Landscape Art Quilting: Evergreens
A Skill Builder Resulting in A Lovely Wall Art Piece

Design Concept for Quilted Landscape Wall Hanging: 23″ x 20″

Landscape quilts are some of the most common pictorial art quilts. There's something that just seems right about an art quilt with some rolling mountains, grasses, bushes, and trees in the distance, and some interesting foreground.
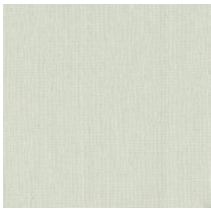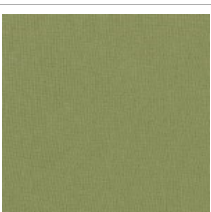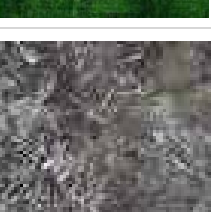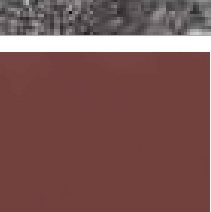
This landscape quilt is fun, not very difficult, and uses multiple techniques that you can take to your future landscape projects. See Appendix A for fabrics, threads, and other supplies. See Appendix B for suggested tools. Appendix C has printable patterns for tracing and cutting by scissors or download svg files for use with digital cutting machines for the mountains and tree line. This project uses the following techniques:

1. Prepared turned-edge machine appliqued background mountains
2. Stitched raw-edge appliqued tree line
3. Couched yarn tree trunks and limbs

4. Free motion embroidered evergreen tree-needle details using 12 weight specialty threads to form appliques
5. Free motion quilting
6. Machine-stitched binding

You will notice as you progress through the project that this little quilt does have a certain amount of buildup of layers of fabrics and interfacings. This is acceptable since it is a wall art piece and it can actually contribute to the overall beauty and straight hanging of the piece.

Fabrics and Threads Chart

Fabrics	Color Number	Color Name	Amount	Piece Guide
	SC5333-Haze-D	Michael Miller Cotton Couture Haze	1/2 yd	Back Mountain
	sc5333-Line-D	Michael Miller Cotton Couture Linen	1 yd (includes backing)	Middle Mountain
	sc5333-sage-D	Michael Miller Cotton Couture Sage	1/2 yd	Front Mountain
	18709 278	Robert Kaufman Sky by Jennifer Sampou Atmosphere Ombre	1 yd	Sky
	89205-779	Essentials Forest Green Dry Brush Blender by Wilmington	1/2 yd	Tree Line
	3937-15	Northcot Fabrics Stonehenge Gradations - Radiant Slate - Dk Charcoal Gray	1/2 yd	Front Cliff Path
	KAKONBRO	Kaufman Fabrics Kona Solid Brown or something from your stash	4 inch square	Front Cliff Insert

	80/20 blend	batting of your choice	25" x 25"	
	OESD	OESD Aquamesh Wash-Away Stabilizer White	one !5" x 10 Yard roll	
	SF101-60	Pellon Shape-Flex Interfacing 60" width	One package (1 yd)	

Threads and Yarn	Color Number	Color Name	Weight	Quantity
Lion Brand Heartland yarn	136-126U	Sequoia	Medium/Worsted 4	1 skein
Aurifil wool/acrylic*	8075	Brown Lana	12 wt wool	1 383 yd spool
Aurifil wool/acrylic	8891	Dk Green Lana	12 wt wool	1 383 yd spool
Superior Fantastico	5036	Wood Grain	40 wt poly	1 500 yd spool
Superior Bottom Line	614	Light Green	60 wt poly	1 1420 yd spool
Superior Magnifico	2095	Deep Woods	40 wt poly	1 500 yd spool
Superior Monopoly	0	Clear	extra light weight	2200 yd spool
Glide	10WG1	Linen	40 wt poly	1 1000 m cone
Glide	65753	Herb	40 wt poly	1 1000 m cone
Wonderfil Invisafil	IF-103	Grey	100 wt poly	1 400 m spool
Wonderfil Invisafil	IF-601	Pastel green	100 wt poly	1 400 m spool
Wonderfil Invisafil	IF-723	Eucalyptus	100 wt poly	1 400 m spool
Wonderfil Invisafil	IF-606	Christmas Green	100 wt poly	1 400 m spool
Wonderfil Invisafil	IF-707	Hunter Green	100 wt poly	1 400 m spool
Wonderfil Spagetti	SP55	Grass Green	12Wt cotton	1 400 m spool
Wonderfil Fruitti	FT31	Evergreen	12Wt cotton	1 400 m spool

*Wonderfil also has beautiful 12 weight wool/acrylic threads in good colors, but their spool is only 70 yards

Note: This project as pictured requires multiple thread weights, yarn, and free motion embroidery.

These wonderful threads will provide a nice addition to your thread stash for future projects.

Tools:

This list is what I used in this project, however, many of the main sewing machine brands will handle this small wall quilt and have similar feet to the ones I used.

- Bernina 880 plus sewing machine
- Bernina #20D open toed embroidery foot
- Bernina #43 free motion couching foot
- Free motion adjustable stippling foot #73
- Bernina Q20 sitdown longarm machine (a domestic sewing machine can work when set up for free motion)
- Brother Scan and Cut DX125e
- 12″ x 24″ low tack Brother Scan and Cut mat (I also provide svg files for 12″ x 12″ mat, but prefer 12″ x 24″ for this project)
- Appliquick rods for turned edge applique preparation
- A small iron
- 80/12 titanium coated topstitch needle to use with 60 to 100 wt threads90/14 titanium coated topstitch needle to use with 40 wt threads
- 100/16 titanium coated topstitch needles to use with 12 wt threads
- 80/12 universal needle for use with Monopoly
- One package of GUM or other brand tooth threaders
- Hard Pressing Board (see Sharon Schamber-the perfect pressing board YouTube on how to make one or purchase from Purple Daisies)
- Wool pressing mat
- Crayola Medium Point Washable Gel pens
- Sharpie ultra fine point marker
- Spray starch
- Quilters Select Fabric Glue Stick
- Roxanne Basting Glue
- Scotch Magic Tape (this particular style of tape works best)
- 8″ Spring embroidery hoop thin enough to go under machine foot.

Preparations:

Print out Placement Guide and Three Trees Guidelines from Appendix C.
If you have access to a digital cutter, download the svg files. There are svg

files for those who have a 12″ x 24″ mat and those who have 12″ x 12″ mats.

If you do not have a digital cutter, print out four patterns for hand cutting from Appendix C.

Print everything actual size with no size adjustments. Tape guides and patterns together after cutting off appropriate adjoining edges using the grids for placement.

Placement Guide
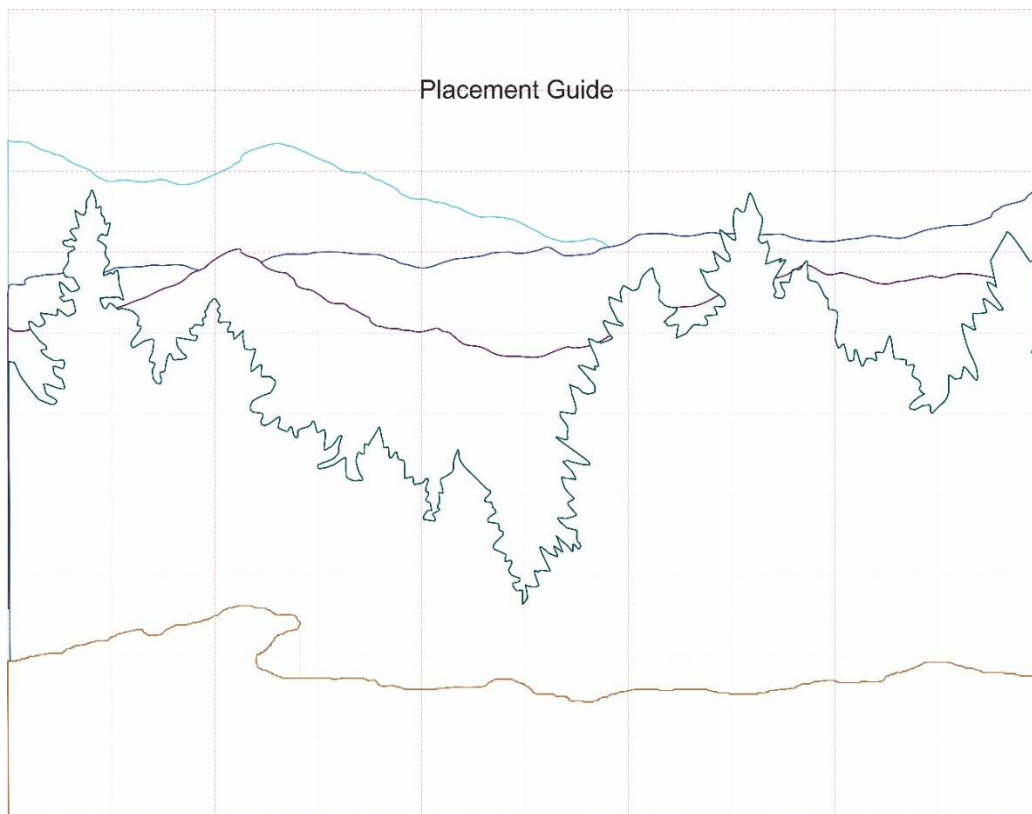
Back your sky fabric piece entirely with Pellon SF101 lightweight fusible interfacing.

Cut the sky fabric to 25″ x 22″. If you have a hand dyed fabric or are using the specific fabric on the fabric list, consider where on the yard of fabric you like the look the best with the lightest color at the bottom and somewhat darker colors at the top. Note that the lower portion of the sky fabric will be hidden behind the appliques where it acts as a foundation fabric, so bear that in mind.

Note: If you are not using a digital cutter, take the four patterns you have already taped together. Using the light tablet, if needed, place the interfacing over the patterns glue side down. The patterns are already reversed to work this way. With a marking tool, trace the exact shape of the three mountain pieces, and the front path. Carefully cut the shape out along the traced line.

Prepare the Mountains and the Front Path

There are three mountains…the back is the lightest, the darkest is the front. These are prepared by cutting the interfacing along what will be the turned edge shape at the top, fusing it to the wrong side of the corresponding mountain piece, turning the edge of the fabric over the interfacing and gluing it in place in preparation for stitching. This lightweight interfacing does not require removal after preparing the turned edge.

Precut the lightest back mountain fabric to 24″ x 11″; the middle mountain fabric at 25″ x 9″; and the front mountain fabric to 24″ x 10″.

1.   Precut the front path piece to 24″ x 8″, and the brown inset piece at 2″ x 1½″

> *Note: if you only have a 12″ x 12″ mat, you will need to use the smaller svg files provided which divide each of the pieces in half. The two interfacing pieces for each mountain and the path can be joined at the back center edge on the single piece of fabric when fusing by abutting the center edges and ironing in place. The tree line will have to be joined on the front of the quilt top by abutting the two halves when you fuse them in place. The joint will be hidden by one of the trees that you will add later.*

2.   Using a rotary cutter blade (needed only for the interfacing) for the Scan and Cut, cut the interfacing pieces with the digital cutter using the svg files provided using a low tack mat. When placing the interfacing on the mat, the glue side should face up, and the smooth/unglued side should face the mat.

3. Iron the interfacing pieces onto the back of each corresponding fabric. Leave at least ¼″ from the edge of the fabric from the highest peaks of the mountains and path shapes when you fuse them on.

4. Rough cut the fabric edges about ¼″ away from the interfacing edges with sharp scissors. It does not have to be exactly the same shape, but you want it to echo the shape fairly closely, because you will be turning the fabric down along the edge of the interfacing. Clip the concave shapes almost to the edge of the interfacing, leaving a tiny gap from the edge of the interfacing. The convex shapes do not need clipping.

5. Using your Appliquick Rods and the Quilter's Select or other glue stick to turn the fabric along the edges of the interfacing and glue them down. Note that you need something to protect your work surface from the glue. I iron a piece of freezer paper onto my hard pressing board for this. Try not to get the glue on the right side of the appliques.

6. Hold the piece flat onto the pressing board with your forked rod end to put glue on the fabric edge. You may want to use an additional protection on the board when gluing that you can remove away from the piece after applying the glue so you don't get glue on the right side. I use the discarded paper side of fusible webbing for this. Apply glue to only a short length of the edge at a time because it dries quickly.

7. Correct any bumps, pleats, or other problems with the turns while the glue is still fresh using the sharp pointed ends of the sticks. Smooth the edges from the front before pressing. Then press to set. Do this for all three mountains and the front path.

8. Note that the front path has the small brown rectangle that is placed behind the crook of the path to make it appear like the path runs along the edge of a cliff. See the placement guide. This piece only needs the right edge turned for stitching since the other three edges hide behind the path piece. After you turn the top edges of the path, glue the rectangle to the back of the path piece in place for the desired effect. Press.

