the Los Angeles Mail Order House. Our checks for \$200.00 and \$10.00 are enclosed.

Nearly every quilt entered in this contest possessed such features of excellence that it was extremely difficult for our judges to select the best. Yet they were all in entire agreement on the final awards and their choices in all cases unquestionably best exemplify the skill, precision, and artistic ability of the quilt maker.

I congratulate you upon your choice of design and material and upon the painstaking workmanship displayed in your quilt.

I hope it will be possible for you to attend the Century of Progress Exposition this summer. Your quilt is one of the thirty on display in our building there.

Cordially yours,
(signed) F R Henniger
General Manager

Sears
Roebuck
Agricultural
Foundation
Chicago

Broadcasting Division

Aug 7, 1934

Mrs Ralph Matthews*

Dear Mrs Matthews:

We sincerely appreciate your willingness to cooperate with us in the matter of a display of the prize winning quilts at the Fair again this year and are only waiting to hear from ... the more distant winners before going ahead with our plans.

.Of course, the display will depend largely on what word we receive from (them) as we could not make a sufficient showing with just a few quilts. We are very anxious to make this as impressive an exhibit as possible and to that end would like to have you send us your winnings ribbons, too. Also if you care to sell your quilts, please let us know the price you wish for it and we will ticket it and do everything we can to dispose of it for you.

Again thanking you for your generosity and assuring you every care will be taken of your quilt while in our possession, I am.

Cordially yours,
Sears, Roebuck and Co.,
(signed) Sue Roberts, ***
Hane Advisor

* Ethel Sharpless, Mrs Matthews' niece, loaned us the original pattern from which the quilt was made in the original paper bag with Mrs Matthews' handwritten notes on it., "Pattern for my Sears, Roebuck quilt, 'Whirling comets"; "It went to the world's Fair both summers 1933 & 1934" "Got \$210. First Prize in 7 western states."

** All letters from Sears used the same address.

*** Sue Roberts was one of the judges for the contest.

Sears, Roebuck and Co.

The World's Largest Store

Los Angeles, Calif.
June 19
151x12-1

Mr Rollin C Stitser
Editor and Publisher
Humboldt Star and Silver State
Winnemucca, Nevada

November 20 1934

Sears
Roebuck
Agricultural
Foundation
Chicago

Broadcasting Division

Mrs Ralph M Matthews

Dear Mrs. Matthews:

We cannot begin to express our gratitude for the splendid way you came to our assistance and so willingly cooperated in making our second quilt display a success by lending us your beautiful prize winning quilt. Without a doubt, the exhibit was one of the most sought out spots in our entire building and ranked with the other outstanding attractions at the Fair.

Within a few days you will receive a small token of this appreciation. * It goes to you with our thanks and sincerest good wishes. We hope that it will serve as a pleasant reminder of a very happy association. Your quilt has already been returned by insured parcel post and should have reached you by this time.

Again thanking you for responding so generously to our call and with kindest personal regards, we are

Cordially yours
Sears, Roebuck and Co.
(signed) Sue Roberts
Home Advisor

Dear Mr Stitser:

Mrs Ralph Matthew of your city has been awarded the first prize of \$200 in the Los Angeles division of Sears, Roebuck and Co.'s official Century of Progress Quilt Contest. We deem this a real honor for Winnemucca as approximately 1,000 quilts were entered in the Los Angeles division of the nationwide contest and Mrs Matthew's quilt is now on exhibition with the 29 other regional winners in the Sears building of A Century of Progress in Chicago.

We are enclosing a not of Mrs Matthews' prize quilt entry and a story telling of her success in the contest, which we turn over to you for whatever use you see fit to make of it...

Yours very truly
(signed) F.R. Henninger
General Managers
SEARS, ROEBUCK and CO.
Los Angeles

Sears
Roebuck
Agricultural
Foundation
Chicago

Broadcasting Division

August 21, 1934

Mrs Ralph Matthews*

Dear Mrs Matthews:

I just want you to know that your quilt has arrived safely and been despatched to our building at the Fair.

The exhibit is taking shape rapidly and we are looking forward to its being one of the centers of attraction. It is just too bad that we did not realize earlier how great the demand would be for quilts so that the millions of visitors who have come and gone could have had the pleasure of viewing them. However, there will be millions more and they will be as grateful as we are to you for your generous cooperation in making the display possible...

If we have any inquiries about your quilt, we will gladly refer them to you, but will attach no "for sale" card. I do not know what success we will have in disposing of the ones that are for sale, but we are glad to do what we can to help our friends in this direction to the full extent of our ability.

Cordially yours
(signed) Sue Roberts
Home Advisor

* This penciled notation by Mrs Matthews indicates the "small token" was

*Walnut
Large Sewing Cabinet
received from Sears,
Christmas 1934*

(Newspaper article, no date or source)

Phinneas Morrow has received a letter from his sister, Mrs Edith Matthews of Winnemucca, Nov. notifying him that a quilt which she designed and pieced was one of 29 quilts in display at the World's Fair in Chicago, and which may be seen in the Sears Roebuck building. This quilt took first prize in the Los Angeles division, winning over more than 1,000 other quilts. The division prize awarded to Mrs Matthews was \$210. She describes it as gay and easy to find in its place of display. Her husband gave her the idea of using the colors of the spectrum and she designed the pattern from that idea. It required two months to piece and complete the quilt.

PRIZE-WINNING MYSTERY

by Barbara Brackman

In 1984, on a trip to Lexington, Kentucky, Barbara Brackman interviewed Helen Black, Mattie Black's daughter-in law, who inherited Mrs Black's quilt memorabilia,

In 1933 Sears, Roebuck & Co. sponsored a quilt contest that turned out to be the largest ever held. "A Century of Progress in Quilting" was part of the Chicago World's Fair celebration with prizewinners displayed at the Sears Exhibit Hall there. Nearly 25,000 quiltmakers responded to Sear's call for quilts, many inspired to enter by the promise of a first prize of \$1000, a significant amount during the Depression years when a teacher's salary was \$80 per month.

The contest coincided with the peak of a quilting craze; it seemed everyone was making Grandmother's Flower Gardens and Double Wedding Ring quilts, and several quiltmakers were going far beyond the fad quilts, making true masterpieces. A comparison with the 1977 GOOD HOUSEKEEPING quilt contest illustrates the size of the earlier Sears contest. Although quilting was in vogue again in 1977, only 9954 entered the GOOD HOUSEKEEPING competition which was won by Virginian Jinny Beyer. The current craze appears pale in comparison with quilting in the Depression era.

The 25,000 quilts were judged at local Sears stores and mail order houses with semi-finalists displayed at ten big city stores around the country in May 1933. Thirty finalists were sent to Chicago and one was chosen the country's top quilt, winner of the cash prize, to be hung in a place of honor at the Fair and to go home with new First Lady Eleanor Roosevelt.

