



Craftsy

Intermediate Level

Quilting Big Projects

On a Small Machine

WITH ANN PETERSEN

Ann Petersen



Ann Petersen has been sewing quilts since her childhood, and her work has been featured in numerous books, magazines, and exhibitions. Ann's quilts have won multiple awards, including first place at both the Houston International Quilt Festival and the American Quilter's Society Show in Paducah, Kentucky. She teaches quilting classes on Craftsy and around the US.

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Spray Basting Steps

Cut backing 3 to 4 inches bigger than your quilt top in both directions. If the backing needs to be pieced, use a 1/2-inch seam and press the seam open.

Cut batting approximately the same size as backing. If using a batting from a package, unfold and let rest for 24 hours or spray with water and fluff in a dryer with very low or no heat for 10 to 20 minutes.

Spray wrong side of backing with basting spray. I recommend doing this outside, holding can 6 to 8 inches from backing. A can will do two to three queen sized quilts.

Bring back inside and place on surface large enough to lay backing out. On a carpet, pin backing to carpet; on a smooth table or floor, tape backing to surface. Make sure



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backing is smooth but not so tight it pulls or wrinkles.

Lay batting over back and smooth all wrinkles out. Do not hesitate to reposition.

Repeat spraying on the wrong side of the quilt top outside. Bring inside and lay over batting, smoothing all wrinkles out.

Pick up quilt and take to ironing surface. Iron first from back, smoothing out any wrinkles that have developed. You still can reposition. Iron from the top if necessary.

Blocking a quilt is a way to get a quilt square and hanging straight. A great many rippled, out-of-square or buckled quilts can be made to behave if blocked. Blocking is also indicated for quilts that hang on a wall or in a show. Do not block quilts that cannot be wet, either because of embellishments or fabric that you know will run. (If you don't know whether a fabric will run, test scraps of it before blocking.)

How to Block

Measure your quilt across the width and length in several places and then take an average length and width. Write these figures down. Most quilts can be blocked starting with a dry quilt.

If it is very "wonky," you may want to start with a wet quilt. You can either put it in a washing machine, fill with cool water (NO detergent) and then advance to draining and spinning. The other method for more fragile quilts is to submerge the quilt in a bathtub of cool water.

Once the quilt is completely wet, drain the water and press the excess out of the quilt against the sides and bottom of the tub. Lift the quilt out by placing a sheet underneath and lift the sheet, not the quilt, which will be heavy and can pull or pop stitches. Absorb as much excess water as possible with towels.

Lay the quilt out flat on a carpet covered with a dry sheet. Gently pull or pat the quilt into approximately the correct square or rectangular size according to your

measurements. Using a large square ruler, place it in a corner and pin the quilt so that the corner is perfectly square.

Using your written measurement, pull or push the next corner so it is the correct distance from the pinned corner. Use long straight rulers to make sure the edge is straight. Pin the second corner as you did the first corner and then pin the whole edge in between.

Proceed around the quilt, doing all the corners and all the edges. Next measure diagonally from corner to corner, both ways. This measurement should be the same in both directions. If not, figure out how to move it to make it even.

If you started with a dry quilt, you will now need to wet it. This can be accomplished with a spray bottle full of water or a power sprayer. I use distilled water in areas with hard water. Make sure the quilt is thoroughly wet. I usually need to spray every area twice. The quilt will absorb a LOT of water.

Let dry completely. Fans can help speed the drying time. It is a good idea to do this in a room that can be closed off if you have pets — or place chairs or stools around the perimeter to remind children (or husbands) to stay away. In Arizona, it is usually dry in 24 hours, but very humid days or climates will need longer.

Some reasons you would choose this method:

- Your quilt top is done with borders and you don't wish to split the quilt
- The design of the quilting or the top makes splitting the batting difficult to do
- It never occurred to you to try anything else
- It's a challenge (because I said YOU can do it!)

Setting Up Your Machine

Have a large, clear area around the machine so you can move the quilt freely and easily without it catching and knocking things off.

Have plenty of support to keep the quilt from falling off the edge of the table on any side, using portable tables, ironing boards, tall chairs or bar stools, placing quilting surface up against a wall.

Have your machine set down into a table (ideal) or have it surrounded by an extension table so that you have room to place your hands to control the quilt.



Have your chair at the correct height so that your arms form a 90-degree angle when ready to quilt and sit squarely in front of your needle.