<u>Prepare the tree line silhouette applique</u>

Cut out the tree line as described below. A digital cutter is the preferred method for this project; specifically, the project files were tested on a Brother Scan and Cut 125dx, but most digital cutters will work. If you do not have one available, a number of public libraries have digital cutters available for public use, and some fabric stores also have digital cutters that they will rent time on or allow you to use.

1. Iron the fusible webbing onto the back of the dark green silhouette tree line fabric piece abutting the pieces of webbing if necessary to fully cover the piece and fuse in place, and precut the piece 11½″ by 23″ wide, if you have the long mat and 11½″ x 11½″ if you are using the 12″ x 12″ mat.

2. It is important to be sure the fusible webbing is fully attached (melted onto) the fabric.

3. Use the regular cutting blade for this cut. Leaving the paper backing on the fabric, place the piece on the low-tack cutting mat paper side down and fabric side up. Make sure it is firmly attached to the mat. Use Scotch Magic tape on the edge of the fabric to securely hold it in place. Do not worry, this will easily detach from the mat.

    Note: If you are not using a digital cutter, iron the webbing with the paper back that you have already marked using the pattern piece for hand cutting for the tree line to the wrong side of the tree fabric, abutting the pieces together and fuse down. Carefully cut the shape out on the line with small sharp scissors.

Assemble the Background

1.   Start by laying the sky piece flat on your work surface.

2.   Beginning with the back mountain and working forward, without gluing put all the mountain pieces in place and the tree line in place and then the front path. Adjust the placements just like you like, referencing the placement guide. Make sure all the lower parts of the layers are fully covered by the next layer forward. Due to the nature of this design, you can move each layer up and down a little to your liking.

3.   Do some minimum pinning of the three mountains.

4.   Using a chalk marker, mark the front mountain with a line for the placement of the tree line and then do the same on the tree line for the placement of the front path. Remove the tree line and the front path layers.

5.   While they are still in place, glue along the top edges of the three mountains with Roxanne's basting glue.

6.   Iron in place.

7.   Take the piece to the machine and for each mountain, thread with matching lightweight threads. Use an open-toed embroidery foot such as Bernina foot 20, 20C or 20D and a narrow vari-overlock stitch such as Bernina stitch #1331 on my B880+. Bernina calls this a hand-look applique stitch and is available on most Berninas but may be a different number. This stitch is similar to a narrow reversed blind hem stitch or vari-overlock stitch found on most machines. There are small differences in the number of straight stitches between the single zig zag stitch and the widtch in these stitch designs so you may have to adjust width and length if you are not using the #1331 stitch.

8.   If your machine has this function, move the needle as far to the right as possible and guide the edge of the mountain top along the left side of the right toe of the foot. When well set up and carefully stitched, this closely resembles hand-turned applique. This method can be used in many applique projects.

9.   Now iron the tree line silhouette piece in place, referencing the placement guide and the previously marked line. Using the same

open-toed embroidery foot with the needle all the way to the right, and a 40-weight embroidery thread, that matches the silhouette fabric, applique the piece in place. If you have one, use a double-sided blanket stitch such as Bernina stitch number 1352 on my B880+ (#1313 other Berninas). If your machine does not have this stitch, just use the regular blanket stitch. Whichever stitch you use, this requires considerable turns, slow stitching, and persistence, but it's not intrinsically difficult, there's just a lot of it. The important thing is to make sure the edge is fully appliqued to the background. The double-sided blanket stitch makes the tree line appear to silhouette some needles along the top, but the simple blanket stitch still finishes the edge nicely.

10. Place the front path in front of the tree line referencing the placement guide and glue in place as you did the mountains. Press to set. Stitch as you did the mountains along the top edge, including down the side of the inset.

11. Press the entire background piece upside down on a soft ironing surface such as a wool pressing mat to eliminate any pulls, stretches, and wrinkles.

12. This background scene is great for quite a few additions, such as trees, flying eagles, colorful balloons, and airplanes in the sky. But for this project, you are ready to build the three large evergreen trees.

Stitching the Trees

Concept picture of the three trees

You may be asking yourself by now how are we going to get three big evergreen trees on this pretty background we have already worked hard to make and do not want to ruin. The trees are appliques made entirely from free motion embroidery and free motion couching on nylon veiling, and they are created off quilt in this manner:

1.   Tape together the Tree Guidelines using the marks on the printout if you haven't yet. These guidelines are simply that…just guidelines for size and general balance. You want a natural look for your trees, so you do not have to stay in the line when you are stitching, but they help with sizing. The trees are bigger than one might think they are.

Three Trees Guidelines
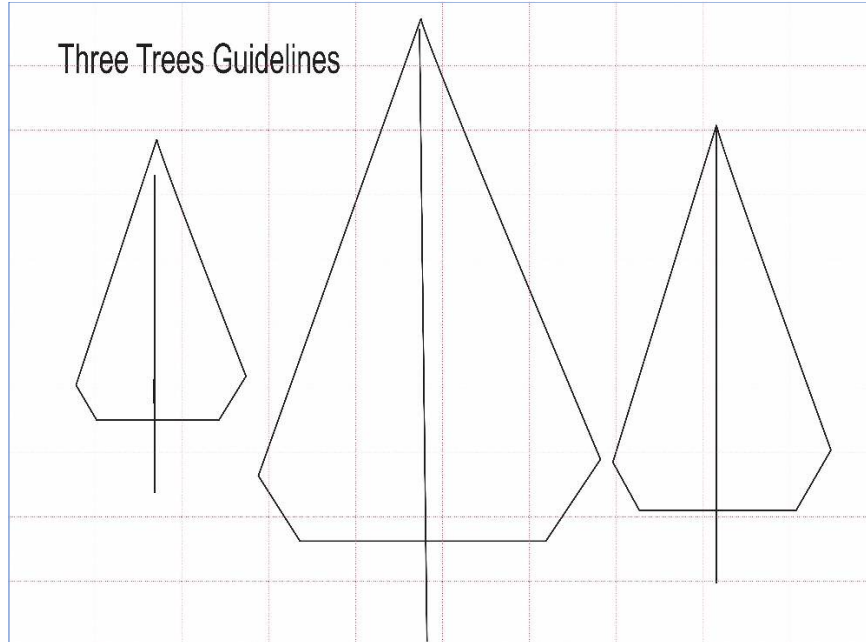
2.   Cut three pieces of washaway stabilizer about 15″ x 16″. The OESD Aquamesh washaway that I used comes in a roll 15″ wide. If your stabilizer is not that wide, you can sew it together with a basting stitch.

3.   Lay the stabilizer pieces over the trees individually and mark the tree guide for each of the trees. It does not matter what you use to mark it, because it will wash away with the stabilizer when you are finished.

4.   Cut three pieces of dark green or black nylon veiling the same size.

5.   For each tree, use a plastic embroidery hoop, such as the spring style one recommended in my tool list that is narrow enough to slide under the needle on your machine. With the large outside ring flat on the table, hoop a segment of a layer of the marked wash away stabilizer and a layer on top of the nylon veiling by pushing the smaller ring onto the layers so the fabrics are flat on the table (this is opposite to the way hand embroidery is usually hooped).
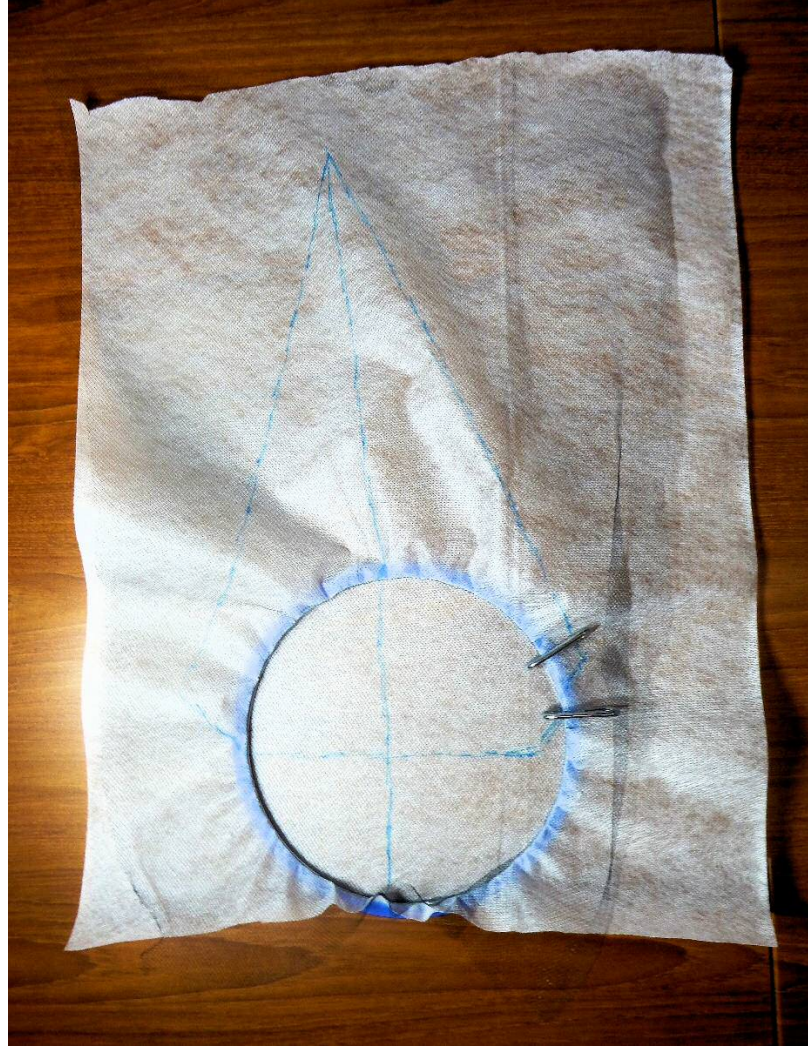
6. The veiling will hold the stitches together and remove the possibility that the applique will fall apart when the stabilizer is removed. You will have to shift the fabrics in the hoops as you work in order to make them large enough. That works well because the yarn does not have to be stitched from bottom to top in one continuous sweep. It is more natural to have short stretches that join and overlap to produce a tree bark look so moving it in the hoop will not affect the finished look.

7. Refer to the section on Evergreen versus Deciduous Trees at the end of this pattern, and examine the included example images. You may have photographs of your own you prefer to work from. Working from your chosen guide picture, sketch a structure for the trunk and branches of the tree on the stabilizer that you want to follow if desired. Then, following your sketched lines, free motion couch the

trunk and large-to-medium branch structures of the trees using the yarn and a close matching color of variegated 40 weight thread in the machine.

8. I used Bernina free motion couching foot #43, but there is also a set of three couching attachments available for the Bernina #72 ruler foot which accommodate different sizes of yarns. I did a little bit of research and discovered that most other machine brands such as Janome, Baby Lock, Viking, Pfaff, and Brother, have free motion couching feet available.

9. Make multiple passes of the couched yarn, with the center being the tallest and place them so close to each other or even overlapping so they form a trunk-like and branch-like looks. Turn the yarn couching at an angle for the branches and continue to fill branch areas.

10. When you think you are finished with the tree structure, stop and take a picture of it. Pictures often reveal places to the creator that need improving that your eye may miss, or show that the structure is right. Add more if things need improving or start over if the tree structure is too fat since you are not working directly on the quilt. It is somewhat difficult to obtain the narrow straight look that evergreen trees often have, but remember much will be covered with pine needles. At this point, your basic tree structure looks a little stubby on the ends of the branches.

11. To finish the branch ends and add small branches, change your needle to the 100/16 topstitch needle and thread your machine with the brown 12-weight wool thread. To get this thread through the needle, use a tooth threader rather than your machine's threading device, first cutting the end of the threader diagonally and then running the 12 weight through the loop. This threader will go through needles down to 80/12 universal style and is very handy to have around.

12. Using a free motion foot, stitch through or along the edges of the branches and extend the ends to the branches. Add small branches along the sides and ends of the bigger branches. Keep adding stitching until it is shaped more or less correctly. Note that this is a great way to make spooky trees for Halloween quilts, or winter deciduous trees.
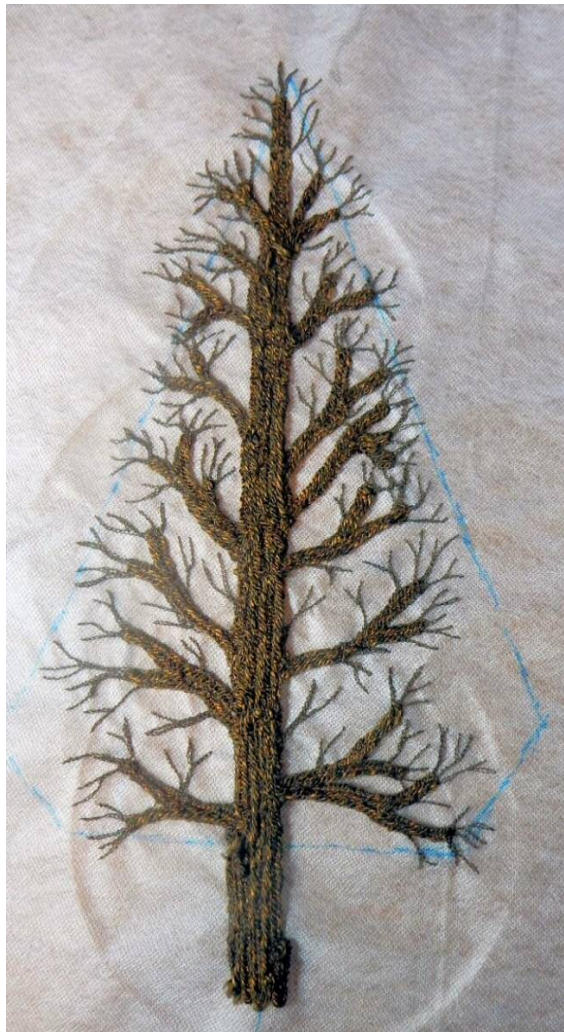
13. Now you are ready to add the pine needles. This is done with free motion stitching using 12 weight wool and/or 12 weight cotton threads of different greens. This is a good time to stop and take a walk or scenic drive in order to look at the evergreen trees in your area. Alternatively, look up images on the Internet. You can snap some pictures too. Note how the needles hang and fluff and appear to be multiple colors and tones of greens on a single tree.