Margaret Rogers Caden of Lexington, Kentucky was awarded the coveted first prize and the acclaim as best quiltmaker of the era, but it may be that she herself did not put a stitch in that prize-winning quilt. Now, more than fifty years later, stories about the first prize quilt and its true maker are still told in Lexington. The evidence against Miss Caden in primarily word of mouth and a few small scraps of sample quilting.

The first-prize quilt itself cannot help solve the mystery since there has been no record of it since 1934. It was made from a traditional pattern called "Harvest Sun" or

Finley, Ruth, OLD PATCHWORK QUILTS AND THE WOMEN WHO MADE THEM, J B Lippincott Philadelphia 1929 P1 42, pg 99,100, 133

"Ship's Wheel". Miss Caden apparently did not give the quilt a name when she entered it; initial stories about the prizewinner called it "Unknown Star". Later, other names such as "Star of the Century" have been given to the design. The best-known name is "Star of the Bluegrass" under which Stearns and Foster has been selling the pattern since 1948. No color photos have been found of the quilt but the Stearns and Foster pattern describes it as shades of plain green with a matching print that included touches of red. In the plain green areas between the stars and in the border were stuffed-work leaves surrounded by a grid filler pattern in the quilting.

Looking at photos of the quilt today we can imagine why the four judges (GOOD HOUSEKEEPING needlework editor Anne Orr, quilt shop owner Mary McElwain, Beth Burnett of the Art Institute of Chicago and Sue Roberts of Sears) selected Miss Caden's entry above the 29 other finalists. Although the judge's scorecard indicated that quilting was to be only 25% of the total points, the stuffed work was undoubtedly eye catching and contributed significantly to the quilt's success.

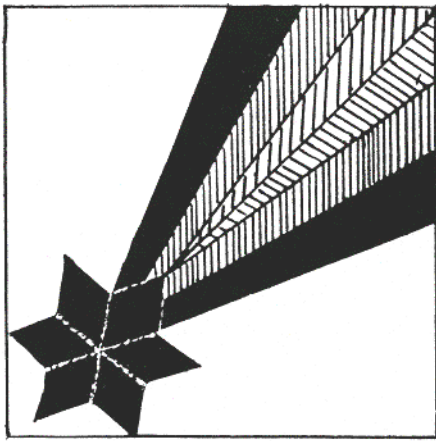
Those who recall seeing the quilt on display remark today on the quilting. Marie Mueller of Garnaville, Iowa wrote in a letter "The first prize quilt ... was quilted 16 stitches to an inch which was outstanding." CAPPER'S WEEKLY pictured the prizewinner in 1933 and said, "It was really the remarkable padded quilting which made this quilt so exquisite."

The quilt, especially its stuffed work, was extraordinary. The story that it was made by one woman and entered by another seems extraordinary also, but after looking at the quilt in the context of the times—the years of the Depression and the days when women's work was accorded little respect—we can better understand the circumstances.* *

Presumably Margaret Rogers Caden signed an entry form that said, "I certify that this quilt is entirely of my own making" as did every other entrant, many of whom had undoubtedly hired the quilting done on their own pieces. Margaret Caden and her

cont on pg 12

***Ed note: It was not unusual to pay professional quilters to finish a quilt. Many of our best known quilts, such as those attributed to Bertha Stenge, Rose Kretsinger and Charlotte Whitehill were quilted by anonymous professional quilters.*

