

# Creating a Successful Landscape Quilt

by Joyce R. Becker

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Host Susan Brubaker Knapp with Joyce R. Becker

## Materials

Makes the “Majestic Mountains” quilt  
Finished Size 19" x 23"

- Sample photo of “Majestic Mountains” printed at 8" x 10"
- Black marker
- Bleached muslin, 22" x 25"
- Featherweight fusible interfacing, 22" x 25"
- Pencil
- 505 Spray Adhesive
- Sharp scissors
- Sky fabric, ½ yard
- Mountain and tree fabric, ¾ yard each (I used a specialty digital print.)
- Medium avocado green grass fabric, dark avocado foliage fabric, dark green tree fabric, ¾ yard each

- Scraps of red and blue/purple fabric resembling flowers
- Pre-printed deer image (I used a specialty print.)
- Heavy-duty spray starch
- Mono-Poly invisible thread, clear
- Embroidery needle, size 90
- Matching threads for free-motion embroidery
- Batting
- Backing and sleeve fabric, 1 yard
- Binding fabric, striped in various shades of avocado, ¾ yard
- Cardboard box

**Note:** Some fabrics used in this project were digitally printed and specialty novelty cuts. Use your imagination and mine your stash for suitable replacement fabrics.

- Back in the 1990s, I started developing techniques to create raw-edge appliqué landscape quilts. At that time, many quilt judges did not feel raw-edge appliqué quilts fit the same standards as pieced and appliquéd landscape quilts. As the art quilt movement began to sweep the world, quilt judges finally began to accept raw-edge appliqué. I began teaching my techniques for creating landscape quilts soon after and wrote a book, LUSCIOUS LANDSCAPES. First, let's talk about tips for success. Your goal is to build perspective into your design using the value of the fabric—light, medium, and dark. Normally lighter fabrics are in the distance and become darker as you work forward in your design. You will also use the scale of the fabric—elements are typically smaller in the distance and grow larger as you move forward in the design. It is important to include negative (or empty) space in your design so the eye can move across the design instead of

just focusing on one area. In the sample, the water and sky are the negative space areas. If you have focal points in your design, do not position them dead center. Always audition your fabrics together. Select fabrics that “play well together.” Clear fabrics look best together. Muddy fabrics look best together. In most cases, mixing muddy and clear fabrics together is not successful.

## INSTRUCTIONS

1. Divide the 8" x 10" inspiration photo into thirds and mark the lines on the image with a black marker. The marked lines are a guide for how much fabric you will need. (figure 1)
2. Create a “canvas” to build your design on. Stabilize the muslin base with a featherweight fusible interfacing on the back a few inches larger than you want your quilt top. Use a medium iron with steam to fuse the interfacing to the muslin.
3. Fold the muslin canvas into thirds and mark a dot with a pencil on the outside edge of the muslin.



Figure 1

4. Pin the marked inspiration photo on your design wall and the stabilized muslin canvas next to it. Refer to the marked lines on the photo and the muslin canvas to see approximately how much fabric you will need for the mountain, tree, water, and foreground fabrics.
5. Spray starch each of the fabrics on the front. Press the back with a dry, hot iron.

**Tip:** Let the starch absorb in the fabric for a few minutes before pressing to avoid getting flakes or a starch glaze on the fabric.

6. Using a rotary cutter, cut the sky fabric to the desired measurement. Make sure the top of the sky is level. Place the sky fabric face down in the cardboard box and spray liberally with spray adhesive. Position the sky on the top of the canvas with the top line of the canvas and the sky fabric level and straight.



**Tip:** Spraying the fabric inside a box keeps excess spray to a minimum.

7. Cut the mountains, trees, and tree reflections. Spray on the adhesive and position in place.
8. Cut the starched water fabric to size. Add spray adhesive to the reverse of the water fabric. Lift the bottom of the reflecting trees, which were previously glued in place, to position the water.
9. Using sharp scissors, cut the grass fabrics so individual blades of grass go over the edge of the water, as pictured in the sample. Glue the grass fabric and position it into place using your inspiration as a guide for fabric placement.
10. Using sharp scissors, cut the top of the foliage fabric to extend over the top of the grass fabric, as pictured on the sample. Cut the bottom with your rotary cutter, with the line at



the bottom level. Adhere the foliage fabric and position into place using your inspiration as a guide for fabric placement.


11. Starch the tree, deer, and flower fabrics. Cut 10 red flowers and 8 purple/blue flowers. Before you position the flowers, strategically place them partially hidden behind the foliage following the sample as your guide and glue them in place.
12. Using the tree template as your guide, cut out 4 trees.

**Tip:** Do not make the trees the same size. Shorten the template pattern for 2 of the trees. Cluster the elements you place in your design in odd-numbered

*arrangements as I have done—3 trees in 1 cluster and 1 tree in the other.*

13. Spray adhesive and position the trees into place using the sample as your guide for placement.
14. Cut out the deer. Spray adhesive and position into place.
15. Using invisible thread in the bobbin and top and an embroidery needle, set-up your machine for free-motion. Anchor all the glued elements to your quilt top by stitching the outside perimeter of each one.
16. Add texture and dimension with free-motion embroidery to the elements. Use matching threads, if desired. Free-motion embroider the trees using a thick thread

and small circular stitches; stitch the grass using a blendable-type thread. Embroider the top grasses first, followed by the lower grass, enhancing and expanding the printed design. Embroider the flowers with matching threads and the foliage beginning with the top edge of the foliage followed by the lower foliage.

17. Sandwich your quilt with the quilt top, the batting and the backing. Quilt, then bind and add a hanging sleeve. 

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Tree Template  
Full-size