14. Using a free motion embroidery foot, and the 100/16 topstitch needle, thread your first 12 weight wool or cotton thread. Lower your top tension. Practice first on a scrap of fabric to see how it stitches. If you are using a stitch regulator, lengthen the stitch to about 8 stitches per inch. Put on some music or an audible book and enjoy yourself while adding most of the needles. Clean your machine about every hour with this fluffy thread.

15. Stitch the darkest threads first and add a bit of lighter variegated greens for giving the appearance of light coming from the left.

16. With small sharp scissors trim the veiling and stabilizer closely around the trees. Do not cut into the trees themselves, the veiling will virtually disappear once appliqued.

17. Rinse off the stabilizer and lay out flat to dry on a paper towel.

18. Using Roxanne's basting glue, glue the trees where you want them. You can move them around a little until you like their placement before you glue them. Consider the background and path shape when placing the trees. You want the overall image to be balanced, but it need not be completely symmetrical.

19. Using the 80/12 needle, stitch the trees in place with Superior Monopoly in the top. Lowering the top tension considerably helps when stitching with this thread.

20. Applique the woody part of the tree along the edges following the direction of the tree's "growth".

21. Once appliqued on, you can add more needles if desired.

22. Press the quilt top upside down on a wool ironing mat.

Completed top ready to sandwich and quilt

Quilting and Finishing

Prepare the Quilt Sandwich

1. Sandwich the quilt with top, batting, and backing (middle mountain fabric).

2. Using temporary spray adhesive lightly spray the batting and smooth the top on to the batting. Turn the quilt over and repeat with the back. Place safety pins at the four corners and center edges.

Quilt the Piece

1. With either the monopoly thread or 100 weight matching threads, stitch in the ditch around the big trees and along the tops of the mountains and the front path.

2. You can use the Placement Guide to plan your quilting of this little quilt by drawing a plan with a pencil.

    a. With the set of threads you have assembled or the ones suggested in the fabric and threads guide, quilt according to your plan.

    b. Remember that if you want the quilting to show more, the 40 weight threads make a good choice and may even sometimes require more than one pass.

    c. If you want the quilting to recede into the background, use the 100 weight threads with the closest color match to the fabric.

    d. The mountains do need to have some quilting. You can add dips and structure to the mountains with your quilting that still does not stand out forcefully using matching or slightly different 40 weight threads. If you want to make a shadowy area, use the threads that are a little darker and more stitching.

    e. Quilt the sky so it highlights the existing beautiful colors in the sky fabric and adds some puffy cloud-like quilting.

    f. With a dark green thread, quilt tree shapes in the background tree line

    g. With a variegated thread or slightly darker thread, stitch the path in a way that shows rocks (small circles and blobs), craggy places, and cracks.

h. If desired, add a few bits of grass growing on the path through the cracks and around the bases of the trees with a lightweight green thread.

<u>Square and Bind the Quilt</u>

Carefully cut the quilt to square it up. Bind the quilt with your favorite method and choice of fabric. I used the middle mountain fabric for my binding.

Evergreen vs. Deciduous Trees

Evergreen trees are distinguishable from deciduous trees by more than their needles and their year-round greenery. The structure of their trunks and branches are distinct. Of course, artistic license can be a factor (and it often is in my quilts), but the more realistic you want your trees to appear, the more closely you need to stay to the norms for each type of tree.

Evergreens

It may be a little harder to see the branch structure of evergreens than deciduous trees because they are covered in greenery year-round, but if you look closely, especially at a tree with less plentiful needles, you'll be able to identify it.

Evergreen trees typically have straight trunks with thin, straight branches that angle off from the trunk, and usually all of the branches up and down have the same angle to the trunk. It is rare to see an evergreen (short of the great redwoods in the Pacific Northwest) with branches that look strong enough to climb on. The trunks themselves also tend to be less substantial than those of large deciduous trees, at least proportionally.

The branches themselves are also usually straight, and when a smaller branch or twig angles away from the branch, the main branch tends to continues straight rather than forking.

Of course, these standards are affected by gravity, which might make a branch bend, or other local conditions, but these are the normal characteristics that can help make an evergreen look like an evergreen. Needles on an evergreen therefore often look like they come in layers, matching the arrangement of branches.

Thin, layered, straight branches

Deciduous

Deciduous trees are more varied, but can have sturdier, wider trunks than Evergreens, and the trunks may sometimes fork, bend, or grow at angles. Their branches can be heavier, sometimes a significant fraction of the size of the trunk. They can tee off from the trunk at different angles from one another. Smaller branches are often generated by a main branch forking rather than a new branch teeing off from a main branch that continues straight.

Perhaps because of this structure, leaves (and flowers or fruit) often grow in clusters on a deciduous tree, rather than in layers.
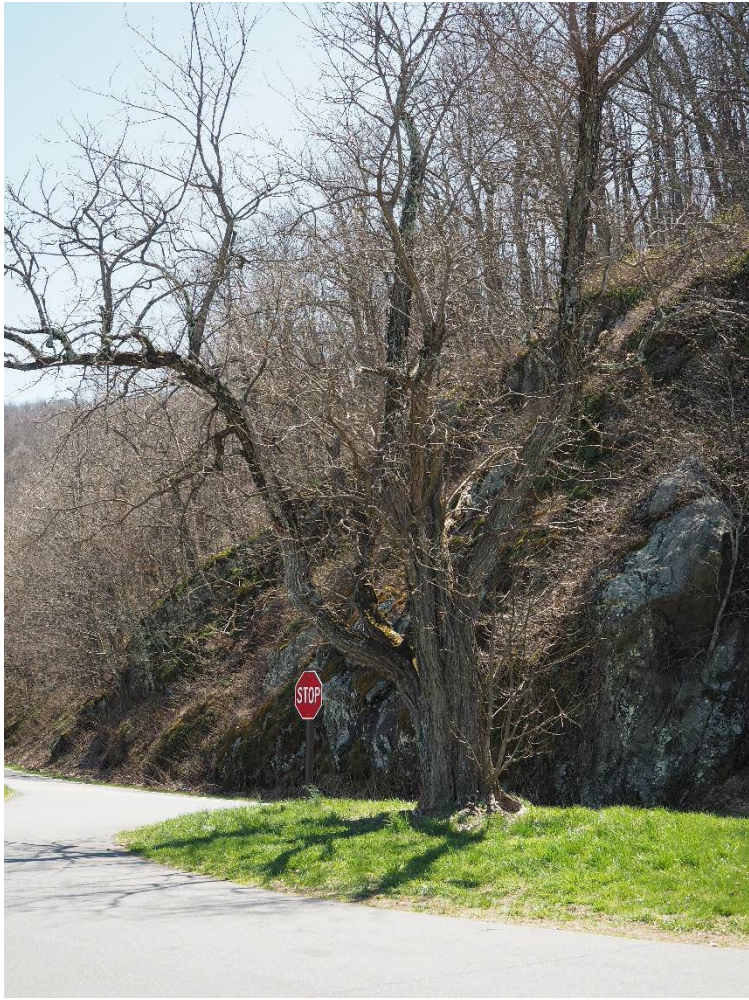
Appendix:
Guides and Cutting Patterns

Print at actual size. Be sure your printer is **not** set to fit or shrink pages.
Cut off appropriate joining edges and tape together.