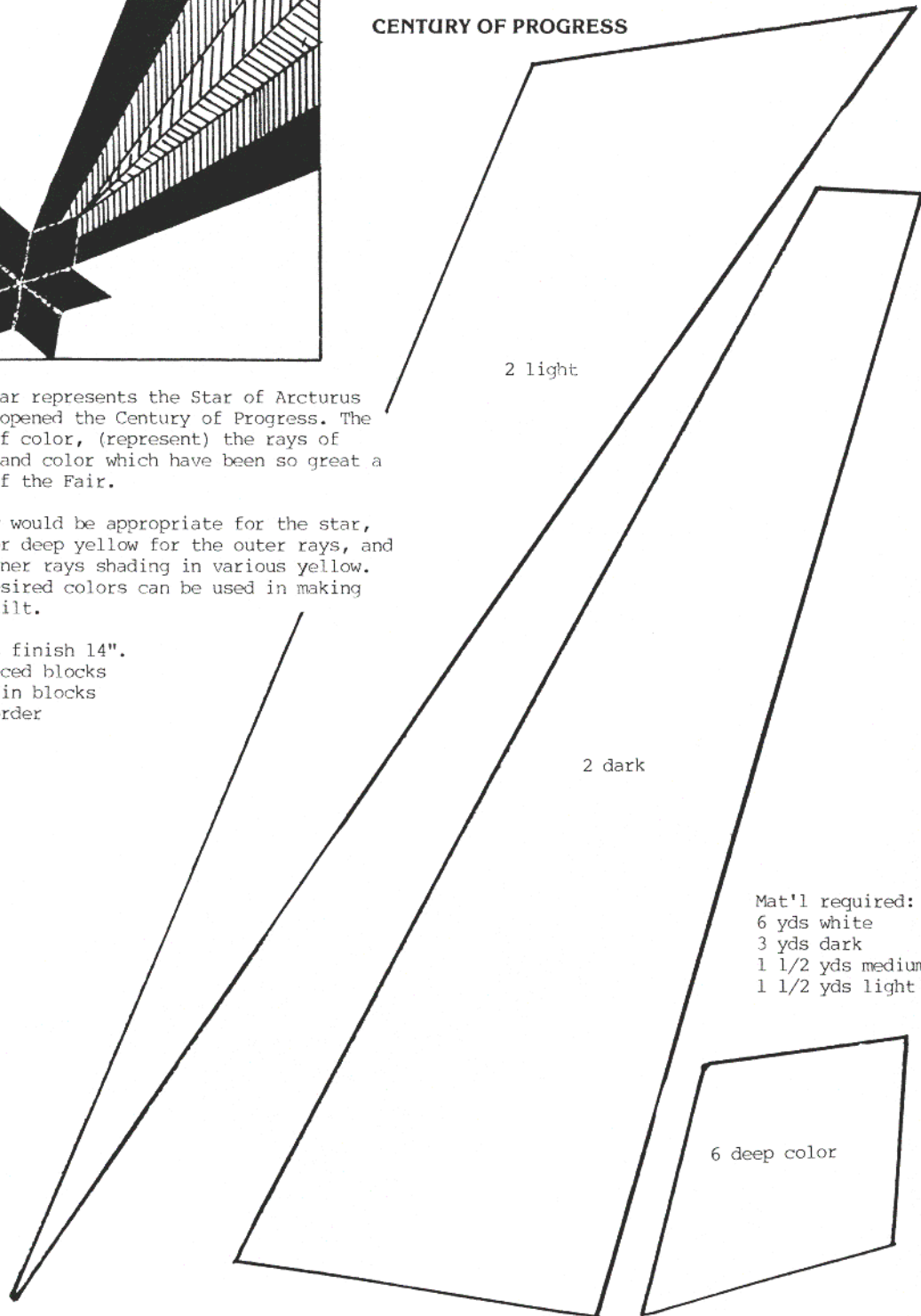


CENTURY OF PROGRESS

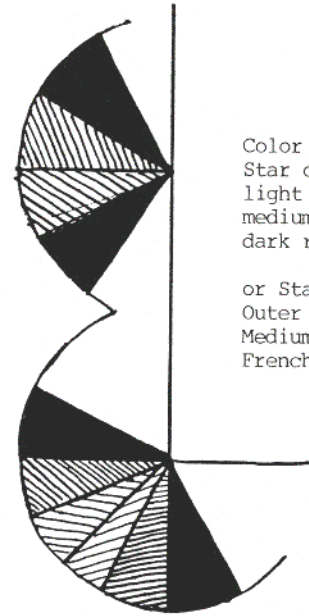
The star represents the Star of Arcturus which opened the Century of Progress. The rays of color, (represent) the rays of light and color which have been so great a part of the Fair.

Yellow would be appropriate for the star, Dark or deep yellow for the outer rays, and the inner rays shading in various yellow. Any desired colors can be used in making the quilt.

Blocks finish 14".
 15 pieced blocks
 15 plain blocks
 6 " border



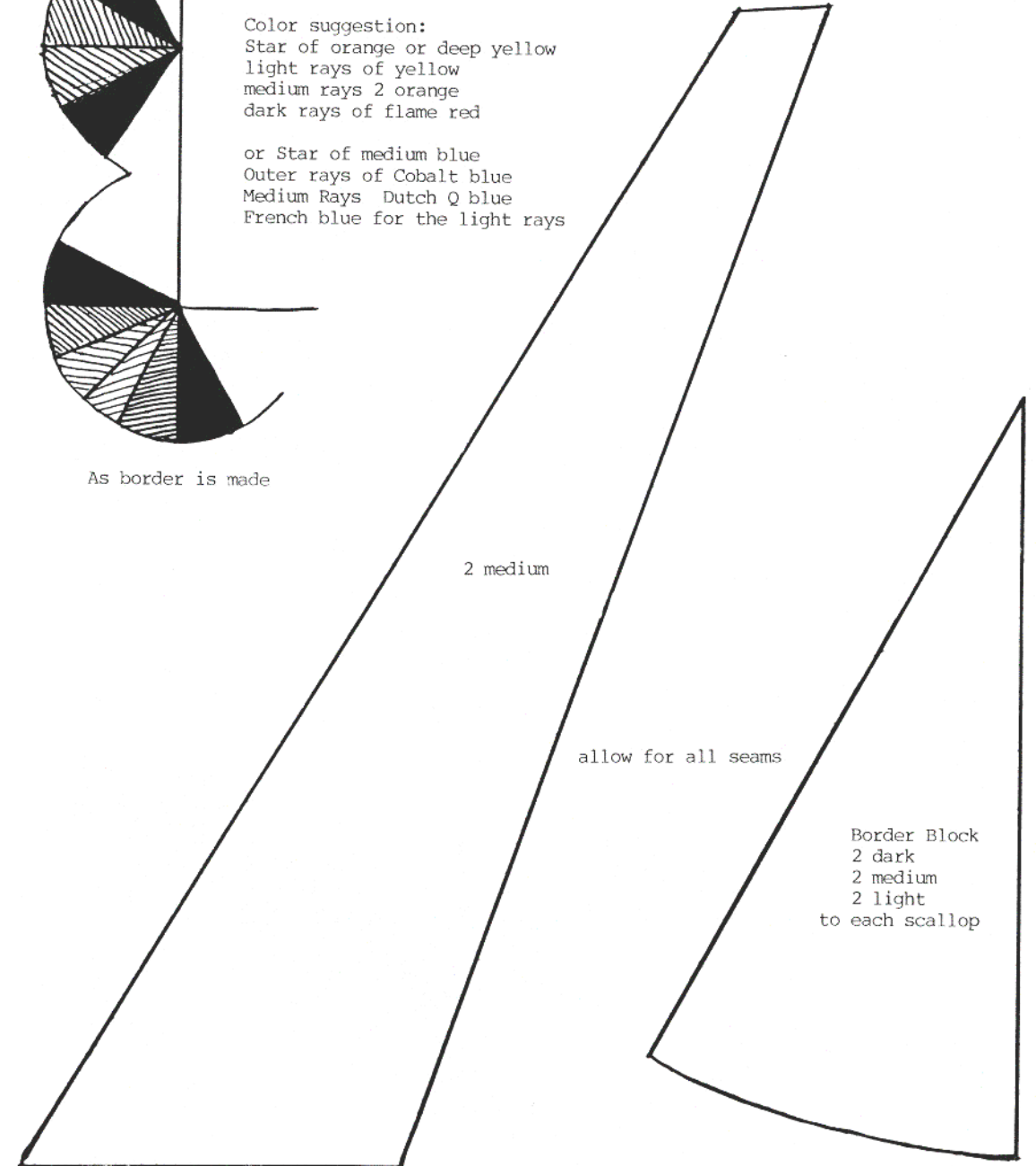
Published originally in the Nancy Cabot
 Quilt Column in the Chicago Tribune Oct 22, 1933.



As border is made

Color suggestion:
 Star of orange or deep yellow
 light rays of yellow
 medium rays 2 orange
 dark rays of flame red

or Star of medium blue
 Outer rays of Cobalt blue
 Medium Rays Dutch Q blue
 French blue for the light rays



cont from pg 9 three sisters owned a needlecraft shop in Lexington where they sold crafts such as smocked clothing and quilts. Mattie Clark Black was one of the Lexington women who sold their work to the Caden sisters, and the Black family believes that Mattie was the true, unheralded winner of the 1933 contest.

During the Depression Mattie Black was supporting her family with her fine sewing, grateful for the chance to work, recalls her daughter-in-law, Helen Black. Mattie Black had put daughter Mildred through nursing school with her earnings from handmade items such as quilt tops, children's dresses and drapes.

Mattie Black had learned to sew from her mother Emma Jones Clark, a Mississippian who defied her family by marrying a Union Army Captain and moving to Richmond, Kentucky. Mattie was one of three daughters, each quite independent and each capable of earning her own way. In 1908 Mattie married James Black, nephew of a Kentucky governor. The Blacks moved to Lexington in the 1920's buying a lovely old house at 2nd & Broadway. But by 1933 it was a struggle to hold on to the house and to give the two children an education. Mattie Black's handwork was the family income during those hard times. She died in 1963 at the age of 77 and is remembered in Lexington today as an exquisite seamstress.