Packaging Your Quilt for Quilting

If you have plenty of room around the quilt to support its weight, quilting borders is easy because only the width of the border is under the machine.

When going to the center of the quilt, I like to scrunch and casually pleat the quilt until I am at the area to be quilted. Smooth the area between your hands and hold the quilt so you have good control, using pieces of rubberized rug backing or shelf liner, gloves or what you like best to help move the quilt.

Pay close attention to the areas it may catch, especially between you and the machine, or falling off the edge of the table or extension table. If the quilt doesn't move easily; stop and check to see what is impeding the motion and fix it before moving on.



Quilting Order on a Whole Quilt

Quilting order is especially important when handling a large quilt.

Stabilize the quilt first with stitching in the ditch. Start with the longest straight line on your quilt — usually the outer border seam between the outer border and next area. Get this line anchored down straight while it is freshly basted to be straight. This line is the one on your quilt that will be the most obvious if it isn't straight.

I continue to ditch each consecutive border from the outside one towards the center. Then ditch any long seams across the center of the quilt. I start with the one in the center, or just to the right of center, and stitch each long seam, in order, to the right.

Turn the quilt around 180 degrees and stitch remaining seams. If there are long seams horizontal to the first ones, stitch them in the same order.

Before I switch to a free-motion foot, I stitch any

shorter seams that I wish to hold down. The hardest part of quilting a large quilt is turning it through the machine when ditching short seams around piecing or appliqué in the center of the quilt. Either pick a quilt design that crosses these lines, which can eliminate ditching them, or use a combination of ditching with

jump stitches and free-motion ditching.

Before I take off the walking foot I stitch down the very outside edge of the quilt to the batting and backing, using a long basting straight stitch, to control the edge.



METHOD 2 — Split Batting

Some reasons you would choose this method:

- King-size quilt top — a very good method for a really big quilt
- Your quilt top is done with borders and you don't wish to split it
- The quilting design you have chosen and the pattern of the top can be divided easily into sections
- You want to try something with less bulk than a whole quilt

Your machine setup and packaging will be the same as for the whole top method.

Basting the Top

Prepare the top and back just like you would for quilting a whole quilt at once. Since I spray baste, I spray the wrong side of the back and the wrong side of the front. Pin the backing to the carpet, tape to a hard surface (floor or large table) or pin to a large design wall.

I center my batting on my backing and smooth from the center out. If you are dividing the quilt in thirds, smooth the center third so that it is sticking to the batting, but just have the side two-thirds laying on



the backing. If you are dividing the quilt in two, smooth the batting from the center to one side only, securing it clear to the edge, leaving the other half laying on the backing.

Center the quilt top on the batting and smooth as you did for the batting. Now carefully cut away the batting that is laying on the back. I cut the batting in long smooth curves. I find blunt-nosed scissors work well for this; be careful not to cut the top or the backing.

Cut away two sides for the quilts divided into thirds, and one side for the quilts divided in half. Be sure to use a permanent pen to mark both sides of the cut so you know how the batting fits back together, beyond the edge of the quilt top. You would be pin basting or thread basting at this step if that is your preferred method. I press the back with a hot iron to set the adhesive and the front if necessary. Do not press where there is no batting!

Quilting Order

The order remains the same except: On quilts divided into thirds, stitch in the outside ditch only in the center section, leaving a couple of inches unquilted at both batting cuts. You may want to mark this with safety pins as a signal not to quilt too close to the cut edge. Continue with quilting order as in the whole quilt method, always stopping a couple of inches from the cut edge of the batting.

On quilts divided in half, stitch the outside ditch, starting a couple of inches from the cut edge, and continuing around three sides of the quilt until you are a couple of inches from the cut edge on the opposite side of the quilt. Quilting order is the same as the whole quilt method, but always stop a couple of inches from the cut edge of the batting. Marking this with safety pins on the top may be a good visual clue of where to stop.

When one area is quilted, carefully peel back the top from the backing on one unquilted side, and lay the correct piece of batting gently onto the quilt backing. I recommend pinning or taping the quilt back to your surface for basting before applying the second piece of batting.

Attach the edges of the batting back together, either by hand stitching with

long stitches crossing from one side to the other, or using the fusible tape. Smooth the top back in place and pin or baste if using those methods. Press if using spray baste. Follow the quilt order again, connecting your quilting stitches to make a smooth transition. It is best to make sure your quilting does go across the join. If dividing into thirds, you will repeat all this a third time to finish your quilt.



