

A glimpse into the creative heart of today's most talented sewing & quilting artists.





Red and white quilts are popular around the world. Creating red fabric, that does not bleed or fade, is not easy. A special thanks to Carolyn Ducey, PhD, Curator, International Quilt Museum and to quilter and author, Linda Pumphrey, for contributing to this special issue. Super sewing star, Laura Coia, uses a red and white quilt as the backdrop to her wildly popular You Tube, Sew Very Easy. The cover of this issue teases with a glimpse of her full size quilt.

August 2021, Laura Coia headlines the 2021 Music Cities River Cruise. I'm pretty certain Laura will share the history behind her striking red and white quilt that celebrates the 2017 150th birthday of Canada.

In 2014, International Quilt Festival in Houston celebrated their 40th anniversary with the Ruby Jubilee inspired by **Infinite Variety: Three Centuries of Red and White Quilts** exhibit in New York City. Surprisingly, I found a pic from the show floor, giving you a hint to the massive exhibit. I hope this issue inspires you to create a red and white quilt.

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What Inspires YOU to Sew?









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Red & White Quilts





Infinite Variety: Three Centuries of Red and White Quilts, Park Avenue Armory, March 2011

Red & White Quilts

The most popular two-color combination in the quilt world must surely be RED and WHITE. In her book, **Red & White Quilting**, Linda Pumphrey writes, *The vibrant contrast of red and white quilts has appealed to quilters for three centuries and has been a staple since the mid-nineteenth century.*

In the 1700's, the color *turkey red* was a result of a unique dying process which began in India and moved west to the region around Turkey and Greece. The complicated process was a closely guarded secret involving up to seventeen steps, including soaking the yarns in lye, animal fat, urine, dung, etc.

Turkey Red was colorfast. Most natural dyes would run or fade with water or sun, but Turkey Red never did. It was a vibrant new color that stayed true after repeated washing. Even after the European textile manufacturers cracked the code in the 1800s, the bright, vibrant color was still referred to as *Turkey Red*.

According to Carolyn Ducey, PhD, Curator of Collections, International Quilt Museum, Lincoln, Nebraska, red and white quilts have always been a favorite for quilt collectors. The museum has over 80 red and white quilts in their collection, with the oldest, *Crosses*, dating back to 1830.

Their number of red and white quilts is about to go from 80 to over 700. The museum is in the process of acquiring the most famous red and white quilt collection in the world. The Joanna Rose Red and White quilt collection was the subject of a very famous, breath-taking exhibition at New York City's Park Avenue Armory in March 2011.



Carolyn Ducey, PhD, Curator of Collections, International Quilt Museum

Rose says, When my husband asked what I would like for my eightieth birthday, I said, 'Something I've not seen before and something that would be a gift for New York City.' Seeing all of these quilts at the same moment would be the ideal gift.' At the time, she didn't even know how many red and white quilts she had.

Six hundred and fifty-three quilts were mounted as an exhibition, **Red and White Quilts: Infinite Variety**, at the Park Avenue Armory in partnership with the American Folk Art Museum. At Mrs. Rose's insistence, the exhibition was free to the public. The exhibit ran for six days and drew 25,000 visitors. Many of them flew in from around the world just to see this once-in-a-lifetime display.

Response to the award-winning, critically acclaimed, exhibition was so favorable that ten years later it is still generating interest in quilt scholarship and collecting. The hanging of the 653 quilts was an engineering feat. Neverbefore-done, the innovative design of the displays of quilts calls to mind spiraling DNA helix strands.

A book, based on the exhibit, **Red and White Quilts: Infinite Variety: Presented by The American Folk Art Museum**, was published in 2015, and sells on Amazon for \$135.00. The 353 page book details each of the quilts shown in the exhibit, and museum curators have gone into great detail researching and providing more information about each quilt.





Ducey says, Joanna Rose is an amazing quilt collector. We have some of her cheddar quilts, and we hung an exhibit of them a few years back. We were supposed to go to New York to receive the Red and White quilt collection, but then Covid hit and everything came to a screeching halt. But the plans are moving forward for us to obtain the 653 quilts and we are planning an exhibition for April 2022. It will be our 25th anniversary, a perfect time to celebrate with a selection of Joanna's Red and White collection, maybe 40 quilts or so. We post all our quilts on line and we have a searchable database. So you can go in and search the 'Joanna Rose collection'.