Her family recalls her telling the story of the 1933 quilt and laughing. She was a self-effacing woman; she did not enter contests and had no need to take the credit for the Century of Progress prizewinner. Today, Helen Black, daughter-in-law, James II's wife, tells the family stories about Mattie Black. No one actually remembers her making the "Star of the Bluegrass" quilt top. It may have been one of the many tops she made at the time; most were sold to the Cadens who arranged for the quilting by women in the country and then sold the finished quilts in their shop. Helen Black has inherited her mother-in-law's patterns, unfinished tops, work samples and family quilts. In those she found scraps of green cotton with stuffed work samples, apparently Mattie Black's "sketches" for the leaves she quilted and stuffed in the border of the "Star of the Bluegrass" quilt.

One sample looks identical to the border design in photos of the quilt; the samples are green cotton stitched to a white backing. There is no batting between the top and back; thus the stitches around the

leaves are quite small. The leaves are stuffed from the back. In the finished quilt a batt and another lining would have been added. It would have been quilted after the stuffed work was completed.

Helen Black recalls her mother-in-law doing some stuffed work on a hat and purse she made for her granddaughter, but recalls no other quilts with the extra embellishment. The only evidence of Mattie Black's expertise in stuffed work is in the scraps. Since the scraps are solid green it is difficult to match the fabric with the photos of the quilt, and no evidence that they are preliminary sketches for the quilt aside from the similarity in leaf designs.

Mattie Black left no patterns for a "Star" quilt like the "Star of the Century", but in the collection of old quilts the family inherited from her is a quilt in that Harvest Sun design, made by an unknown quilter around the turn of the century. This utility quilt has not the precision of Mattie Black's later work and the family doubts she made it.

They do not recall her quilting any of her quilts. They believe she hired out the quilting on the few finished pieces they have inherited. There were no quilting patterns, frames or other paraphernalia in the materials Mattie Black left.

The puzzle grows more complex; If Margaret Caden indeed entered a quilt that was pieced and stuffed by Mattie Black was it quilted by a second unidentified woman? Tracking down that quilter is a formidable job; the Cadens apparently had an agent who hired mountain women to quilt. The agent kept the names to herself and it is possible that the Cadens themselves did not know who quilted any of their quilts. In this case, the quilting was a simple grid, secondary to the intricate stuffed work Mattie Black had included, so even though the quilter deserves credit, it is probable that Mattie Clark Black was the true winner of the contest with her stuffed-work leaves.

Because "The Star of the Bluegrass" is lost, there is no way to compare the workmanship and fabric in the stuffed work samples with the actual winner. The quilt was given to Eleanor Roosevelt after the Fair's second year in 1934. She was free to do anything with it she liked, as there were no laws at that time governing presidential gifts. The quilt is not in the White House, not the Roosevelt homes or library in Hyde Park, New York. It is possible that

cont on pg 19

SEARS ACCUSED OF UNFAIR JUDGING

The following is copied from a carbon copy of a letter in Lenice Bacon's scrapbook. Presumably the "PS" is addressed to her.

163 West Washington St
Chicago
June 6th 1933

Sears & Roebuck,
State & Van Buren Sts
Chicago,

Gentlemen:

So many complaints from quilt exhibitors and the public in general have come because of the understanding that the Century of Progress quilts- i.e. the quilts of unusual designs or other than colonial or patchworks- are not being fairly and impartially judged but are being given only "Honorable Mention" that I am writing to ask that the entire collection of these designs be put in the final collection of awards to be judged by the judges named in your circular. (Ed note: See pg 18 for announcement.)

Your printed instructions were very explicit and I as well as others tried to live up to these instructions in all details. Now I understand that the Century of Progress quilts or those featuring the progress of the last century are not being considered or given recognition over colonial designs, except that some are tagged "Honorable Mention." One of the judges having been heard to state she would not give three minutes of her time to consider a Century of Progress design. I also notice that very few of the judges listed in your pamphlet are taking any part in this... judging.

Many of we exhibitors spent considerable time, thought and energy not to speak of the money, in our efforts to produce something worthwhile along the lines called for by your company, to produce "an unusual design to depict and commemorate the Century of Progress" and it is not with justice to us or your reputation to have the matter handled in this manner.

Will you kindly give this your consideration and see if this quilt contest can be handled with fairness and along the lines originally laid down by you.

In the interest of the quilt exhibitors, I am

Yours truly,

P S I just came across this envelope addressed to you which I neglected to mail to you as I had intended. I went over this

afternoon and got my quilt-the gray and blue-and did not neglect to tell Miss Wilford just how I felt and that I knew a number of the other exhibitors felt the same and that was that the C of P quilts did not have a fair judging. She said she had had not more than four complaints and many many delightful letters from others assuring her that they were much pleased and what a wonderful success it had been, and so on. I wondered if I am so unreasonable and unconsiderate as she tried to make me feel, but fail to realize that she was telling the whole truth or that we did not have a complaint coming. I still think there is room for investigation and seriously doubt that the full amount was paid out in prizes. How do you feel about it all?

I told Miss Wilford I did not think that Mrs Roosevelt is on Charity or that she will appreciate the selection of the judges especially if she could have seen what they had to choose from. Of course she said she had no control over them.

Hoping I may some time have the pleasure of meeting or talking with you again, I am
Sincerely
Ida M Stow

cont from pg 17

able to select the winners (sic) for nearly every quilt submitted had some features that made it outstanding.

Some were notable for the beauty of design, some for the thousands of tiny, even stitches in the quilting, some for the artistic blending of colors, and some for the happy choice of materials. Many of the entries were from women with years of experience in quilt making. Our difficult task was the selection of those quilts which most perfectly displayed all of these features of excellence.

I hope you will find it possible to visit the Century of Progress Exposition at Chicago this summer and see the quilts which were awarded the first thirty prizes. They will be on display in our building there.

The quilt you submitted has been well cared for and is now being returned to you in perfect condition by insured parcel post.

Cordially yours,

(Signed) SEARS, ROEBUCK AND CO.
Sue Roberts
Home Advisor

- cont from pg 2

in the contest. She knew she would not win a prize and attributes the failure to her unfinished quilting. But nearly every maker of a commemorative quilt was similarly disappointed. Nearly all of the 30 finalist were of a more traditional pattern, perfectly pieced, expertly appliqued and hand-quilted as small as 16 to the inch.

First prize went to an old-fashioned star pattern entered by Margaret Rogers Caden of Lexington, Kentucky.* Fair visitors still recall the fineness of the quilting on the grand-prize winner, which was presented to First Lady Eleanor Roosevelt after the 1934 fair season.

Fifty years later the quilt's location is a mystery; it is neither in the White House nor at the Roosevelt Library and home in Hyde Park. Was it worn out by Roosevelt grandchildren? Was it given away as a White House souvenir? Is the best quilt of 1933 stored somewhere, or simply lost?