Placement Guide
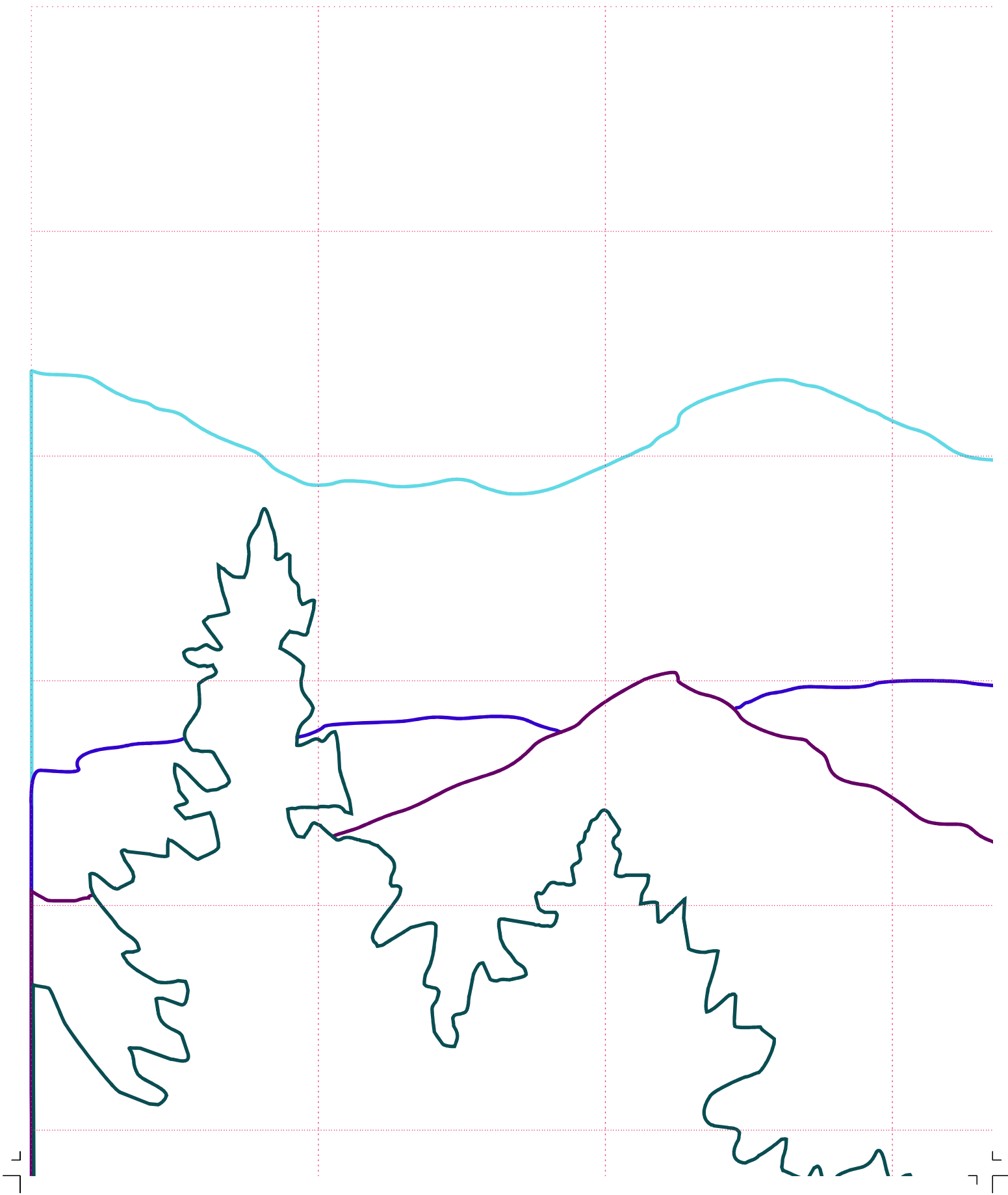
Placement Guide
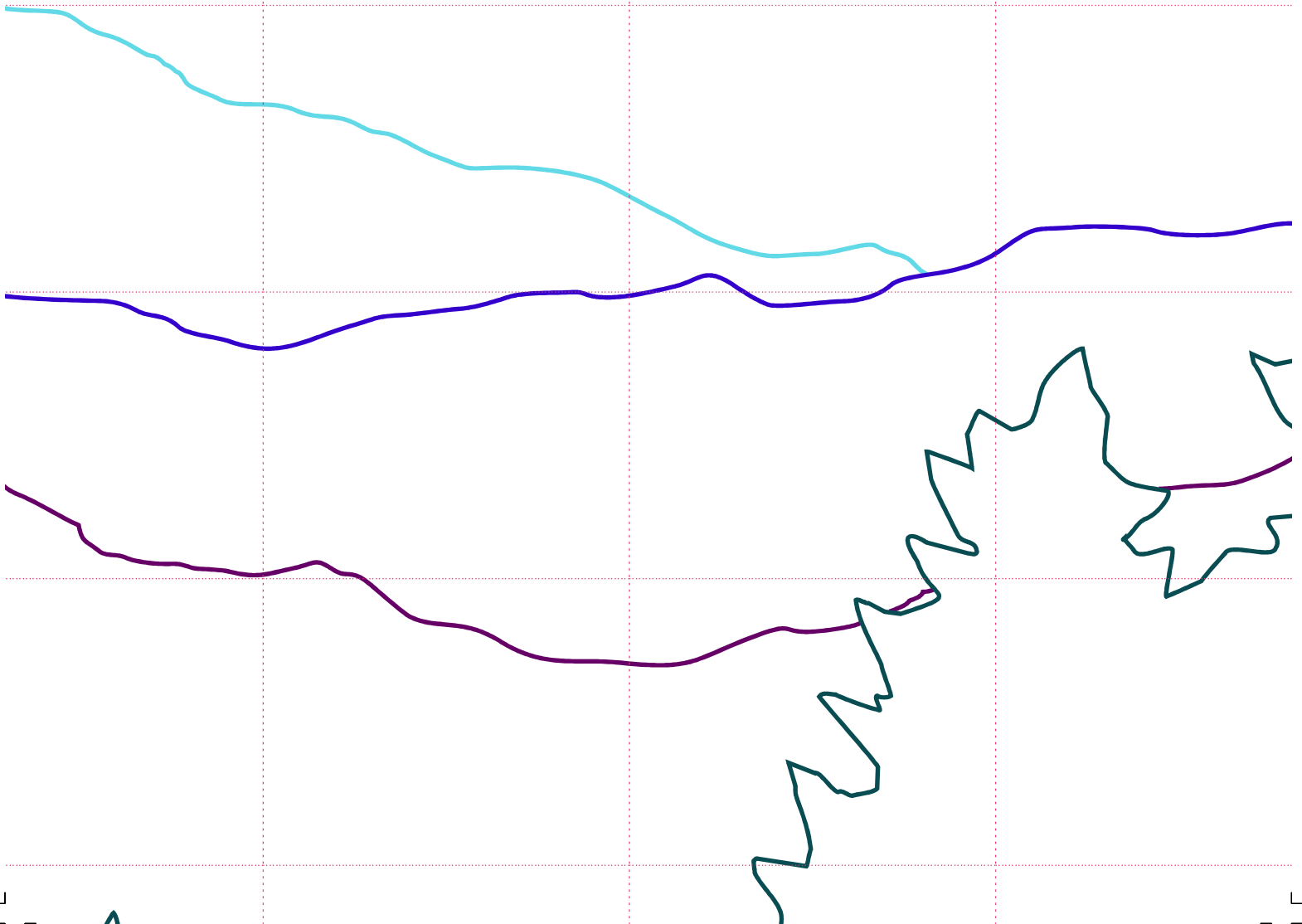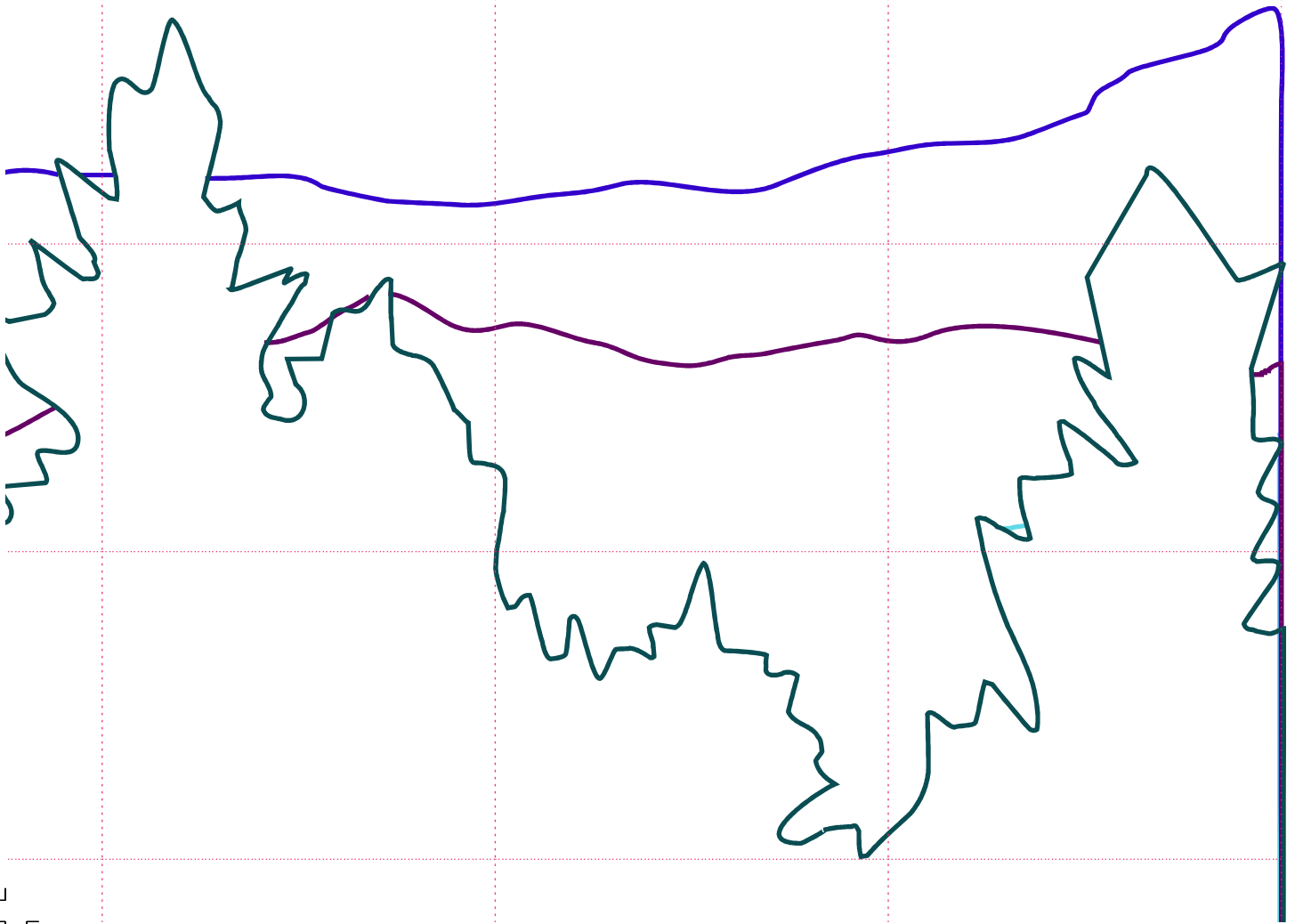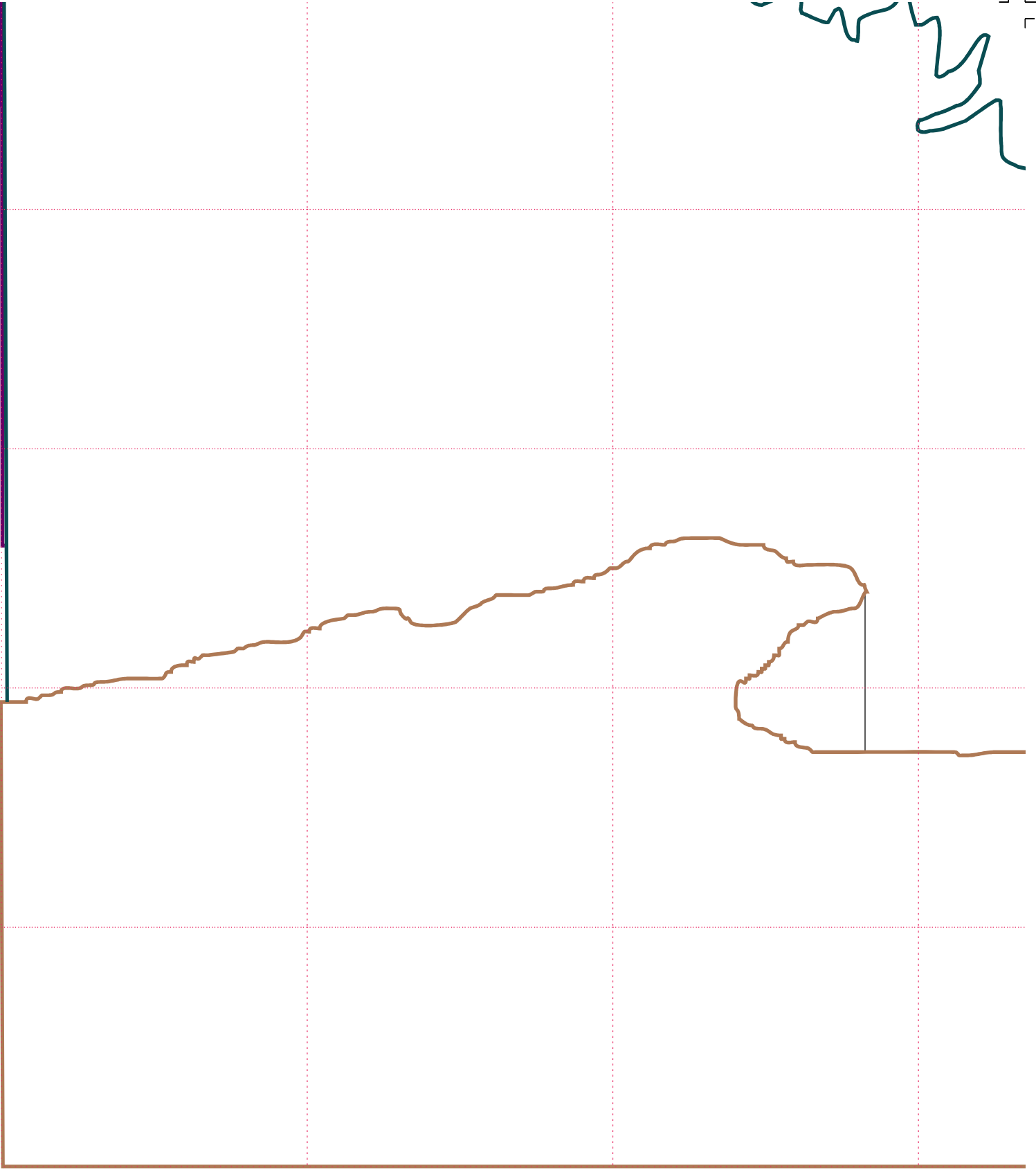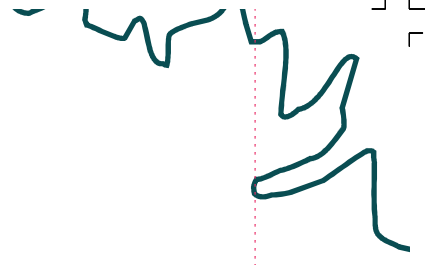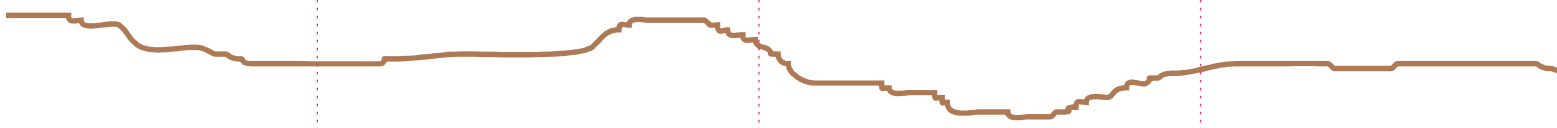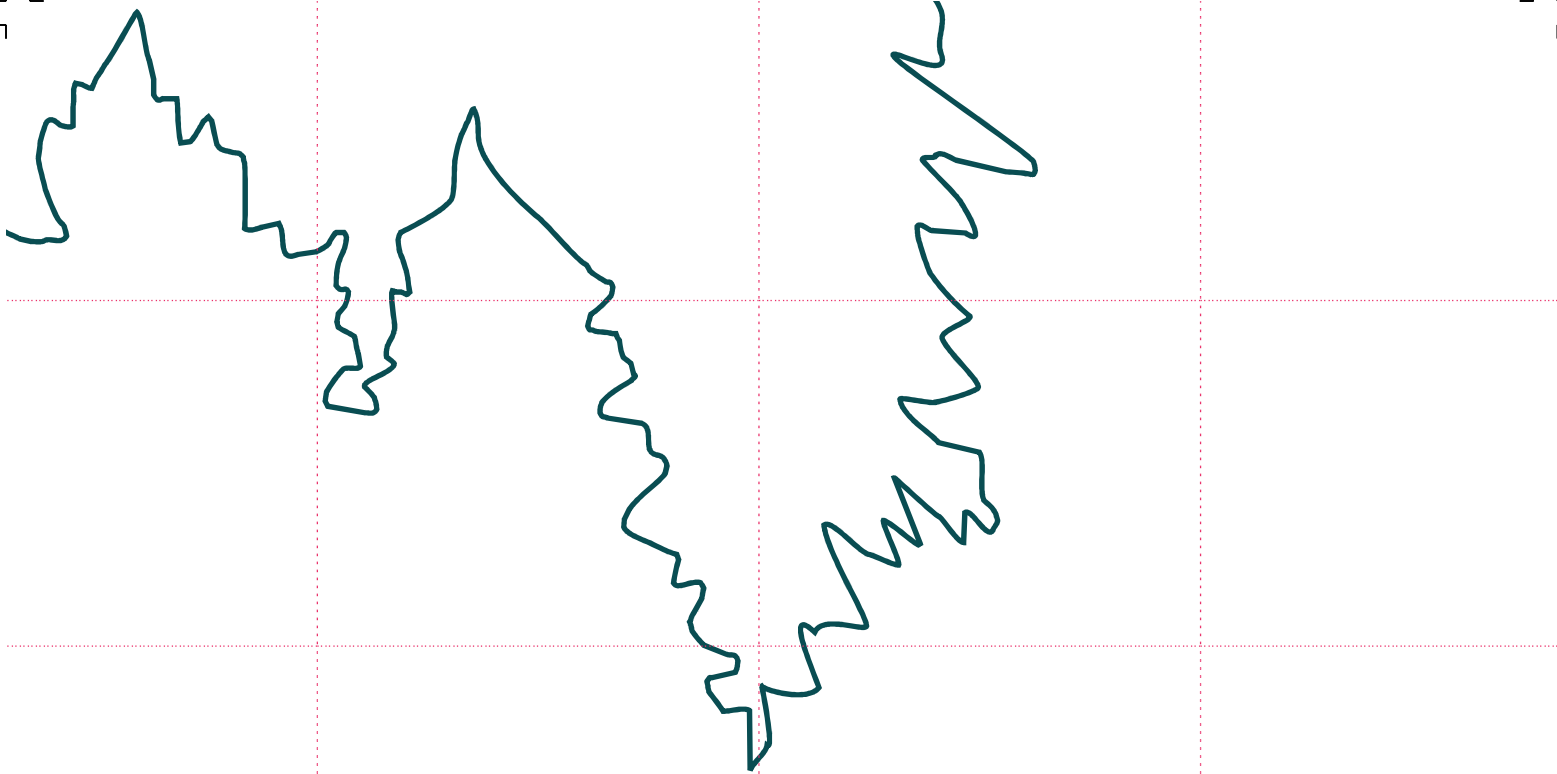
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Three Trees Guidelines