METHOD 3 — Splitting the Top

Some reasons you would choose this method:

- Your quilt top is not finished yet and you can leave it in two or three pieces
- Your quilt doesn't have a border, or you haven't added borders yet and can plan to split the borders, adding a ¼-inch seam allowance to each
- You have 6 inches extra batting for the joining edges
- You like to do hand work to finish the seam on the back, or a machine topstitched line will blend in nicely with your quilting

Your machine setup and packaging will be the same as for the whole quilt method.

Basting

Have your quilt in two or three pieces, with all edges that will eventually be joined having a ¼-inch seam allowance to sew them back together, including borders. Cut batting and backing large enough for each piece that you have at least 3 inches around each edge of each section.

Baste all sections with your preferred method, except on one side of each joining



seam. If spray basting, I like to place blue masking tape to keep spray baste away from my seam line.

Quilt as usual, but stop all quilting at least 2 inches from one edge of each section. The other side may be quilted all the way to the edge, depending on your design. The section with 2 inches unquilted is the section to which you added the tape.

To join the sections, remove the tape (if used) and trim the batting and backing even with the edge to be joined on the section that is quilted to the edge. Seam the top only of the side left with 2 inches unquilted to the entire quilt, matching all seams. Stitching with a walking foot is probably a good idea; use a 1/4-inch seam.

Trim the batting on the section with the unquilted edge to just butt up to the quilted edge. Trim the backing 1 inch beyond the top edge. Use a hand stitch or fusible tape (see the section on “Splitting

the Batting,” above) to join the edge of the batting to the edge of the quilted section.

Turn under the unfinished edge of the backing and press over the joining seam. Stitch by hand with an invisible hemstitch or topstitch, if the line will not look out of place on the front of the quilt. Trim the outside edges and bind as usual.



Some reasons you would choose this method:

- You have not started a quilt made of blocks
- You wish to practice with many different patterns
- You want a take-along project to hand sew as you add blocks
- You are not sure how big to make your quilt — with this method, you can keep making rows until you feel you are done
- You want sashing in your block quilt

This method is the easiest to quilt because you can do it in very small sections, but it can be the most time-consuming to finish if you don't wish to topstitch the sashing. This may also be the easiest method if you don't have a big quilting space or large extension table, because the quilted pieces are small size. Traditional packaging may not apply. You may sew blocks together into larger squares, if less sashing is desired or blocks are small.

Basting

Baste each block to a piece of batting and backing, cut at least 1 inch bigger all around than the block. You may find actual basting not to be necessary if not quilting densely. Sometimes simply ironing cotton fabrics to cotton batting will be enough to hold them until you can stitch around the edges before quilting.

Quilting

Use any designs and method you prefer. Because the top is not attached until after quilting, your stitching does not even need to be of even density. Some blocks may have much less quilting than others and not affect the way the quilt lays. You may quilt to the edge on all sides.



Attaching Two Blocks

Once two blocks are quilted, trim backing and batting to the edges. Cut front sashing the same length as the block (make sure all blocks finish the same size) and 1 inch wide. Cut back sashing the same length as the block and $1\frac{3}{4}$ inches wide.

Layer the front sashing, right sides together, to the front of the quilted block along the side you wish to join to the next block. Press the back sashing, wrong sides together, so that the resulting piece is $\frac{7}{8}$ inches wide, with one folded edge and one side with two raw edges. Layer the back sashing, with the raw edges together to the back, along same seam line.

Sew all layers in a $\frac{1}{4}$ -inch seam with a walking foot. Press the front sashing away from the block. Layer the other long side of the sashing to the next block, right sides together, and stitch, making sure not to catch any of the back sashing in the seam. Seams of two blocks inside the sashing should butt up next to each other without any gaps or overlapping.

Press this seam from the front. You may whipstitch these edges together, or for smaller blocks, leave them as they are. The seam will be stronger if sewn together. Or you could even use narrow strips of fusible interfacing to fuse the seams together.

Turn blocks over and press the sashing away from the block. The folded edge will just cover the seam allowance on the second block. This may be hand-stitched down with any invisible stitch, or topstitched in the ditch from the front, catching in the fold on the back side. If topstitching, the line will seldom appear straight along the edge of the sashing.