The judges seemed to value expert stitching above color, design and patchwork technique. Creativity appears to have rated low on their scale. A letter written by contest entrant Ida M Stow in June 1933 takes Sears to task for the judges' taste.** She felt they were biased against the commemorative quilts of unique design, and wrote that one judge had been overheard to state that "she would not give three minutes of her time to a Century of Progress design." Perhaps, Sears formulated the contest rules and then hired four judges with opinions that differed from those of the Sears copywriters. The judges favored traditional patterns, and the \$200 bonus for the Century of Progress quilt was never awarded.

Most of the commemorative quilts were returned quickly to their owners with no prizes or ribbons, but several were displayed at the fair with honorable mention citations. After the fair closed, all the quilts went back to their makers, except for the first prize winner. We have found no complete list of the quilts entered in the world's fair, no record of the themes of the commemorative quilts or of how many there were. The present whereabouts of 18 are known; one was destroyed in a fire that killed its maker in 1982; 16 were recorded at the fair but later lost.

Many of the surviving commemorative quilts are in virtually the same condition as when they were removed from their frames

* See pg 9 for another story

** See pg 13 for Stow letter

50 years ago. They have been carefully folded and stored, away from the washing machines that destroyed many quilts of the era. Several of the makers who are still living have proudly passed on to their children and grandchildren the story of their world's fair quilts. Some of the stories have grown into legends - typically about "the quilt Grandma won first prize with at the Chicago World's Fair." Some families have let the quilt go; they occasionally turn up in antique shops. And surely there are one or two out there, folded away without a story,, known only as "Auntie's strange quilt - the one with the comets."

cont from pg 8

On Dec 29, 1955 Edith Matthews sent the quilt with a hand-written note to Phinneas & Lucille Kinnamon from Pine Bluffs, Wyoming.

Dear Lucille and Phin

At last I have that quilt wrapped up. It took me all forenoon to find a box big enough and paper to wrap it.

It has never been washed. I know I should have washed it but I never think of it until I am looking for something in the cedar chest. Do not wash it in hot water, altho I think it will wash nicely and fluff up. In your washer and dryer it won't be much of a job. Probably you could do it easier than I, as mine is a common washer. Take the ribbon off before washing.

I am sending you some letters about the quilt that you might like to see. If there are any of them you would like to keep with the quilt, feel free to do so, and return any not wanted.

I couldn't find an envelope large enough for the letters so I made one. Not supposed to put any writing inside a package.

...We have a patch of snow "here and there" but it wasn't really a white Christmas. The roads are good and Mildred and I take our rides yet. On Saturday I took her ... (on) our favorite drive or route...

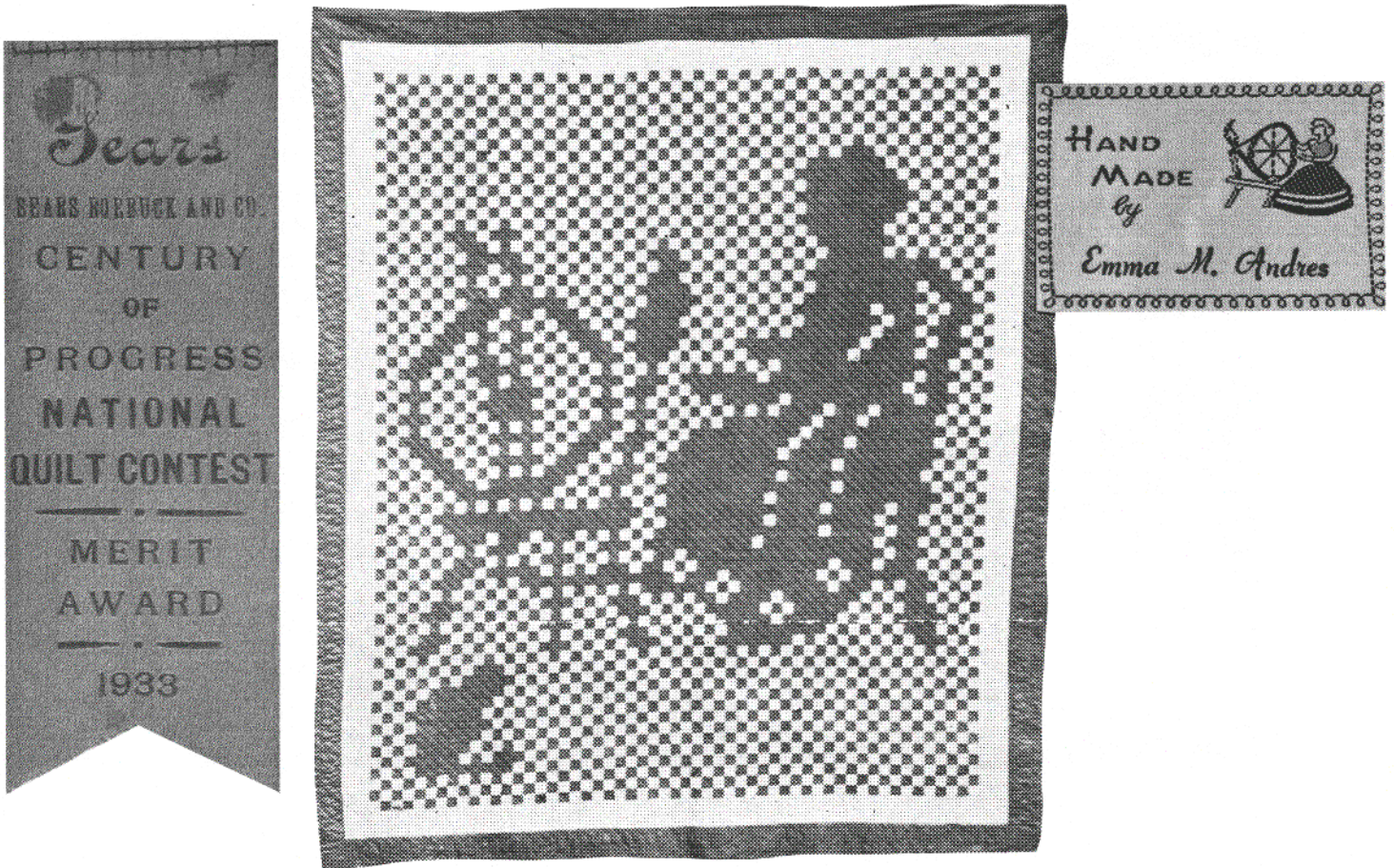
I have been fine this winter, not even a cold yet.

I wanted you to have the quilt before anything did happen to me...

With love

(signed) Aunt Edith

EMMA ANDRES & HER QUILT CONTEST ENTRY



Emma Andres was one of the thousands that entered the Sears contest (See JOURNAL Sum 81) Though she didn't win a prize she carefully kept her green "merit" ribbon. Barbara Brackman found in interviewing some 40 of the contestants that each had received such a ribbon. The letters from Sears add to the contest file.

There is no location noted on Miss Andres' receipt for her quilt but we are probably safe in assuming that it was entered in the Los Angeles region because the third prize winner in that region was also from Prescott. (See pg 21) We have no evidence whether the two were acquainted.