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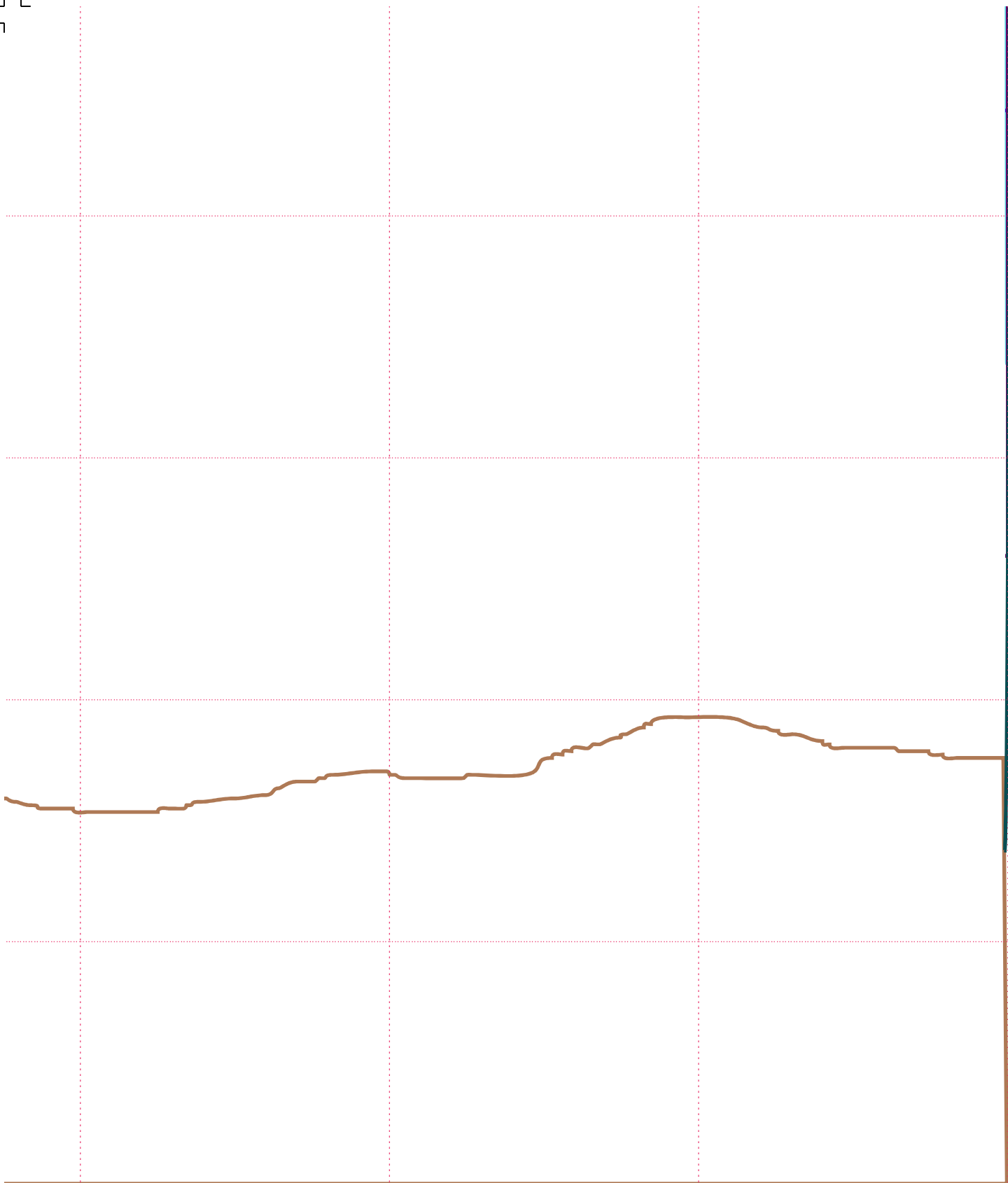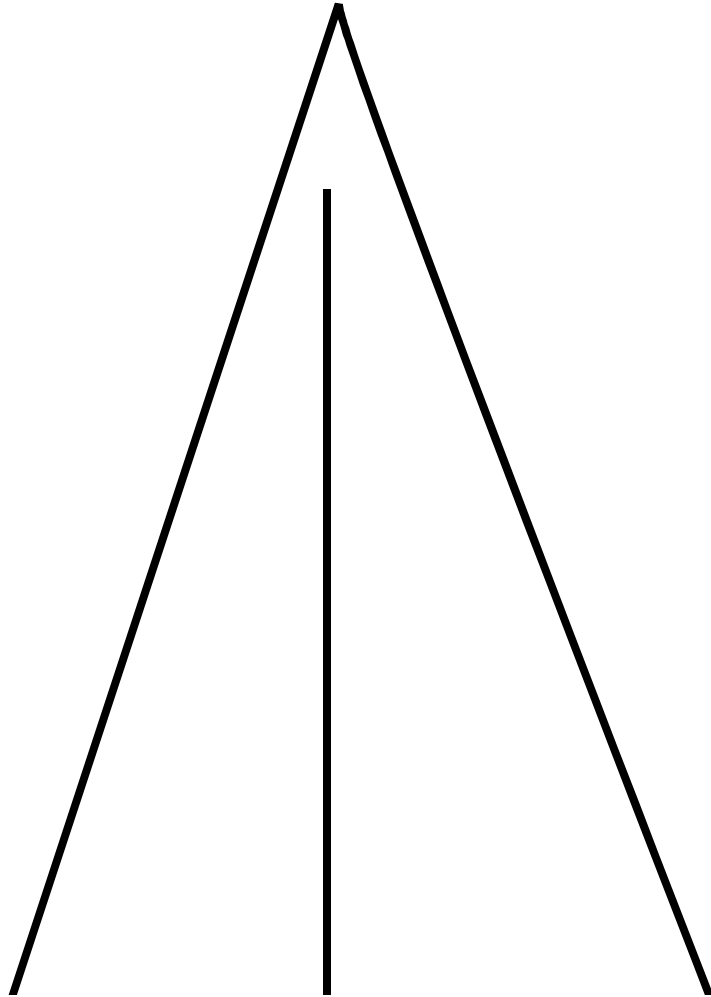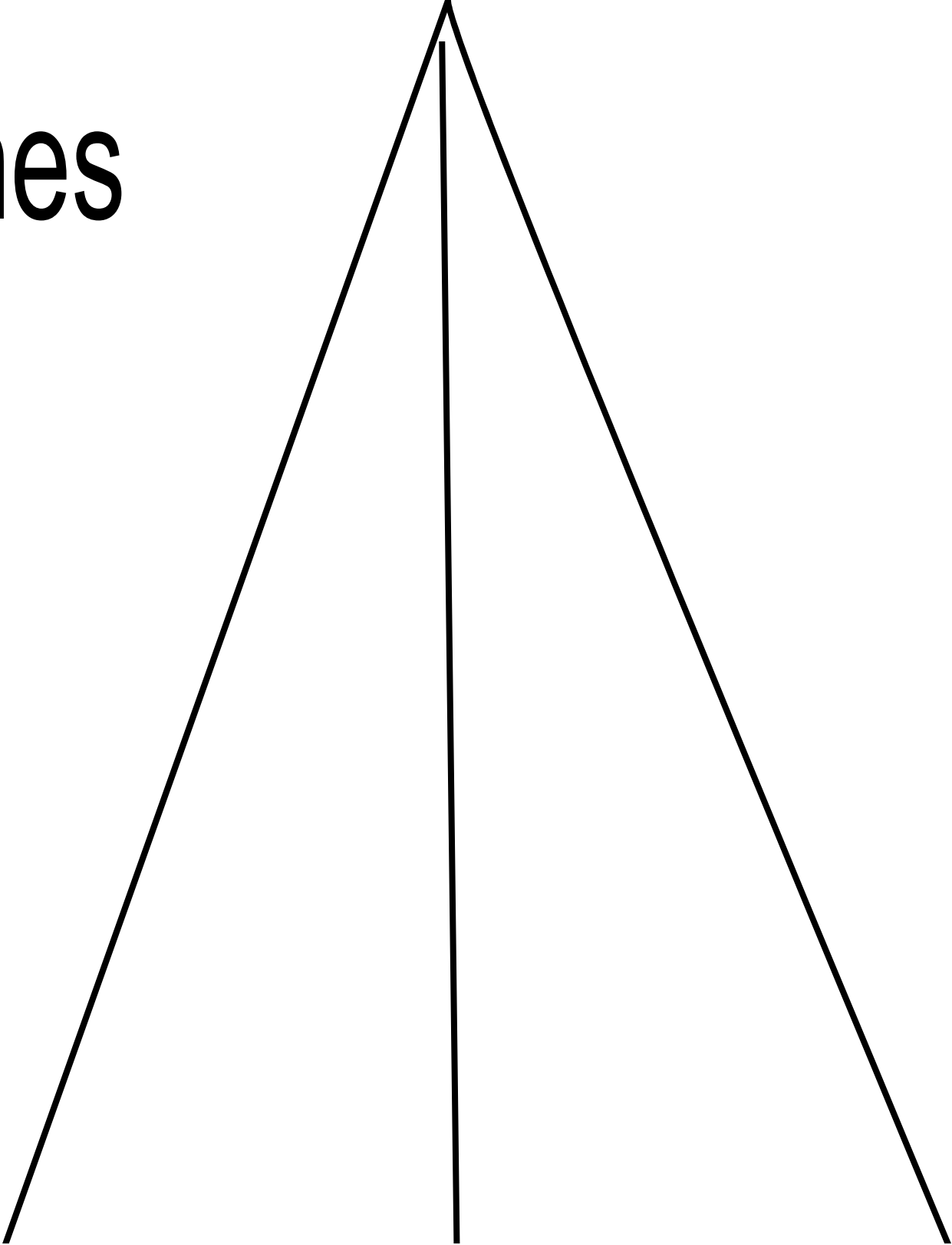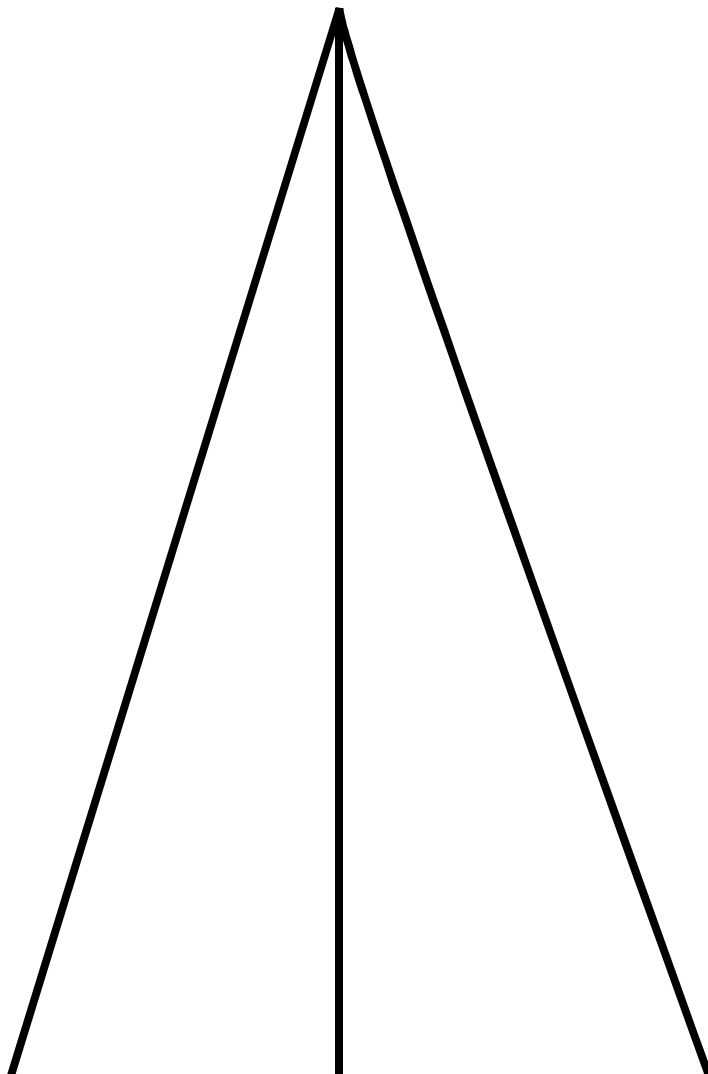