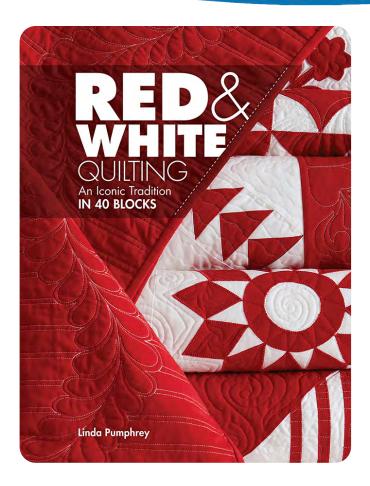
Linda Pumphrey, the author of **Red and White Quilting** is an award-winning quilter. Linda's life-long passion is quilts, old and new. As a quilter, she found herself able to feed her passion with a career spanning over 25 years in the quilting industry. She not only serves on the board of the International

Quilt Museum, but there is a room at the Museum called the "Pumphrey Family Gallery. Linda says, I'm from Nebraska, and I loved the idea of a temporary gallery at the Museum. Usually, the Pumphrey Gallery houses short term rotating exhibits of a month or two, focusing on specific artists or a certain theme.

Linda can trace quilting back in her family for five generations. Her mother and her sister both made quilts for her book, **Red and White Quilting**.

In her book, Pumphrey writes, If you're concerned about colors bleeding, definitely prewash your fabric. In a two-color quilt, especially a red and white combination, it is wise to be cautious and pre-wash your fabric. Or, at least test your fabric for color fastness.





Cut a small square of both your red and white fabrics, and then do a dry and a wet color fast test.

For the dry test, rub the two fabrics together to see if the red color transfers. For the wet test, lay the red on top of the white and let it sit for 15 minutes or so, and then rub the fabrics together. If the red color bleeds onto the white, you definitely need to pre-wash your fabric.

If you decide to pre-wash, you must wash both your red and white fabrics, because all cotton will shrink when laundered.

Many quilters choose not to prewash their fabric because the sizing helps in the cutting and sewing process. If you decide to prewash, you should re-introduce sizing onto your fabric by using starch when you iron your washed fabric.

Also, any time you have bright colors in your finished quilt, Linda recommends using a Color Catcher. A *color catcher* does just that. It catches loose dyes that seep into the water during washing. This prevents the dye from running or bleeding.

When you're working with a two color quilt, it is very important to watch the threads. Take extra care to clip your thread ends. Also, it is important to prevent shadowing. Shadowing occurs when a darker fabric shows through a lighter fabric. It can detract from the overall appearance of your quilt. Shadowing occurs when working with two high contrast colors, such as red and white. Whenever possible, iron the seams towards the dark side. If that's not possible, press seams open so the light seams are on the light fabric and the darker seams end up on the darker fabric.





Infinite Variety: Three Centuries of Red and White Quilts, Park Avenue Armory, March 2011

Martha Stewart wrote the foreword to the book about the Rose Exhibition, Red and White Quilts: Infinite Variety: Presented by The American Folk Art Museum. She notes she met Joanna Rose more than 20 years ago when they lived across the street from each other in Long Island, NY. Stewart recalls her awe at seeing the quilts installed at the Park Avenue Armory when she arrived to film a segment for her TV show. We marveled at the genius of the idea, and the genius and expertness of the women who labored weeks and months to sew each and every one of the 653 American quilts over a period of 300 years. And we were astonished that although some of

the quilts were based on similar themes, not one quilt was really anything like any other quilt. Each was differentiated by fabric, stitchery, number of pieces, color, design and size. Each was beautiful in its own personal way, a reflection of the woman, or women, who labored with needle and thread and scissors and cloth to create original and beautiful and meaningful everyday covers for someone's bed."

Red and white quilts are like people and/or snowflakes, each one different yet beautiful in our own unique way.







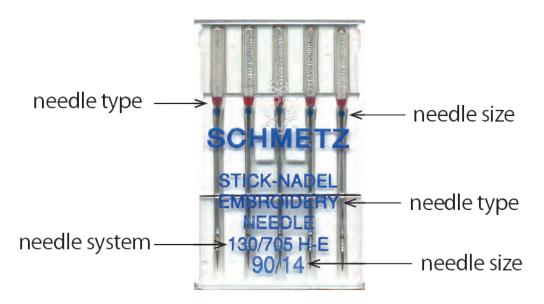
Red and White quilt photos provided by Linda Pumphrey.

- A. Cactus Flower Block
- B. Duck Duck Goose Wall Hanging
- C. Garden Maze Block
- D. Balancing Act
- E. Carpenter's Square QuiltF. Starry Flower Garden QuiltG. Childhood Games Quilt





How to Read the Needle Package



Needle Systems

130/705 H

Home sewing machines require a flat shank needle with a scarf. All needles in this system have a scarf and flattened shank for perfect positioning in the needle bar in relation to the hook.

15x1 H

Cross reference to 130/705 H.

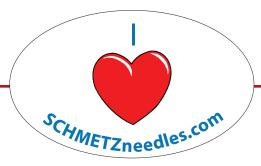
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