Los Angeles
May 18 - *

handwritten date 1934*

Emma Andres
125 N Cortez St
Prescott, Ariz

Dear Madam,

Your quilt is acknowledged and is being carefully protected.

The quilt will be submitted to the judges in accordance with the rules of the contest.

We take this opportunity to thank you for your interest in this contest.

Yours truly,

Sears, Roebuck and Co.
(signed) Sue Roberts
Personal Service Dept

* Ed note: "1932" is handwritten. Since the contest was not announced until 1933, we must assume the date to be 1933.

Dear Madam,

On behalf of the judges of the Sears, Roebuck and Co Quilting Contest, I wish to extend to you our sincere thanks for the entry you submitted and to take this opportunity to announce the prize (sic) awards that have been made. A list of the winners is enclosed.* The enclosure was what appears to be an original typewritten list.

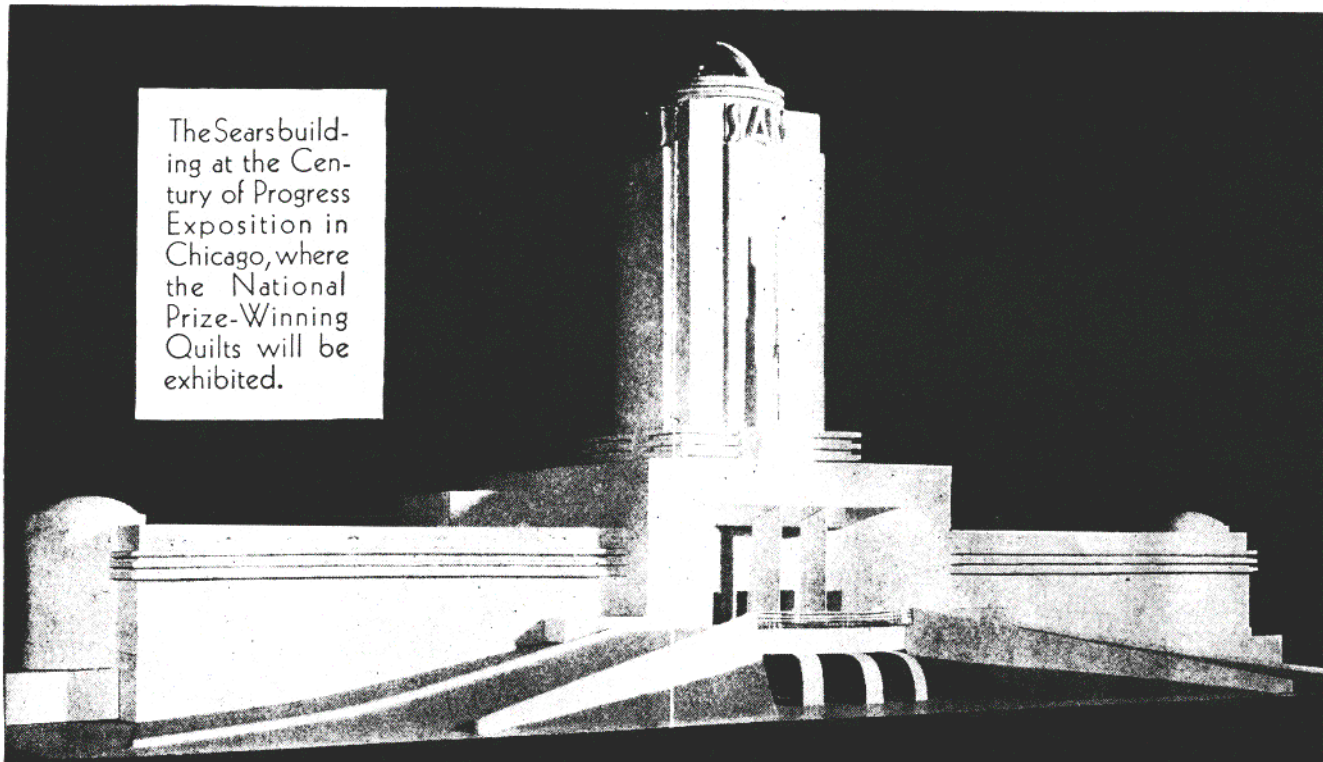
Please do not feel discouraged over the fact that your entry did not receive a prize, for the quilt you submitted is truly beautiful, and in a less inclusive group, it would have undoubtedly won an award.

It was only after the most careful process of elimination that the judges were

cont on pg 13

* Among Miss Andres' memorabilia is a typewritten list of National and Los Angeles Regional winners.

The Sears building at the Century of Progress Exposition in Chicago, where the National Prize-Winning Quilts will be exhibited.



Sears Century of Progress Quilt Contest is being held to promote interest in an art that is uniquely American. Anyone may enter, except employees of Sears, Roebuck and Co. Simply submit a patchwork quilt of original or traditional design, which has never been exhibited before. You have from now until midnight, May 15, 1933, to submit your finished quilt.

How and where prizes will be awarded

A total of \$7500.00 in prizes will be awarded, and in addition all prize-winning quilts will receive ribbons according to rank. Winners will be announced, and quilts will be returned after the judging is complete, which will be about June 15, 1933.

All of the Regional Winners will be exhibited in the Sears building at the Century of Progress Exposition, which opens in Chicago June 1. The quilt winning the Grand National Prize will be presented to the First Lady of the Land at the White House.

It is NOT our intention to make this an exhibit of antiques and heirlooms. The sentimental value of a quilt will not be a factor in final judgment, and no provision for age has been made in the score card.

1. Mail Order House Prizes:

Prizes totaling \$100.00 will be awarded for the fifteen best quilts submitted to each Mail Order House, as follows:

5 PRIZES	\$10.00 each
10 PRIZES	5.00 each

2. Retail Store Prizes:

Prizes totaling \$20.00 will be awarded for the three best quilts submitted to each participating Retail Store, as follows:

FIRST STORE PRIZE	\$10.00
SECOND STORE PRIZE	5.00
THIRD STORE PRIZE	5.00

3. Regional Prizes:

Prizes totaling \$300.00 will be awarded in each region. For prize awarding, the country has been divided into ten "regions" centering at Chicago, Philadelphia, Boston, Kansas City, Minneapolis, Memphis, Atlanta, Dallas, Los Angeles, and Seattle. The winners from each participating Retail Store in each region and from the Mail Order House in said region will compete for the three following Regional Prizes:

FIRST REGIONAL PRIZE	\$200.00
SECOND REGIONAL PRIZE	75.00
THIRD REGIONAL PRIZE	25.00

4. National Prizes:

The three winners in each region will be sent to Chicago and will compete for the National Prizes, which are as follows:

GRAND NATIONAL PRIZE (Includes Regional Prize) ..	\$1,000.00
SECOND NATIONAL PRIZE (Includes Regional Prize) ..	500.00
THIRD NATIONAL PRIZE (Includes Regional Prize) ..	300.00

Bonus if the Grand National Prize Winner is an original design commemorating The Century of Progress Exposition

200.00

SEARS, ROEBUCK AND COMPANY

From the inside of a pamphlet entitled "Sears Century of Progress Quilt Contest". No date. Gross collection.