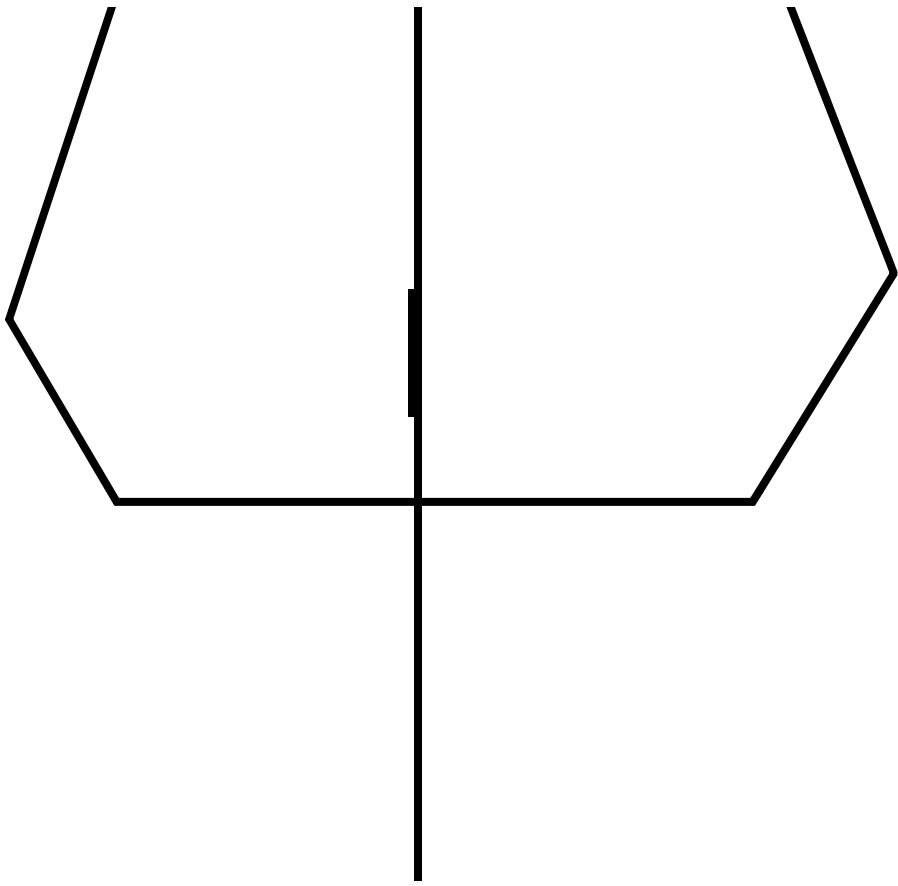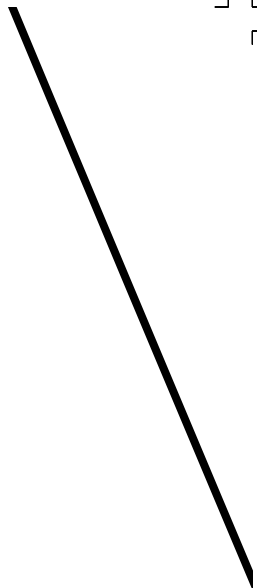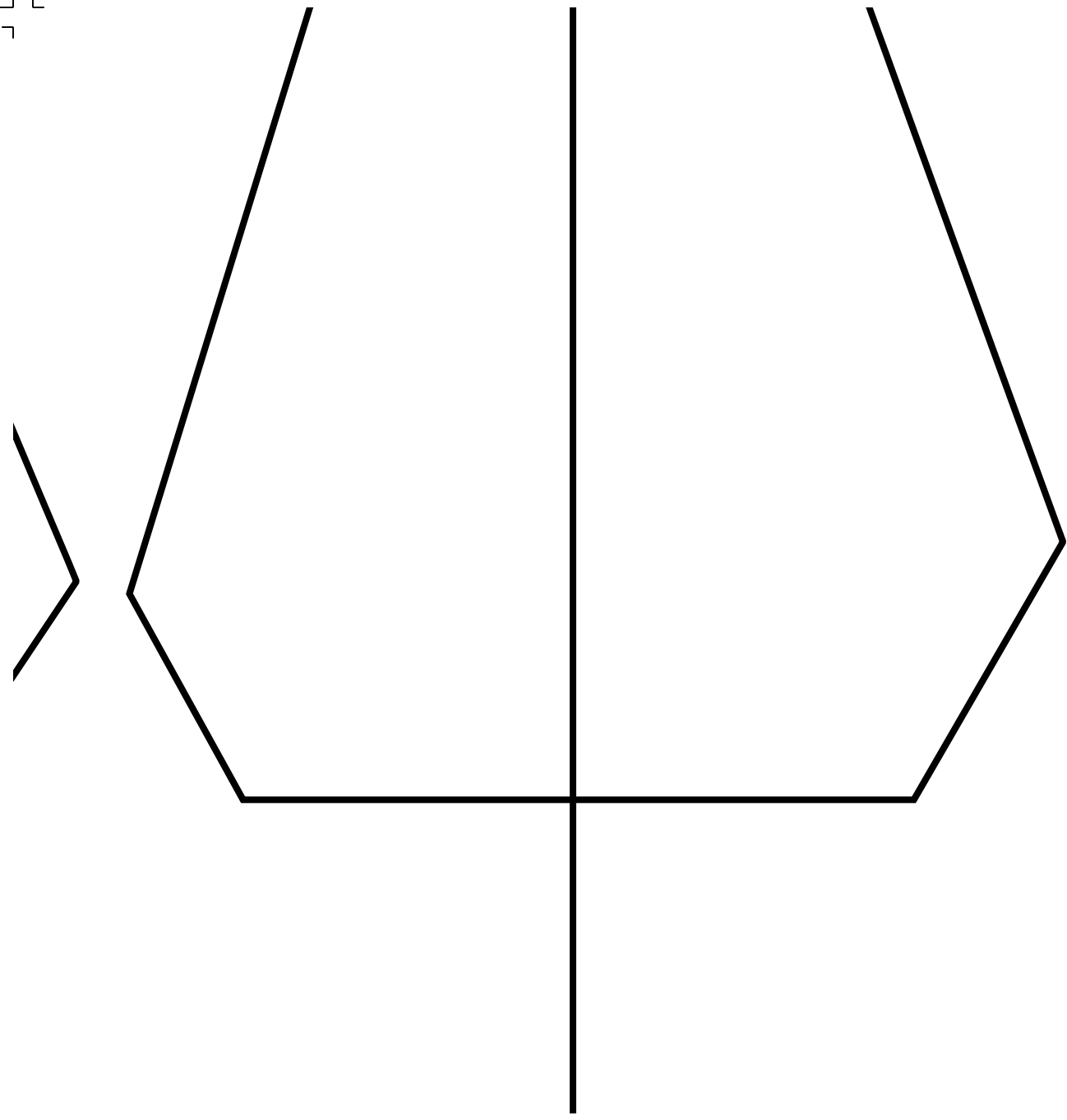
Front Mountain for Hand Cut
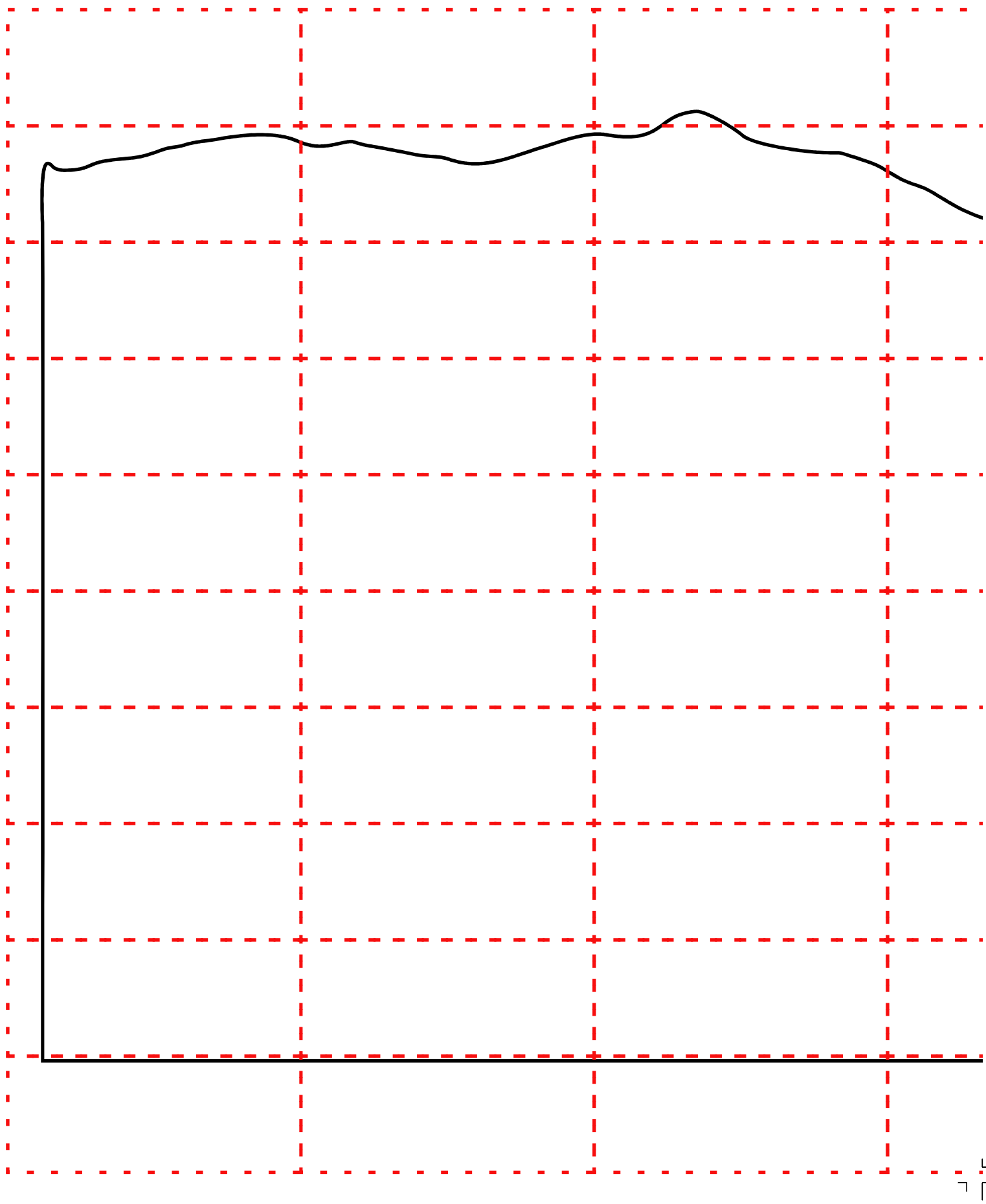