Attaching rows

When two rows of blocks are attached together, cut sashing to hold the rows together. Front sashing needs to be as long as the rows and 1 inch wide. Back sashing needs to be as long as the rows and $1\frac{3}{4}$ inches wide.

Sew sashing just as you did for blocks, only all along the lower edge of the first row. Sew second row to other edge of sashing. Finish back as you did for joining blocks. Borders may be added to this type of quilt using the medallion method.



METHOD 5 — Medallion Quilts

Some reasons you would choose this method:

- You have a quilt top you would like to make bigger, either by adding borders or rows of blocks and borders
- You have a pattern for a medallion quilt that you wish to make, even if it is not put together like this
- You have a finished top that you think you could quilt but still wish to add borders
- You plan to add borders that are not mitered: pieced borders, corner squares and standard straight borders

This method will work with all the other methods to add borders to a top, even a finished one if you remove the binding. Your machine set-up and packaging will remain the same as for all other methods.



Basting

You can use any preferred method of basting for the center portion of the quilt.

The center portion can be as big as you feel comfortable handling in your machine (one block or dozens), but do not baste the borders before you sew them onto the quilt.

Quilting

The center section can be quilted with any method you wish, and may be quilted to the edge. Your center needs to include the standard $\frac{1}{2}$ -inch seam allowance to sew it to the borders after quilting.

Borders

Cut borders the same dimensions as the pattern calls for, or the same as you would if making the quilt top by standard methods. They may be cut the same length as your top or you may wish to add 1 inch to the length, if planning on quilting heavily.

Cut batting and backing for border 4 inches longer than the top piece and 2 inches wider. Backing border fabric can be the same as for the center section or different.

When the center is finished, trim the batting and backing to the center top edge. Add the first two borders to two opposite sides. Layer the front border, right sides together, to the quilted top, matching any seams. Then add the border backing right sides together to the back of the center, having the excess extend equally beyond each end. Place the batting on the wrong side of the border backing.

Sew entire seam (all six layers) together in a $\frac{1}{4}$ -inch seam, preferably with a walking foot.

Trim out the excess batting from the seam allowance, getting as close to the stitching as you can without cutting the stitches. Press the top carefully away from the center and then turn over and press the backing and batting away from the center on the back. Use steam or a spritz of water to help make the seam as flat as possible.

Add the last two borders to opposite sides to finish off one complete border, with border strips cut to fit the size of the center, plus the borders you just added. Once all four borders are added and pressed, stitch down the edge to hold borders in place and quilt as desired. The added thickness in the seam can throw free-motion stitching off, so either slow down when sewing there or only stitch border $\frac{1}{4}$ inches away from seam.

Continue to quilt and add borders until the quilt is as big as desired. Top and bottom borders may be different widths than side borders. Appliqué may be added before quilting.

Here's a specific supply list for every method of quilting demonstrated in the class. Whichever method you choose, you'll need:

- Sewing machine in good working order with feed dogs that drop or can be covered
- Support around machine to hold quilt as you work on it
- Extended base for your machine if it doesn't fit down into the table
- Free motion quilting foot (sometimes called darning foot)
- Quilting gloves, or small cut pads of rug backing or rubberized shelf liner, or some other method to help move quilt under the needle
- Basting method — i.e. spray baste, safety pins, etc.
- Sharp machine needles, especially topstitch needles
- Marking utensils as described below

Marking Utensils

- **White pencils**

Lots of different kinds, some are chalk, some waxy. Usually need to be erased with a fabric eraser. May work for dark fabric without very much print. Usually best on tops before basting.

- **Sewline Fabric Pencils**

Ceramic lead, mechanical pencil style; comes with its own eraser or can

sometimes be removed with a damp cloth. Lead comes in many different colors; refills are available for lead and erasers. The marking is very smooth and sometimes can be used on already basted quilts but best on tops.

- **Clover White Marking Pen (Fine)**

Ballpoint pen-style marker; white wax-based ink

which goes on wet and clear, but dries in few seconds to a fine white line. Can be removed with water or a hot iron. Can use on already basted tops. Don't mark and then iron quilt top or you will lose your lines. This shows well on medium to dark fabrics.

- ***Water-erasable fabric marking pen***

Felt tip-type pen with turquoise ink, comes in fine or regular tips, disappears with plain water. Can be permanently set with either heat or detergent. Will last until washed out. Don't use on anything that cannot be wet. When finished quilting, either soak quilt or thoroughly wet. A spritz of water may just drive the chemical into the batting where it can appear on the top later.