On the Book Shelf

HOMAGE TO AMANDA, TWO HUNDRED YEARS OF AMERICAN QUILTS by Edwin Binney III and his daughter, Gail Binney Winslow. 96 pgs. RK Press, Dept 22, 955 Fourteenth St S F CA 94114, \$16.95 + \$1.50
Note: It is also a SITES traveling exhibit of quilts from the authors' collection.

Reviewed by Bets Ramsey

HOMAGE TO AMANDA is a guide to the collection (and exhibition) and contains a lively text highlighting the quiltmakers and changing aspects of the art. Published by Michael Kile, the co-founder of THE QUILT DIGEST, the book had the same high quality format and photography of the DIGEST series.

The book gives not only a selective overview of American quilting, but allows the reader to experience the growth of a collection formed by historical study and personal taste. One senses the commitment to the best artistic standards and refinement of choice. There is a graciousness, too, in the collectors sharing their acquisitions so willingly with other quilt lovers through their exhibition and book.

This fine volume deserves to be placed on the shelf with your best art books.

This article was originally published in the CHATTANOOGA TIMES, Jan 24 1985 and is printed with permission.

Reviewed by Joyce Gross

The choice of quilts, the photography and excellent printing (even the quilting is clearly visible) make this an important book, but I was even more impressed with the text. It includes not only a description of the quilt (plus a full color photograph) but adds some bit of background information which helps the reader have a better understanding of that quilt and adds to her general knowledge of quilting history.

For example, the text with the "Pineapple" quilt on pg 47, reads, "It is said that American sea captains, returning from the tropics, brought back exotic fruits, among them pineapples. They impaled them on their gate and fence posts to herald their return from the sea. Whether this is folklore or fact, the pineapple has served as a symbol of hospitality and goodwill in Western culture for centuries. America's leading cabinetmakers utilized the pineapple as finial and bas-relief decorations, and needleworkers incorporated the motif into their creations."

SCHEDULE FOR "AMANDA" Aug 24-Oct 6 '85 Midland Art Council, Midland, Michigan
Oct 26-Dec 8 '85 Allentown Art Museum, Allentown, Pennsylvania
Dec 28-Apr 13 '86 Museum of Folk Art, Santa Fe, New Mexico

cont from pg 12

Mrs Roosevelt gave it as a gift since it has been documented that she gave another quilt to a servant as a remembrance of the White House years and there are stories about her giving other souvenirs to friends and employees.

The pattern for the prize-winning quilt was reproduced in many publications and sold by several pattern companies. Since the piecing design was a traditional pattern going back to the early nineteenth century there were no copyright restrictions on it. Stearns and Foster apparently bought the rights to reproduce the quilt exactly and use Miss Caden's name. They have sold the pattern for decades as the "Star of the Bluegrass" and credit it as an original design by Margaret Rogers Caden. The pattern copyrighted 1948, includes the same stuffed work (or "tra-punta" as they call it) seen in the photos of the quilt and in Mattie Black's border samples.

Helen Black has recently had some of Mattie Black's tops quilted. Two finished by Carol Ann White are pictured in LADIES CIRCLE PATCHWORK QUILTS, Spring, 1983, with a cryptic caption about the World's Fair contest mystery.

Margaret Caden and her sisters died many years ago. She left no children to give her version of the World's Fair winner story. Until more evidence surfaces--we can hope the quilt will someday be found--the story is still a mystery, but the rumors in Lexington that Mattie Clark Black (who received none of the cash and none of the credit) was the country's top quiltmaker in 1933 seem to have the ring of truth about them.

For a photo of Margaret Rogers Caden and the quilt that won the Grand National Prize see page 21.

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*no date **no source

Classified

Please mention the JOURNAL when placing an order. Advertising rates: 25 cents per word, prepaid.

FOR SALE: "Quilts in America" by Orlofsky. Mint condition. Out-of-print. Autographed. Box 270, Mill Valley, CA 94942 or phone 415/388-7578

IN THE HEART OF PENNSYLVANIA: 19th & 20th Century Quiltmaking Traditions by Jeannette Lasansky. \$15.95 + \$2.00 mailing to Oral Traditions, Court House, Lewisburg, PA 17827.

POLITICAL & CAMPAIGN QUILTS" catalogue from 1984 exhibit in Frankfort KY. Photos and descriptions of 30 quilts from museums and private collections. \$7.50 + \$1.50 post & handl. Kentucky Heritage Quilt Society. P O Box 23392, Lexington KY 40503.

WANTED: Mt Mist patterns with quilt patches in color on the outside. "I", "U", "V", "W", "33", "103", "105", "108", "109", "110", "114", "115", "118", "122", "125", "126", "128", "129", (Croton) & (Penn Dutch), "130", (Bandanna). Will trade for "O", "Q", "23", "37", "41", "54", "70", "100", "106". Write JOURNAL, Box 5427, Mill Valley, CA 94942.

NAT'L PEACE QUILT, full color posters for sale. \$6.50 by mail. Syracuse Cultural Workers, Box 6367B, Syracuse, NY 13217

QUILTERS' JOURNAL now available wholesale to shops and guilds. The magazine for quilt and textile historians and lovers. Write JOURNAL, Box 5427, Mill Valley, CA 94942

The WINNERS.

in SEARS CENTURY of PROGRESS

QUILT CONTEST.

WOMEN from every state in the nation took part in Sears Century of Progress Quilt Contest and many, many beautiful and unusual designs were submitted. Due to the excellence and attractiveness of the thousands of quilts entered, the judges found it difficult to select winners of the \$7,500.00 in cash prizes. Below is a list of the national and regional prize winners. Their quilts were on display all summer in Sears building at the World's Fair. Many local prizes were awarded, but space here does not permit showing a complete list.

Many of the prize winning patterns are shown in our new, beautiful Century of Progress Quilt Catalog. See page 219.

This is the quilt that won the Grand National Prize. Miss Margaret Rogers Caden of Lexington, Kentucky, shown below, is the winner. The quilt is now in the White House, a gift to the First Lady of the Land.



Miss Margaret Rogers Caden

National Prize Winners

1st Prize Miss Margaret Rogers Caden
Lexington, Kentucky

2nd Prize Miss Mabel Langley
Dallas, Texas

3rd Prize Miss Frieda V. Plume
Evanston, Illinois

Regional Prize Winners

ATLANTA

1st Prize {Mrs. Dale Combs
Pebworth, Ky.

2nd Prize {Mrs. Joe Wade
Knoxville, Tenn.

3rd Prize {Miss Martha Steele
Beattyville, Ky.

