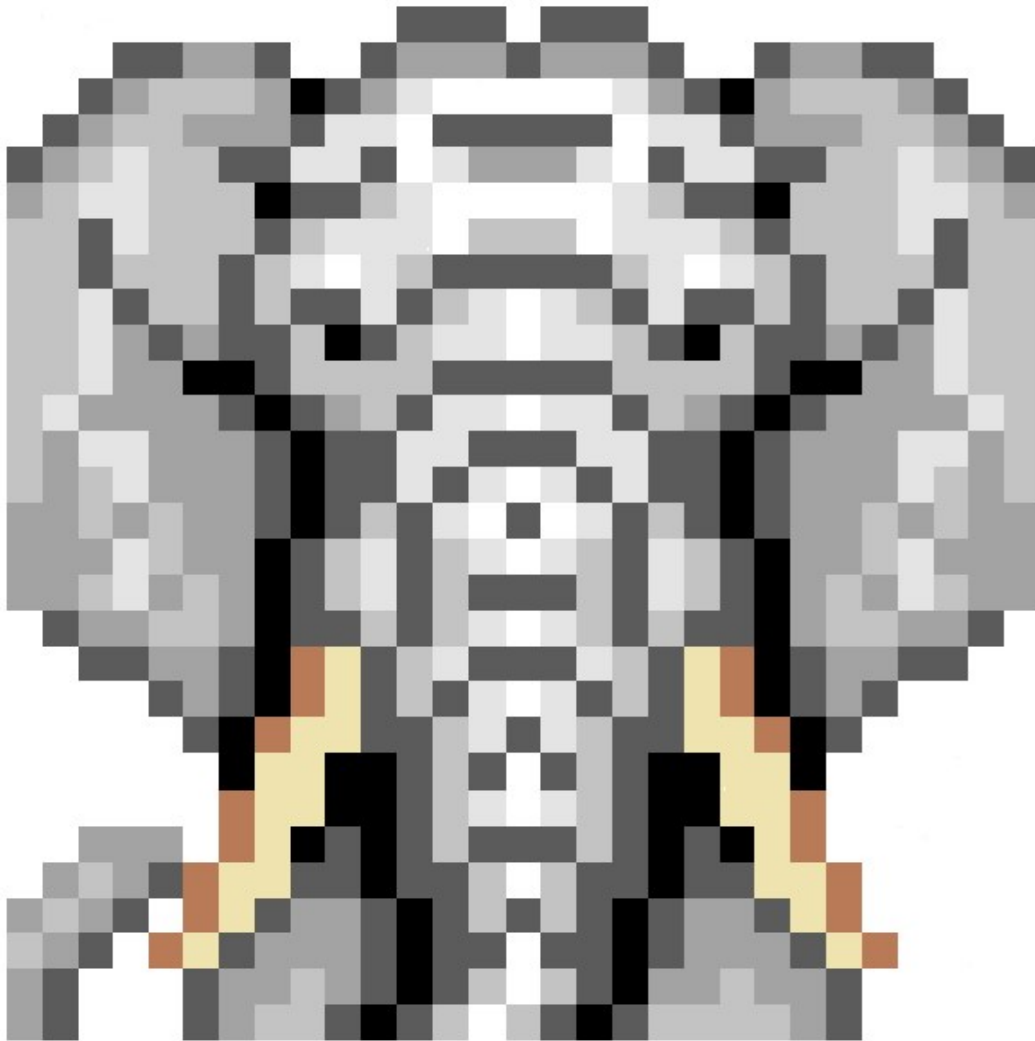


Elephant quilt top panel

Designed by Gerald Lynch, Gewaly Art

The instructions provided are for a quilt top panel. This kit does not include material nor does it include any of the other elements that typically go into the creation of a quilt, such as batting, thread, backing, etc. This pattern is solely for the specified panel.



Finished Panel: 62" x 62" without borders or binding.