- ***Air-erasable fabric marking pen***

Felt tip-type pen with purple ink. Comes in fine or regular tips. Ink dissipates

in air within a few hours to a day or two, depending on humidity. Ink also disappears with plain water. Can be permanently set with either heat or detergent. When the quilt is done, either soak or thoroughly wet to get the remaining chemical out.

- ***Pounce Powder***

White or blue chalk in a powder form, or a new Ultimate Pounce white powder. Use by filling the pouncer with powder and wiping across a stencil with pouncer, or place powder in a small container and use a sponge paintbrush to apply. Ultimate Pounce powder lines can be removed with a hot iron. Chalk powder brushes off and can disappear from normal rubbing of the quilt as you quilt it, so don't mark too far ahead. You can make your own stencils with copy paper and an unthreaded sewing machine, to make a series of holes along the design.

- **Quilting paper**

Golden Threads Quilting Paper or Inspira Stitch & Ditch Stabilizer both work well. Mark your design on the paper with a permanent pen that is close to the color of your quilt top. Pin your paper to the top and quilt through the paper. Carefully tear off the paper. Works well on open designs which have little backtracking; stitching over previous thread lines or close to them can make it hard to remove the paper. Make sure the tension of your machine is well-balanced, so as not to disturb the stitching when you tear out the paper.

- **Glad Press'n Seal® Wrap**

Can be used as a substitute for paper. Has a tacky surface that temporarily sticks to the quilt leaving no residue; it's translucent, and seems easier to quilt through than paper. Make sure your permanent pen dries on the surface without smearing.

- **Clover Hera Marker**

Hard, usually white, plastic tool which, when drawn across the basted top, leaves a slight crease in the top. Good for straight lines. Don't try to mark too far ahead.

- **Crayola® Washable Markers**

Often good for printed fabrics that are hard to mark. Must be washed out according to manufacturer's instructions.

- **Freezer paper or contact paper templates**

Simple shapes can be quilted by cutting out a template of the shape and ironing it on (for freezer paper) or sticking it on (for contact paper) and quilting around it.

When using any of these methods, or any others, always pretest the marking method on the fabric you are using and make sure you can remove it. Any fabric may have a chemical used on it that reacts with a chemical in your marker to make it permanent.

METHOD 1

Whole Quilt

- Completed quilt top, nicely pressed
- Thin, 100 percent cotton batting* cut 3 to 4 inches bigger on all sides than the top
- Backing cut and/or pieced to be 3 to 4 inches bigger on all sides than the top
- Thread for quilting

METHOD 2

Split Batting

- Completed quilt top, nicely pressed
- Thin, 100 percent cotton batting* cut 3 to 4 inches bigger on all sides than the top
- Good scissors for cutting batting
- Backing cut and/or pieced to be 3 to 4 inches bigger on all sides than the top
- Thread for quilting, thread for piecing batting or fusing tape

METHOD 3

Splitting the Top

- Quilt top made so that one or two final seams in quilt are not sewn and any borders are split (or take seams apart in already finished quilt top), also nicely pressed, thin cotton batting* cut into 2 or 3 pieces, each 3 inches bigger all around than the top pieces
- Backing cut into 2 to 3 pieces, each 3 inches bigger all around than the top pieces
- Thread for quilting



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* You can use combination fiber batting like 80 percent cotton/20 percent polyester, bamboo, even wool or silk, but not 100 percent polyester or thick batting.

METHOD 4

Block by Block

- Quilt blocks finished enough to make size quilt desired when sashing is added
- Batting and backing cut slightly bigger than each block
- Sashing fabric for top cut width of block and 1 inch wide enough to go between blocks in each row, also sashing for between rows cut the length of the quilted and sewn together rows by 1 inch wide
- Sashing for the back cut width of block and $1\frac{3}{4}$ inches wide — enough to go between blocks in each row, also sashing for between rows cut the length of the quilted and sewn together rows by $1\frac{3}{4}$ inches wide
- Thread for quilting
- Sharp scissors to trim batting from seam

METHOD 5

Medallion Quilts

- Center of quilt top finished — one block or more sewn together to make a top in a comfortable size to quilt
- Thin cotton batting* cut 3 inches all around larger than center top
- Backing cut 3 inches all around larger than center top
- Borders for top, each cut according to pattern dimensions, as many as is needed to finish quilt to size desired — pieced or appliquéd borders finished
- Batting cut for each border — 2 inches longer and 1 inch wider than pattern dimensions
- Thread for quilting
- Sharp scissors to trim batting from seam

Cotton Batting

Warm & Natural or Warm & White Quilter's Dream

Threads

Superior Threads

Bobbin Thread

I use a finer bobbin thread on the backs of quilts. Superior Masterpiece, Aurifil 50/2 (on the orange plastic cone), Superior Bottom Line or Superior or YLI 100-wt. silk are all possible choices in colors to match the back of the quilt or the top threads.

