

Indigo Crossing

By Valori Wells

Finished quilt size approximately 17 ½ x 19

Indigo Crossing is the result an intuitive inspiration that I had after collecting a variety of lightweight linens, quilting cottons and textured solid fabrics. The traditional log cabin block is such a classic: It allows the creator the ability to be playful, in the size and shape of the rectangles as well as fabric placement. I could not resist covering the surface with big hand stitches using Aurifil embroidery floss.

Before you begin the fabric selection process, let me talk about color and value. “Value” is the lightness and darkness of a color, and “color” is the actual name of a color. The lightest values in this quilt are a white and a light gray, the medium values are a bright blue and most of the grays, and the medium-dark and dark values are all of the indigo type of blues. The textures of some of the prints add interest to the piece, as does the stitching.

Part of the magic in any quilt is the color distribution. In this piece the gray tones help to neutralize the strong contrast between the lights and the darks, so you see more gray than anything else. It helps the others to shine. Take note, the white is used the least amount. It is the bright spot that draws the eye around the quilt. As you work on your piece, trusting your own intuition, you will develop a palette unique to you. Take time to stand back and look at your progress from time to time and plan out two or three more rounds, then stitch.

**BEFORE CUTTING AND SEWING, PLEASE READ ALL INSTRUCTIONS TO FAMILIARIZE YOURSELF WITH THEM.
A 1/4” seam allowance is used throughout.**

Materials:

1/8 yard each of at least eight fabrics
1/4 yard each of two dark blues
3/4 yard gray for backing and piecing strips
One spool each of Aurafil floss: 2783 dark blue & 2615 light gray
Embroidery needle

Cutting:

From each of the fabrics cut a 2 ½” strip.
The other pieces will be cut as needed from the remaining strip.
Toss these in a pile on your work table.

Instructions:

(1/4” seam allowance throughout.)

Press after each seam in the direction of least resistance. (It is hard to press seams against themselves, but there will be some instances where this is necessary.) Steam is optional—I happen to like pressing with steam.

1. The basic log cabin block begins with a center. Then strips are added to each side, one at a time. It makes no difference which side a strip is added to first, second, etc. Below are three examples where “A” is the center. (Figure 1) I used the first example in my quilt. The center (A) is cut 1 ¾ x 2”. The strips for each side are cut as you go. (Figure 2)

“B” is cut 1” x 1 ¾”. Press after each seam. “C, D, and E” are also 1” wide.

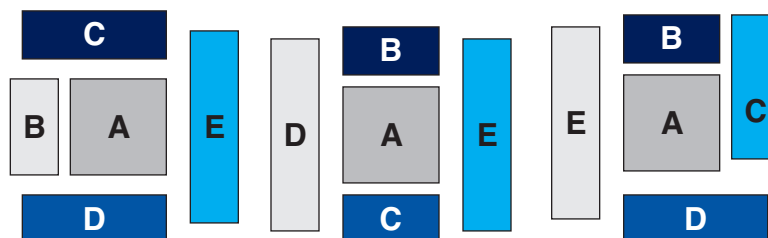
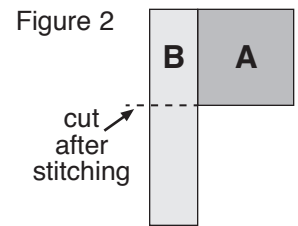
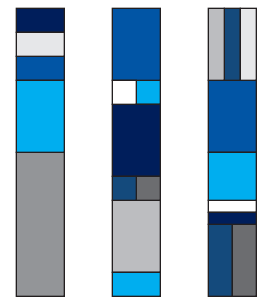


Figure 1

2. Once you have added a strip to each side of the center, this is called a “round.” If you look carefully, you will see where sometimes two strips are added to a side instead of one. This just changes it up a bit.



3. You will continue these rounds, referring to the examples above and using different widths of strips, until the piece is approximately 17 1/2 x 19. At right are examples of strips where several different fabrics have been stitched together, to create a strip long enough to add to the piece. This adds variety to the design. (Figure 3)



4. The width of the strips became larger as I progressed outward. These widths varied from 1” to 2 3/4”.

5. When the quilt is pieced, give it a good pressing. Press the edges under 1/4”. Cut a back that is 1/2” larger than the quilt on each side. Press under the edges to the wrong side 1/4”. Place the quilt and backing wrong sides together, and pin in place.

Figure 3

6. Using one strand of sewing thread and large basting strips, baste the two layers together as shown. Pull out the pins. (Figure 4)

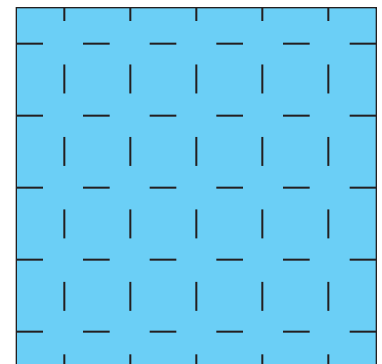


Figure 4

7. Split the six strand embroidery floss into six strands. Thread into an embroidery needle and tie a knot on one end of the thread. Using a stitch that is about 1/4” long and 1/4” between stitches, stitch across the quilt about 1/2” apart. The stitches should not look exactly alike. This process is a soft running stitch that becomes decorative when repeated row after row. You will see where I changed thread color from time to time. You can also change the direction of the stitching part way across, if you like. You will get into a rhythm with this kind of stitching! (Figure 5)

8. Using a single strand of sewing thread, stitch the outer edges together to finish the quilt.

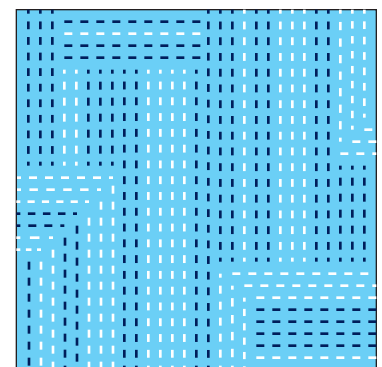


Figure 5