Tell us about our patterns

Thank you for purchasing a pixel pattern from Gewaly Art. We do appreciate your interest in our products and we hope you find them to be beneficial in both creative and functional ways. If you do like the patterns and you see some value in the products, we would really like to know it. Please send an email telling us what you think. If you don't like the patterns, we want to know that too. Let us know where we can improve. We do enjoy creating the patterns, and we really do want to be sure they are both aesthetically pleasing as well as functionally accurate. Your comments, critiques, and questions are all welcomed.

Thanks!

Gerald

For questions or comments please contact us at:

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Materials

The quilt is designed to be a true pixel quilt. Each cut piece will be the same size. While we could have saved cuts and material by making it more of a block pattern, keeping regular sizes provides a finished product that truly looks like a pixelated image. One other advantage to this approach is that one can easily adjust the total size of the panel by simply changing the size of the pieces.

Dimensions are based on 42" wide fabric, unless otherwise indicated. All blocks are designed as 2.5" squares. Final size assumes 1/4 inch seam allowance.

The color names are derived from a color chart based on the actual combinations of RGB (red, green, blue) used in the creation of the pixelated images. Alternate or substitute colors can be used where practical.

- black – 4 strips, 10 inches
- charcoal – 13 strips, 32.5 inches
- dark grey – 9 strips, 22.5 inches
- grey – 10 strips, 25 inches
- light grey – 6 strips, 15 inches
- copper – 1 strip, 2.5 inches
- ivory – 2 strips, 5 inches
- white (body) – 3 strips, 7.5 inches
- white (background) – 16 strips, 40 inches

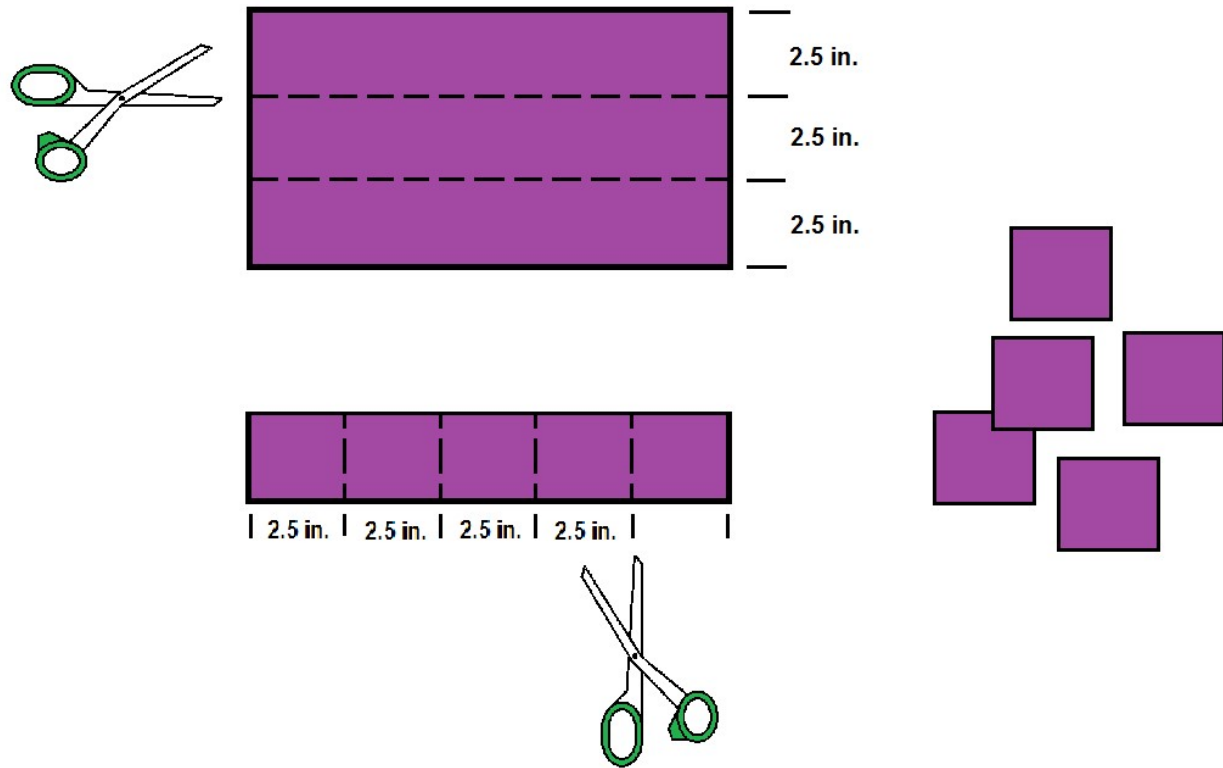
Total material needed: 160 inches or 4.5 yards (approximate)