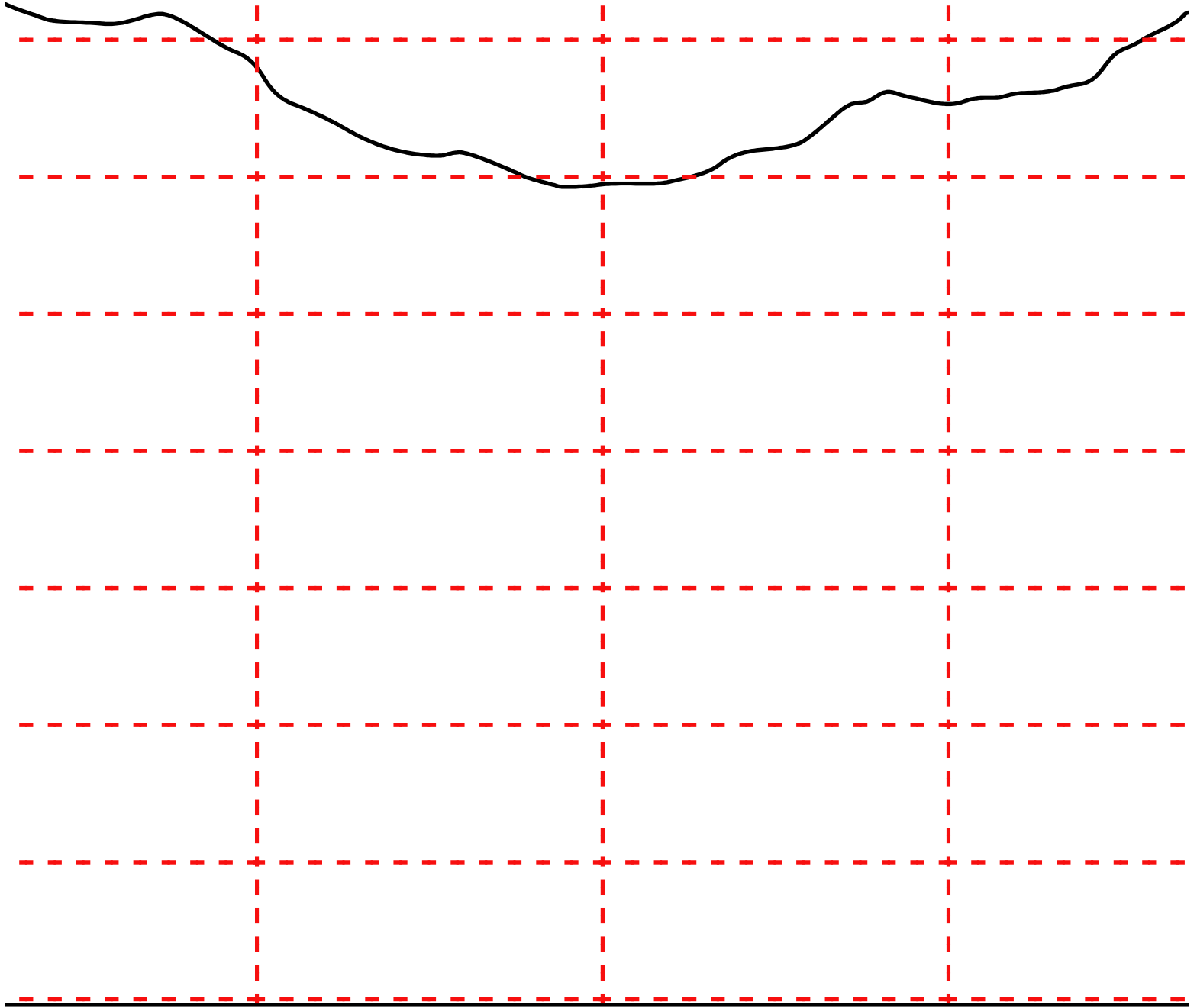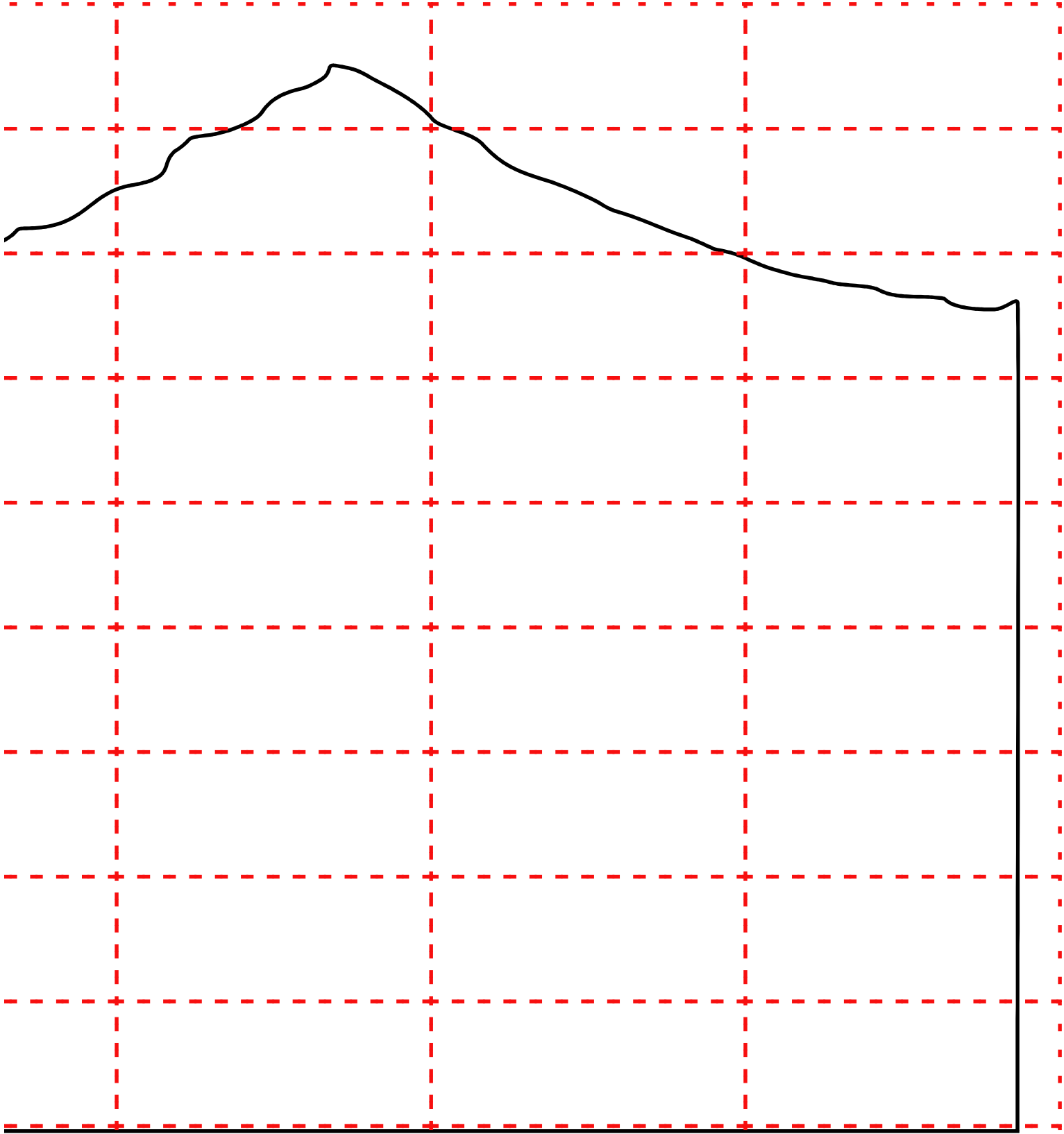
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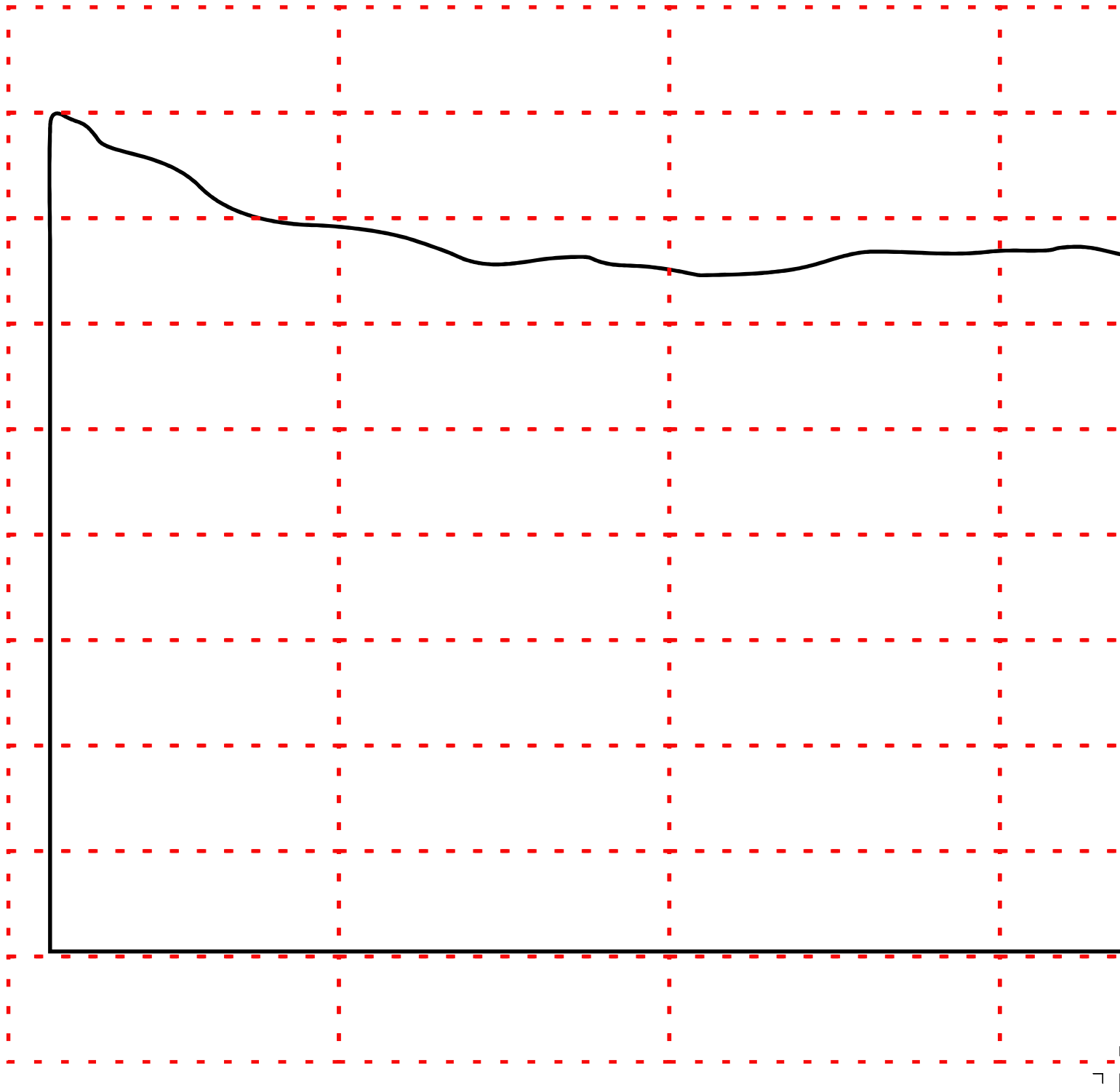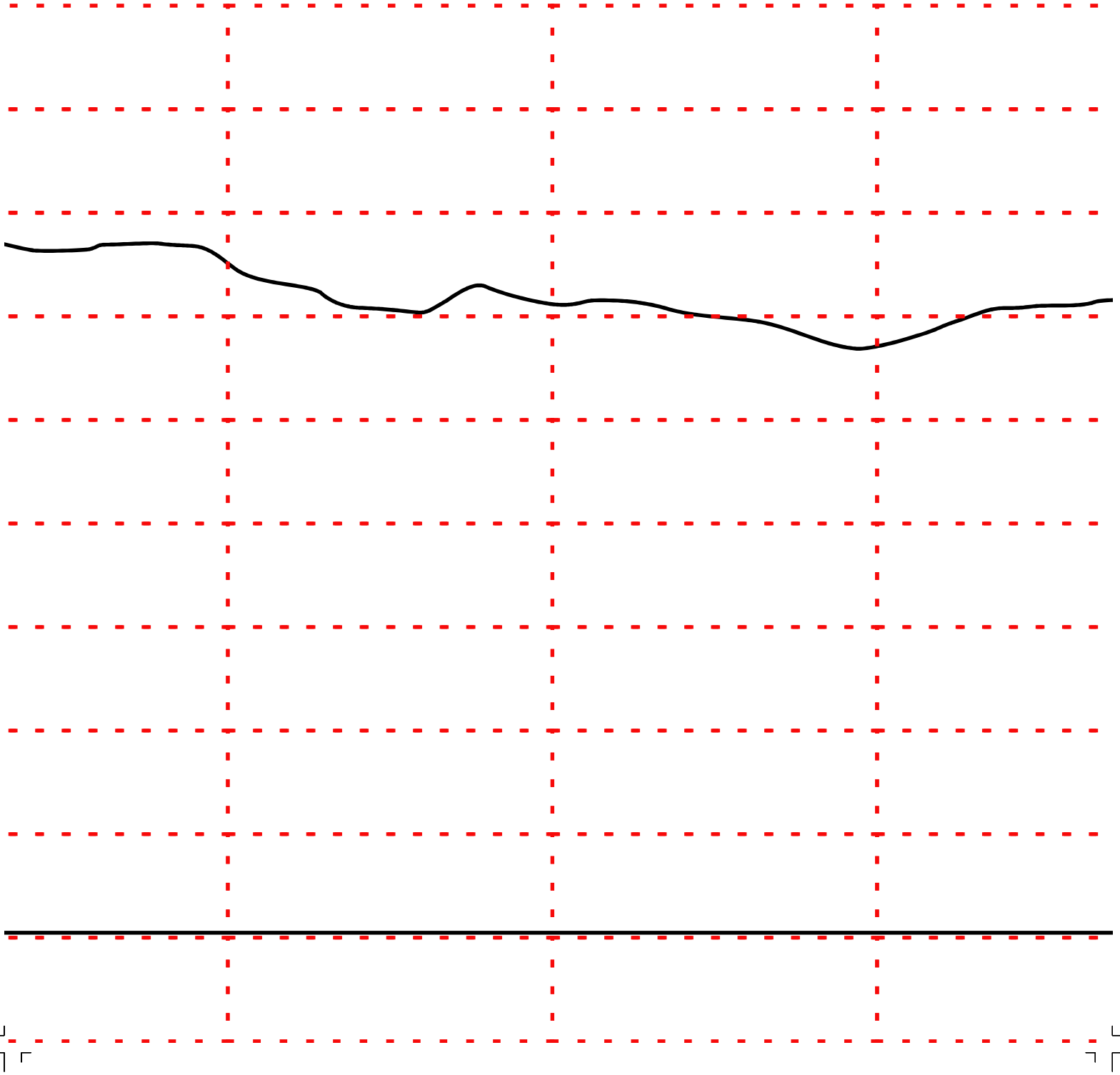