Quilting Thread

Good quality threads in a variety of colors to match and contrast with the quilt top. Contrasting threads should show from a distance, but too much contrast (i.e. black thread on a very light top) can be very hard to get a pretty stitch. Weights in the 40–50 weight range are a good choice for quilting.

Variegated threads or even metallics may be experimented with; cottons or polyesters. My personal favorites are trilobal polyesters for their pretty shine and strength: Superior Highlights, Rainbows, Nature Colors, Living Colors, Art Studio Colors; YLI Variations, Hemingworth, Glide, or other brands in a 40 or 50 wt.

Background stitches (fillers) need to be a lighter weight thread when stitched densely — any of the bobbin threads would work well.

A heavier thread (30–12 weight) can also be chosen for areas of less dense quilting (YLI Jeans Stitch, Sulky 12 wt., or Superior King Tut solid colors are some possibilities)

Thread stands

Optional, but very helpful for hard-to-control threads. A heavy metal one like Superior's is excellent.

“Quilt Mover”

I use rubberized rug backing scraps or rubberized shelf liner scraps, but if you are comfortable with gloves (Machingers are nice) or rubber fingers, please use them.

Needles

Size 14 topstitch needles are recommended for most of the quilting. Size 12 or 10 can be used for the filler stitches and you may need size 16 topstitch needles for the heavy thread.

Basting Spray

505 Spray and Fix or The Original Quilt Basting Spray by Sullivans are two spray basting products I recommend, or you may baste the quilt another favorite way if you prefer.

Press'n Seal® Wrap by Glad

Located in your local grocery store.

Tape

Heat Press Batting Together Tape

Tools for Blocking

- Large measuring square
- Large rectangle ruler (6 inches by 24 inches)
- Flexible sewing tape measure
- Long pins to position quilt
- Spray bottle
- Distilled or bottled water if your tap water leaves spots on fabric
- Surface to pin quilt to, if working on workspace that pins would not go into. Cardboard with a plastic garbage bag taped to it works nicely.

Favorite Online Quilt Stores

If your local quilt shop doesn't have what you need, try:

- Nancy's Notions
- Connecting Threads
- Hancock's of Paducah
- Jo-Ann Fabrics
- Amazon's Arts, Crafts & Sewing Store
- Walmart

Whole Quilt Chapter

"Winter Light," designed by Ann L. Petersen, based on the traditional block Pine Burr.

Discussed During Splitting Quilt Lesson

"Starring... My friends!" designed by Ann Petersen using friendship exchange blocks from employees of Great American Quilt Factory. Published in the book *Friends Forever Quilting Together* by Lynda Milligan and Nancy Smith (Possibilities, 2001; out of print).



Sample Piece for Splitting the Batting

Ann's version of Jan Krueger's "Elongated Diamond," published by Hearthside Quilters Nook.

Sample at End of Medallion Lesson

Quilt made from "Dinosport Panel" by Robert Kaufman fabrics.

Example of Theme Quilting Ideas

"Coral Gardens, Maui," designed and made by Ann Petersen.

Black & Brights Quilt with Petroglyphs

Ann's quilt, "Petroglyph Chain," made from the pattern "Aztec Chain" by Congrove Enterprises.

Multi-Colored Quilt with Spiked Semicircles

Ann's quilt, "Autumn Beauty," based on a quilt block from *Paper Piecing* with Alex Anderson (C&T Publishing, 2002).