Notably, some fabric suppliers have a minimum requirement and don't like cutting or selling less than a ¼ yard of material. Material requirements may vary. For the colors that call for less than the minimum it might make sense to substitute available material where possible.

Also note that white was indicated for the background. If a different color was desired for the background the numbers are already factored.

For the background be sure to only cut the number of pieces needed. The remaining material will be enough for the edge strips.

Cutting



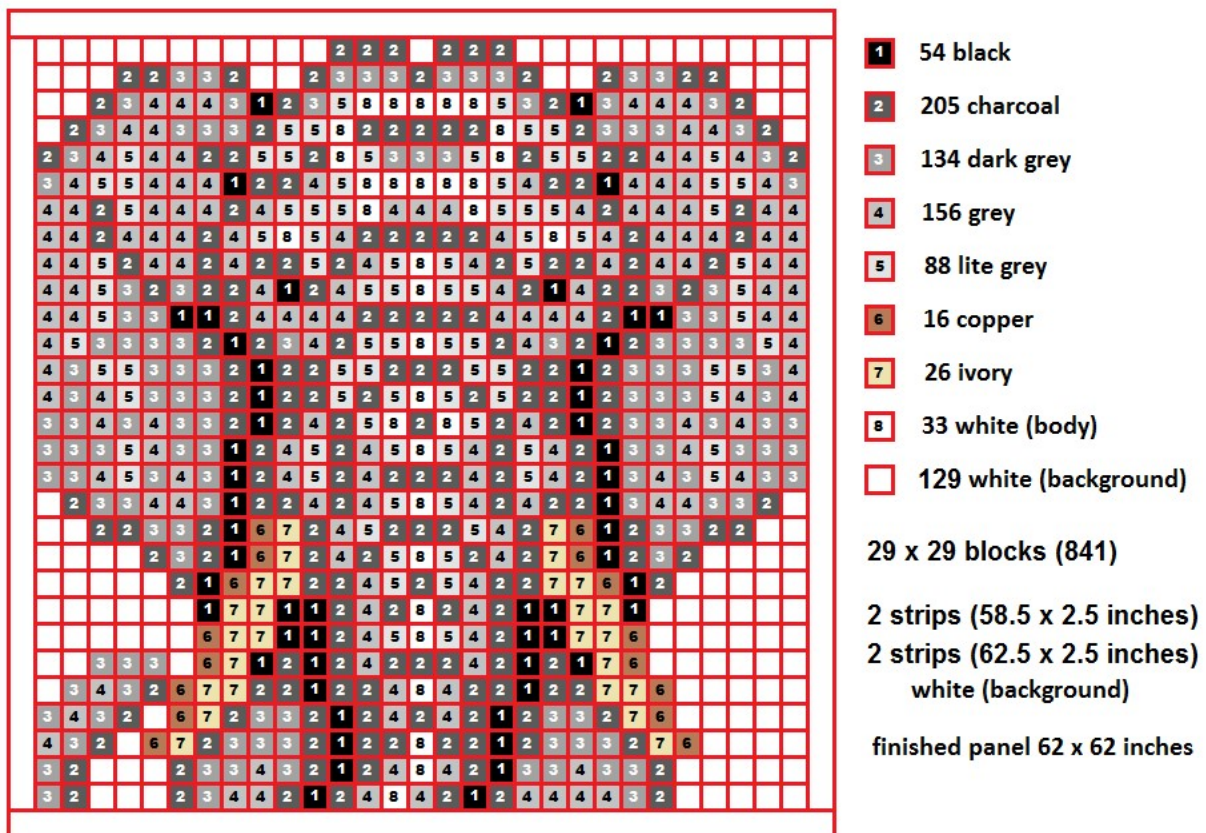
Cut each piece of material into 2.5" strips. Cut each strip to make 2.5" square fabric swatches. Each 2.5" strip should yield 16 2.5" square blocks. Be as accurate as possible while cutting as this will impact the finished product.