BOSTON

1st Prize {Mrs. M. A. Harvey
Springfield, Mass.

2nd Prize {Mrs. Grace M. Bentley
New Haven, Conn.

3rd Prize {Mrs. Mabel Hammond
Plattsburg, N. Y.

CHICAGO

1st Prize {Miss Margaret R. Caden
Lexington, Ky.

2nd Prize {Miss Frieda V. Plume
Evanston, Ill.

3rd Prize {Mrs. Frances Klemenz
Louisville, Ky.

DALLAS

1st Prize {Miss Mabel Langley
Dallas, Texas

2nd Prize {Mrs. Celia P. Hyde
Crowley, La.

3rd Prize {Miss Lois Hobgood
Iredell, Texas

KANSAS CITY

1st Prize {Miss Mary A. Hilliker
Carl Junction, Mo.

2nd Prize {Miss Emma Conry
Mascot, Nebr.

3rd Prize {Miss C. W. Veasy
Idaho Falls, Idaho

LOS ANGELES

1st Prize {Mrs. Ralph Matthews
Winnemucca, Nev.

2nd Prize {Miss Carrie B. Walker
Selma, Calif.

3rd Prize {Mrs. Rosetta Scott
Prescott, Ariz.

MEMPHIS

1st Prize {Mrs. Louis Ward
Horse Cave, Ky.

2nd Prize {Mrs. George Litsey
Leitchfield, Ky.

3rd Prize {Mrs. G. H. Wilkie
Shreveport, La.

MINNEAPOLIS

1st Prize {Miss Minnie Gau
Minneapolis, Minn.

2nd Prize {Mrs. Isabel Hughes
Linn Grove, Iowa

3rd Prize {Miss Rose Tekippe
Fort Atkinson, Iowa

PHILADELPHIA

1st Prize {Mrs. Virgil Carpenter
Hyndman, Pa.

2nd Prize {Mrs. G. R. Leitzel
Northumberland, Pa.

3rd Prize {Miss Edith Snyder
Buffalo, N. Y.

SEATTLE

1st Prize {Mrs. M. W. White
Clarkston, Wash.

2nd Prize {Mrs. W. E. Newton
Seattle, Wash.

3rd Prize {Mrs. S. J. Campbell
Freewater, Oregon

746 C101

Refer to INDEX for QUILT MAKING Supplies

Photo courtesy Sears, Roebuck and Co.

Page 746 of the Sears Roebuck and Co Spring 1934 catalog announcing the contest. Note the ribbons at the top of the quilt The photograph was evidently turned to the side. For another story see pg 9

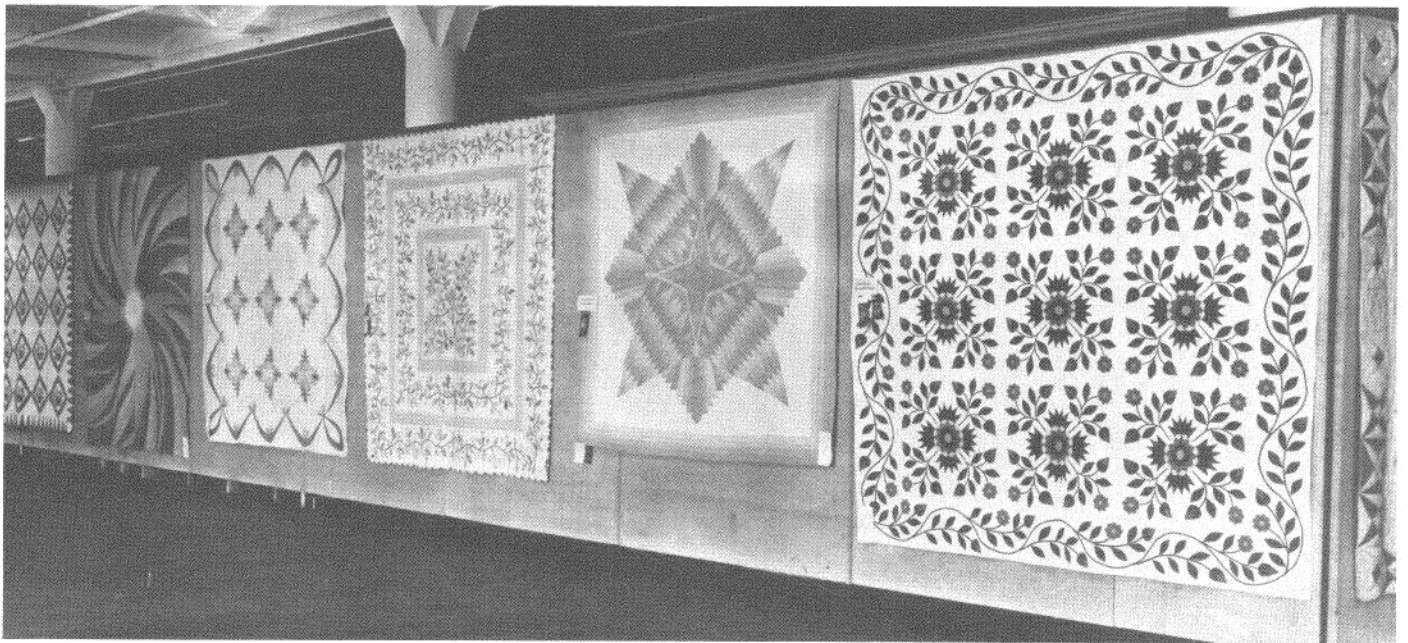


Photo: Courtesy Sears, Roebuck and Co.

REGIONAL PRIZE WINNERS ON DISPLAY AT THE 1933 CHICAGO WORLD'S FAIR. (Left to right) "Stars" by Rose White, Clarkston, WA; "Sunburst" by Mrs Virgil Carpenter, Hyndman, PA; Unknown; "Spectrum", Edith Matthews, Winnemucca, NE; "Colonial Rose" by Mabel Langley, Dallas, TE, "Autumn Leaves" by Mary Hilliker, Carol Junction, MO; "Star of France" by Mrs Dale Combs, Pebworth, KY; "Tea Rose", by Minnie Gau, Minneapolis, MN.

When this photograph was published in QUILTERS NEWSLETTER MAGAZINE in an article "Looking Back at the Great Quilt Contest" by Barbara Brackman (Issue #156) a friend noticed the similarity of the then unidentified quilt second from the left to one exhibited in Eugene Oregon which belonged to Phinneas and Lucille Kinnamon. Ms Brackman followed the lead, made contact with the Kinnamons and found it was the quilt in the photo and in addition was the prize winner in the Los Angeles Regional Contest. The Kinnamons were kind enough to send her the information about the quilt. We are delighted they agreed to share it with our readers.

The quilt was exhibited at the 1984 West Coast Quilter's Conference in Portland and the Missouri Quilt Conference in Columbia, Missouri with the kind permission of the Kinnamons.

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