

Cathedral Window

In the Fall 1979 JOURNAL, Helen Kelley of Minneapolis, MN, asked for information about the pattern called Cathedral Window.

In an extensive correspondence between Maxine Teele and Virginia Herrick the subject of the origin of the Cathedral Window was pursued. The following are excerpts from that correspondence:

The correspondence starts with a letter from Miss Herrick to Mrs. Teele on May 23, 1963 thanking her "for (her) enthusiastic letter about quilts. The contents of Mrs. Teele's letter are not known. Miss Herrick continues, "I have a catalog I'm compiling of quilt patterns and so far I must have about a thousand different ones and many have as many as ten different names. I'm always on the lookout for new ones -- or new names for the old ones."

Mrs. Teele responded on May 25, "About four years ago I made a quilt, by an unusual process and am still unable to find a name for it tho I wrote to Florence Peto, Purdue University (where it was supposed to have originated), etc. I wonder if you know it?" Detailed instructions for the quilt known as Cathedral Window followed.

On June 2, Miss Herrick replied, "The quilt you describe (I think it must be the same one) was shown to me by a cousin from California who had learned the pattern from a friend in Charlotte, NC. Mine winds up to look a lot like some of the 'Pincushion' patterns... I found a photograph of a quilt like this in an issue of WOMAN'S DAY about a year ago but it was incidental to the subject and was not given a name. I call my pattern Charlotte N.C. quilt which is as good a name as any until we find a more authentic one."

On June 14, MT wrote, "Thanks so much for the sketch of your 'Charlotte N.C. quilt -- the result is exactly like my Pain in the Neck quilt tho the process is different. I did not know I was naming the quilt, but I so often referred to it as a pain in the neck, that locally it became known by that title."

July 1, Miss Herrick replied, "I love your name for the unknown quilt block - Pain-in-the-neck is most descriptive and in the old tradition of naming patterns."

I had a letter yesterday from a woman in Roanoke, Virginia who says the pattern is

called Mock Orange Blossoms in an old issue of WORK BASKET. It also appeared in FAMILY CIRCLE some years ago according to her -- another name she gives it is Attic Window from a hundred year old quilt. I find an entirely different pattern under that name but I find so many name duplications that it is not unlikely."

Mrs. Teele responded on July 9, "When I was trying hard to find a name for the Pain in the Neck quilt, a friend said she thought she had seen it in a paper under the title Attic Window, but since she was so vague, I took little stock in it -- however, it may have been one of the names since you've heard that also. The Orange Blossom seems more appropriate to me by far.

On March 31, 1964 Mrs. Teele wrote again, "I think the enclosed (directions) will interest you and now we can call our quilt The Attic Window since once before I heard that name and you have also. The process is somewhat different but it is the same quilt. I wanted to laugh aloud at (the line after the directions) 'Attic Window may have other names!' including a few not so complimentary."

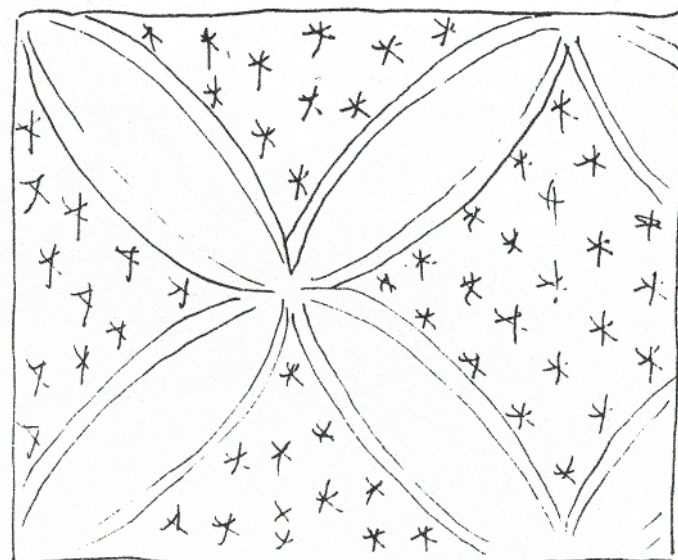
The subject of the Pain in the Neck quilt is ended with a letter written April 18, by Virginia Herrick, "...I found a photograph from the Chicago World's Fair (A Century of Progress) 1933 showing this pattern called Daisy Block Under the picture it says, 'Note folding and seaming instead of quilting. Many folks do not underline. White and pastel are used.'"

Maxine Teele was a quilt dynamo in the 1960s and 1970s. She was a noted teacher, lecturer, prolific quilt-maker, and a frequent contributor to NIMBLE NEEDLE TREASURES. She frequently used her typewriter to ask questions. Many of those little questions led to a correspondence lasting many years. Others, like the times she wrote to Queen Elizabeth and Mrs. John F. Kennedy, received only a brief answer. Mrs. Teele's first letter to Miss Herrick is not available.

Miss Herrick reveals in an early letter dated July 1, 1963, "I first became interested in quilts while visiting a Great Aunt in Sioux Falls. The book of Carrie Hall & Ruth Kretzinger on Quilts in their library filled many dull hours for me and was presented to me when I left -- I've

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been collecting sketches and patterns ever since." Her catalog of 270 quilt blocks was donated to the Sanford Museum in Cherokee, Iowa where she lived all her life. They were available to groups or institutions for a rental fee of \$75.00 and would make a very interesting and colorful addition to any quilt event. Write Sanford Museum and Planetarium, Cherokee, IA 51012.



Virginia Herrick's drawing which notes "mine looks something like this when it is finished -- I would enjoy seeing what your pattern looks like."

Hatfield McCoy - Part 2

CUESTA BENBERRY is a noted quilt historian and a frequent contributor to the QUILTERS' JOURNAL. Part I which included the history and a picture of the Hatfield-McCoy Victory Quilt appeared in the Fall 1979 JOURNAL.

It is of interest that Jean Thomas, Ashland, KY, who donated the Hatfield-McCoy Victory quilt to the Ohio State Museum in Aug. 1944 was a notable in her own right. She founded the American Folk Song Society in 1930. Prominent figures in the study of folklore, both musical and literary, served on the National Advisory Board of this organization. People such as Burl Ives, Deems Taylor, Carl Sandburg and Erskine Caldwell did more than lend the prestige of their names to the American Folk Song Society. They worked actively to gain recognition for this important aspect of our cultural heritage.

Jean Thomas had a great love for the people of Appalachia, their ballads and their handiwork. Their rapport with her is evidenced by the affectionate name they gave her -- "Traipsin' Woman." She "traipsed" over the Appalachian Mountains in search of ballads. She even had a log cabin there called "Traipsin' Women's Cabin," where many folk singers gathered annually for a huge song fest.

Jean Thomas was assigned by LIFE MAGAZINE to do the story about the Hatfields and Mc Coys which appeared May 22, 1944. She evidently obtained the Victory quilt and presented it to the Museum on "behalf of these valiant people."

Cuesta Benberry
St. Louis, MO

CORRECTION

Fall 1979 JOURNAL, pg. 7 in the bibliography. May 22, 1944 "Life Visits the Hatfields and the McCoys" by Jean Thomas.

Myrtle Fortner

FORTNER, MYRTLE MAE MELVIN, quilter, rug maker, stamp collector, china painter, watercolorist, oil painter and poet. Born Dec. 13, 1880, Camden, IL. Died Oct. 6, 1966, San Bernadino, CA., daughter of Isaac and Hannah -Melvin., married Linnaeus Fortner, Oct. 22, 1901. Divorced. Quilts include The Matterhorn (Denver Art Museum collection) and Flora's Quilt (privately owned).