Special thanks to the quilters who contributed work for Ann's classes:

Swirlabout

Appeared in *Quiltmaker*, May/June 2010, Number 133.
Designer: Scott Murkin
Made by: Emily Beam

Queen-Sized Modern Quilt

Designer: Emily Lawrence
Made by: Emily Lawrence and Karen Pennington

June's Quilt: "Anita's Arrowhead"

Appeared in *Quiltmaker*, November/December 2010, Number 136.
Designer: Anita Grossman Solomon
Made by: June Dudley

Pinwheels Quilt: "Fun Patch"

Appeared in *Quiltmaker*, Spring/Summer 2003, Number 8.
Made by: Caroline Reardon and Karen Pennington

Medallion Quilt: "Our Neighborhood"

Appeared in *Quiltmaker*, Spring 2003, Number 7.
Made by: Caroline Reardon



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Some of the ideas in this class, which have all been used by quilters for a very long time, were compiled in *Divide and Conquer: Quilt It Your Way* by Nancy Smith and Lynda Milligan (Possibilities, 2000; out of print). The versions in this video are what I have found to work in my quilting, and not exactly what was published in the book.

An informative, downloadable, full-color booklet illustrating the four *Divide and Conquer* methods of quilting is available for \$5.99. To purchase, send an email to Lynda Milligan (millilyn@aol.com) with "Divide and Conquer PDF" in the subject line. All orders will be processed through PayPal and buyers will receive an email with the PDF attached.

*Huge thanks to
Karen Pennington and
Susan Auskaps.*

Metric Conversion Guide

LENGTH	
If you see...	Convert to...
1/8"	3 mm
1/4"	6 mm
1/3"	8 mm
3/8"	10 mm
1/2"	12 mm
5/8"	16 mm
2/3"	17 mm
3/4"	19 mm
1"	2.5 cm
1 1/4"	3.2 cm
1 1/2"	3.8 cm
1 3/4"	4.4 cm
2"	5.1 cm
2 1/4"	5.7 cm
2 1/2"	6.4 cm
2 3/4"	7.0 cm
3"	7.6 cm
3 1/2"	8.9 cm
4"	10.2 cm
4 1/2"	11.4 cm
5"	12.7 cm
5 1/2"	14.0 cm
6"	15.2 cm
7"	17.8 cm
8"	20.3 cm
9"	22.9 cm
10"	25.4 cm
11"	28.0 cm
12"	30.5 cm

LENGTH	
If you see...	Convert to...
1/8 yd	11.4 cm
1/4 yd	22.9 cm
1/3 yd	30.5 cm
3/8 yd	34.3 cm
1/2 yd	45.7 cm
5/8 yd	57.2 cm
2/3 yd	61.0 cm
3/4 yd	68.6 cm
1 yd	91.4 cm
1 1/4 yd	114.3 cm
1 1/2 yd	137.2 cm
1 3/4 yd	160.0 cm
2 yd	182.9 cm
2 1/4 yd	205.7 cm
2 1/2 yd	228.6 cm
2 3/4 yd	251.5 cm
3 yd	274.3 cm
3 1/2 yd	320.0 cm
4 yd	365.8 cm

SEAM ALLOWANCES	
If you see...	Convert to...
1/4"	6 mm
3/8"	10 mm
1/2"	12 mm
5/8"	16 mm
3/4"	19 mm

Fat Quarter (18"x21"):

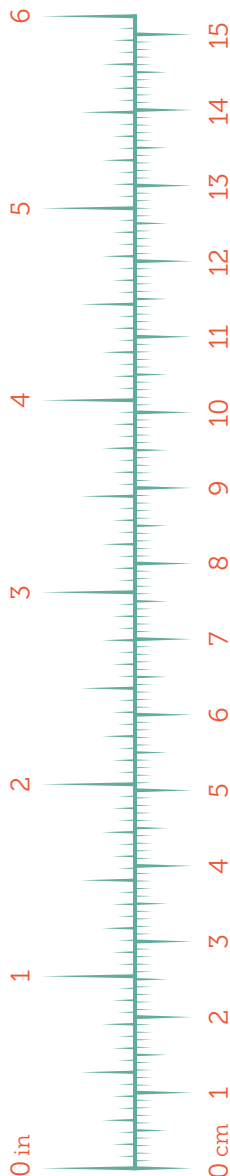
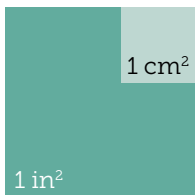
46 cm x 54 cm

Half Yard (18"x44"):


46 cm x 112 cm

Yard (36"x44"):

92 cm x 112 cm




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If questions come up during your class,
we're here to help.

Just send us a note at help@craftsy.com or
visit us at www.craftsyhelp.com.