For the background be sure to only cut the number of pieces needed. The remaining material will be enough for the edge strips.

Keep the pieces in their own color piles. This will make it easier when building the pattern lines. When all the strips are gathered for all the color groups there will be 841 2.5" square pieces

Finished Cuts:

- black – 4 strips, 54 pieces
- charcoal – 13 strips, 205 pieces
- dark grey – 9 strips, 134 pieces
- grey – 10 strips, 156 pieces
- light grey – 6 strips, 88 pieces
- copper – 1 strip, 16 pieces
- ivory – 2 strips, 26 pieces
- white (body) – 3 strips, 33 pieces
- white (background) – 16 strips, 129 pieces and 7 remaining strips



Sorting

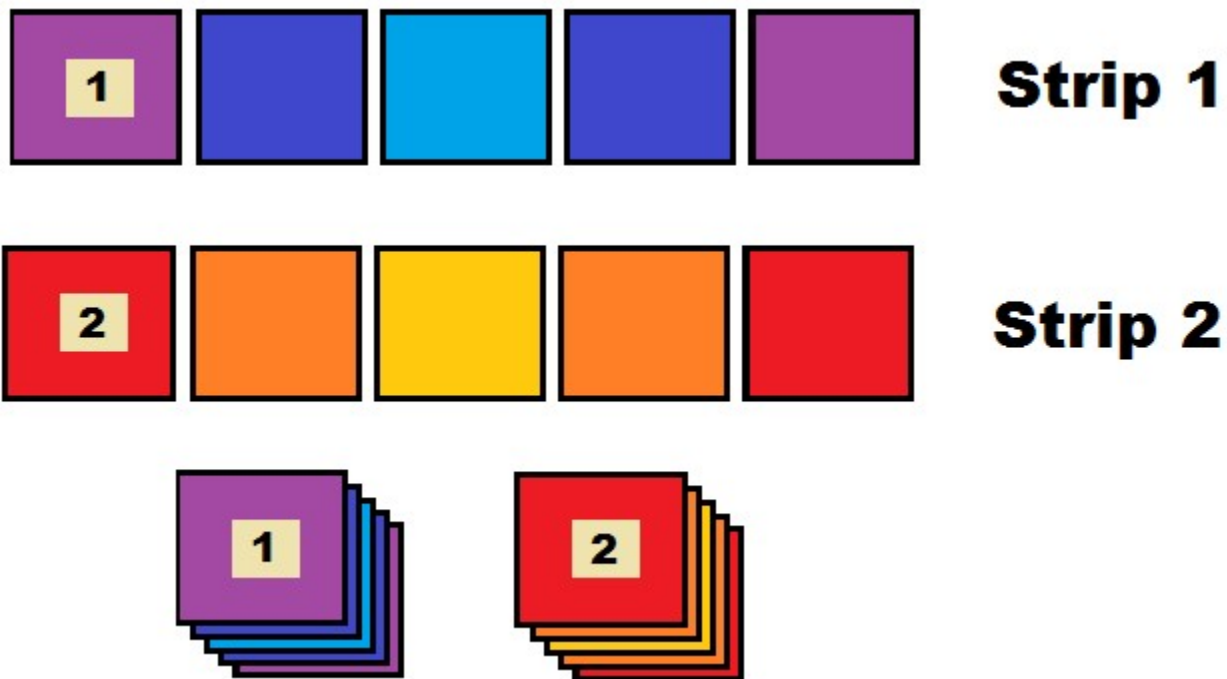
Start with the pixels. With all the pieces in their own color piles it is time to start laying out the strips. Using the color graph as a guide start at the far left of the top row and, moving from left to right, gather the swatches for that row. Lay the swatches out on a flat surface before actually combining them in piles. This allows for a visual comparison against the grid. Do this for all rows. Note, before gathering a row, it helps to lay out multiple rows at once so that a visual comparison can be made from one row to the next.

Before actually gathering each row from an organization standpoint it would also be beneficial to mark the first swatch of each row so that rows don't get switched during the combining process. Small pieces of masking tape applied to the first swatch of a row can be used to number that row.

After a row has been confirmed, the row can be gathered. During the gathering process be sure that the swatches are stacked in the proper order. This will make sewing much easier and faster.

Do be careful when gathering the swatches that the right color and the right number of colors are being included. Make sure swatches are not stuck to each other.

Note that the colors used in the following illustrations may not match colors in the subject pattern. The illustrations are generic and they are provided to visually demonstrate procedural concepts.

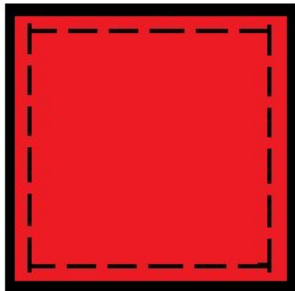


Making the quilt top

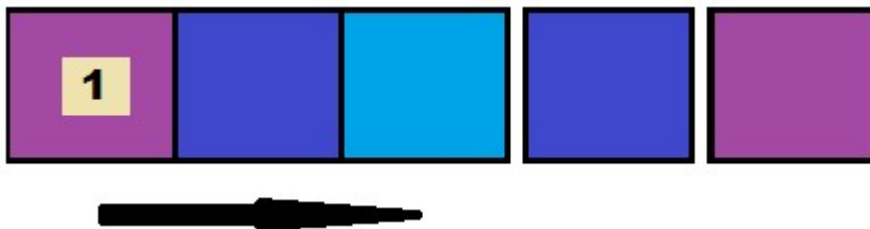
At this point there should be a number of piles of swatches. Each pile should be correlated with a row from the grid and each pile should include, in order, all the swatches for that row. When combining a row it is beneficial, though not required, to start with row one (1) and work through each row in order.

Creating a row:

Starting with the first row, working from the top of the fabric pile, sew the swatches together. Try as much as possible to maintain an even, consistent seam width (1/4 inch). The more consistent the seam widths, the easier it will be to combine rows later on. When adding swatches, be sure to work away from the first, marked swatch. Marking the first swatch provides a defined starting point from which to build.

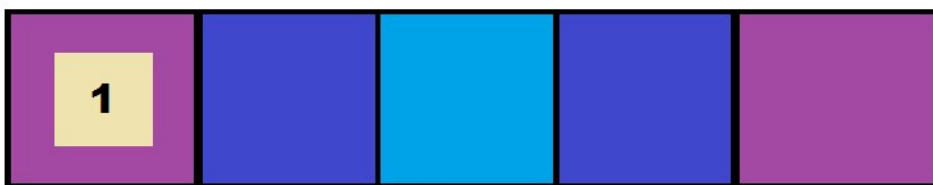


1/4 inch seam allowance

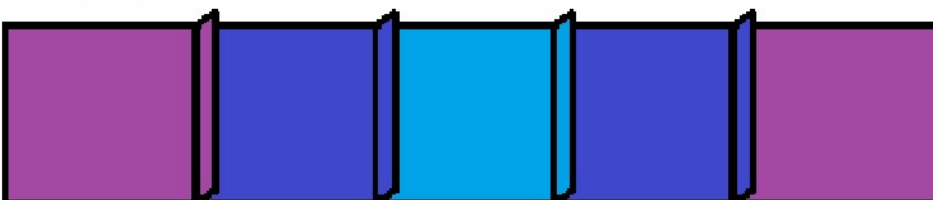


When a row is completed, clean up all the loose threads and Press the seams. All the seams for a given row should be pressed in the same direction. When pressing, begin at the end of a row and move to the opposite end. Slightly pull on the strip during the pressing process to open the seams.

Front

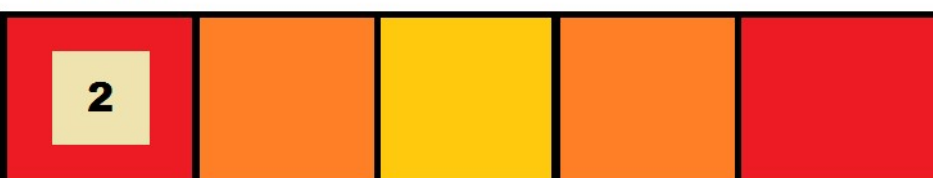


Back

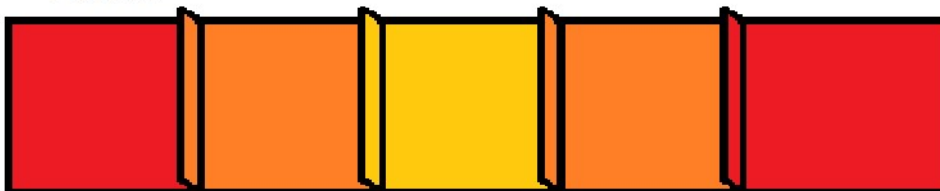


As rows are pressed, alternate the direction of the seams for each row. Be sure to note which direction a row is pressed and be sure to press in the opposite direction for the next row. When combining rows having the seams in opposite directions provides a way to align seams from one row to the next.

Front



Back



Combing rows:

Rows can be combined to create panels, combine a given number of rows at a time and then combine panels, or they can be combined in order in which they were created. Depending on workspace and personal preference either way would work fine.

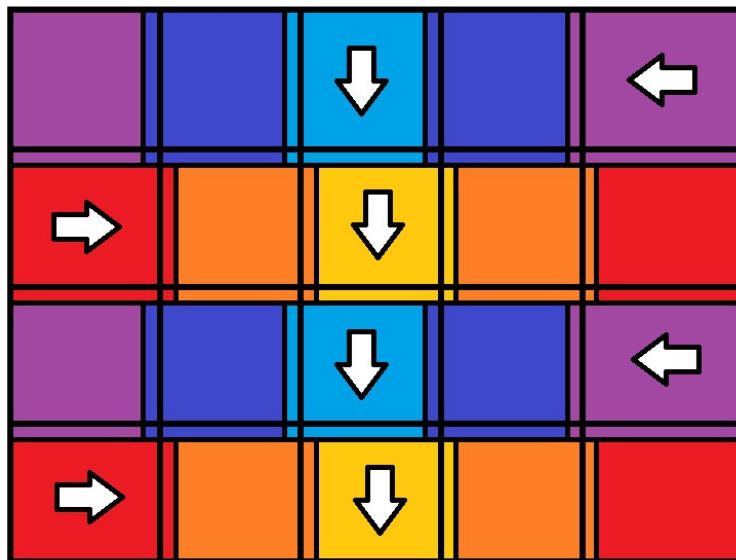
When combining rows the biggest potential issue involves matching up seams. Depending on cutting and seam consistency all seams from one row may not match up exactly to seams of the next row. It might be necessary to align seams and pin the rows together before sewing. If seams have been properly pressed from row to row, alignment should be easy by butting them together before pinning.



When sewing, because seams are pointing in opposite directions in some cases be sure to watch that seams, either upper or lower, don't get flipped as they pass under the machines arm.

After two rows are combined they will need to be pressed as well. Before pressing the rows the long seam should be pressed from underneath to soften and flatten the seam. Then, face up press the new row away from the body. Note that all seams of the combined rows can be pressed in the same direction.

Press Seams



When all rows and all panels are joined together add the strips, first along the sides and then across the top and bottom. The end result will be a pixelated image that can be used to create a quilt top or a creative wall decoration.