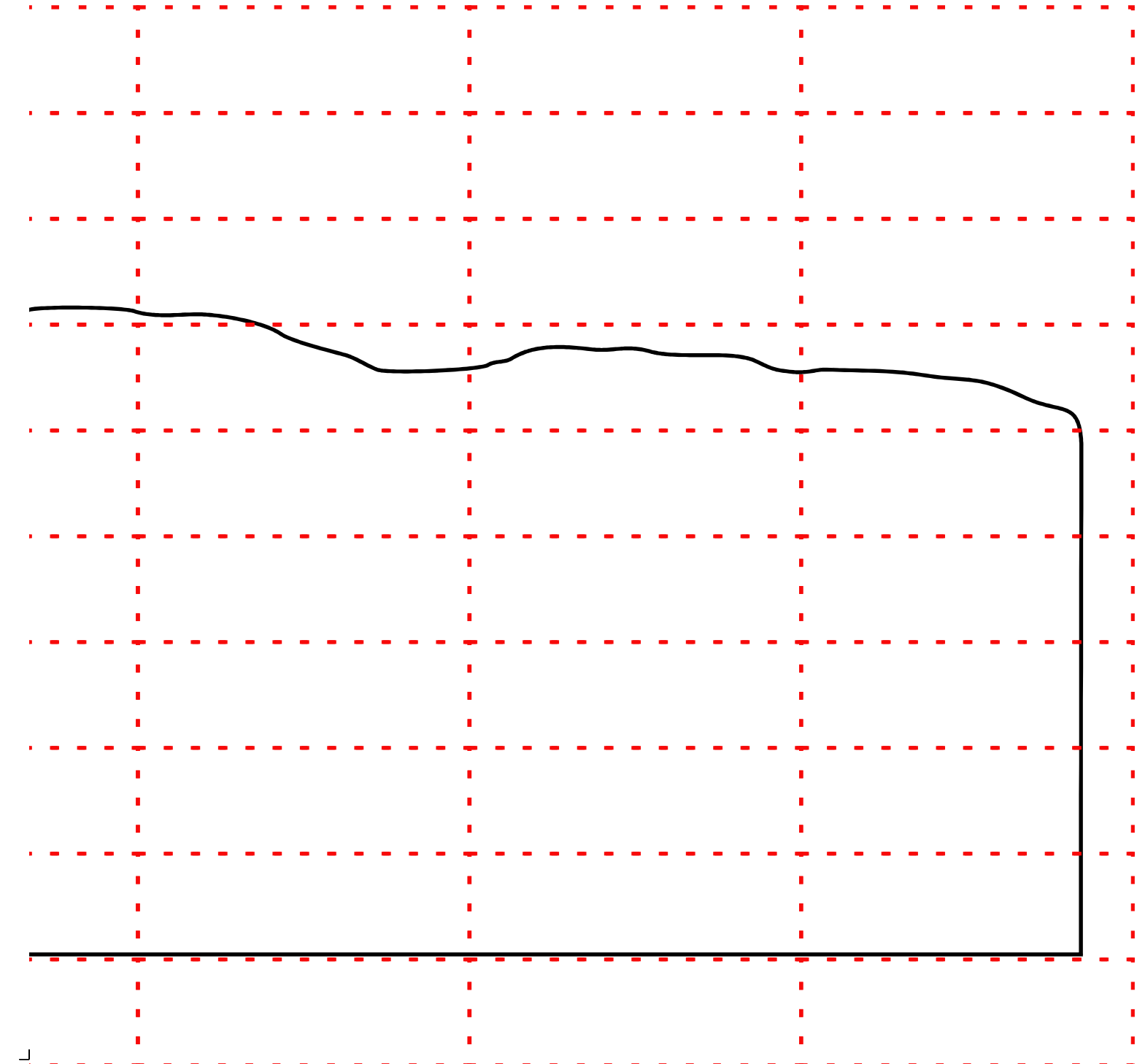
Back Mountain for Hand Cut
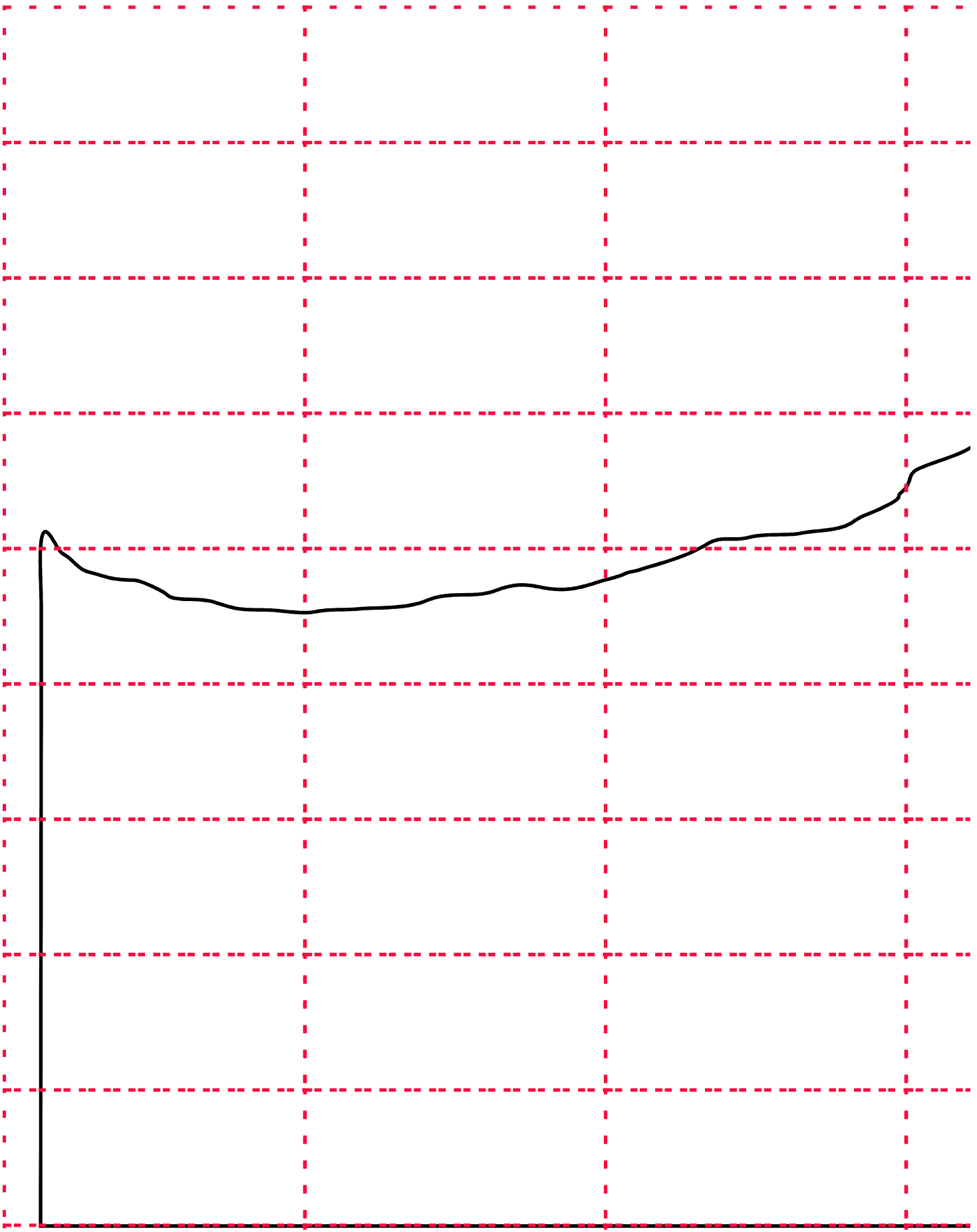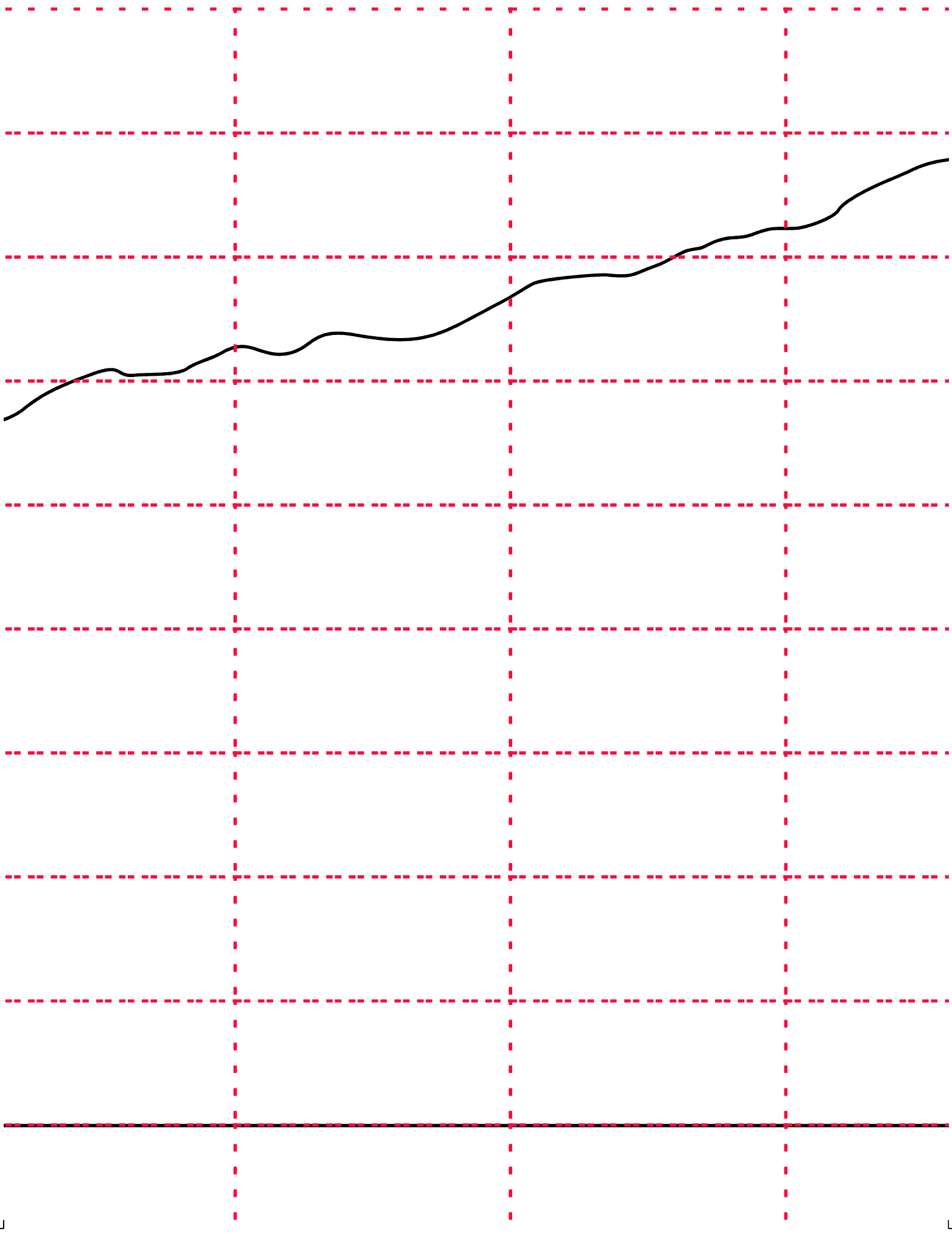
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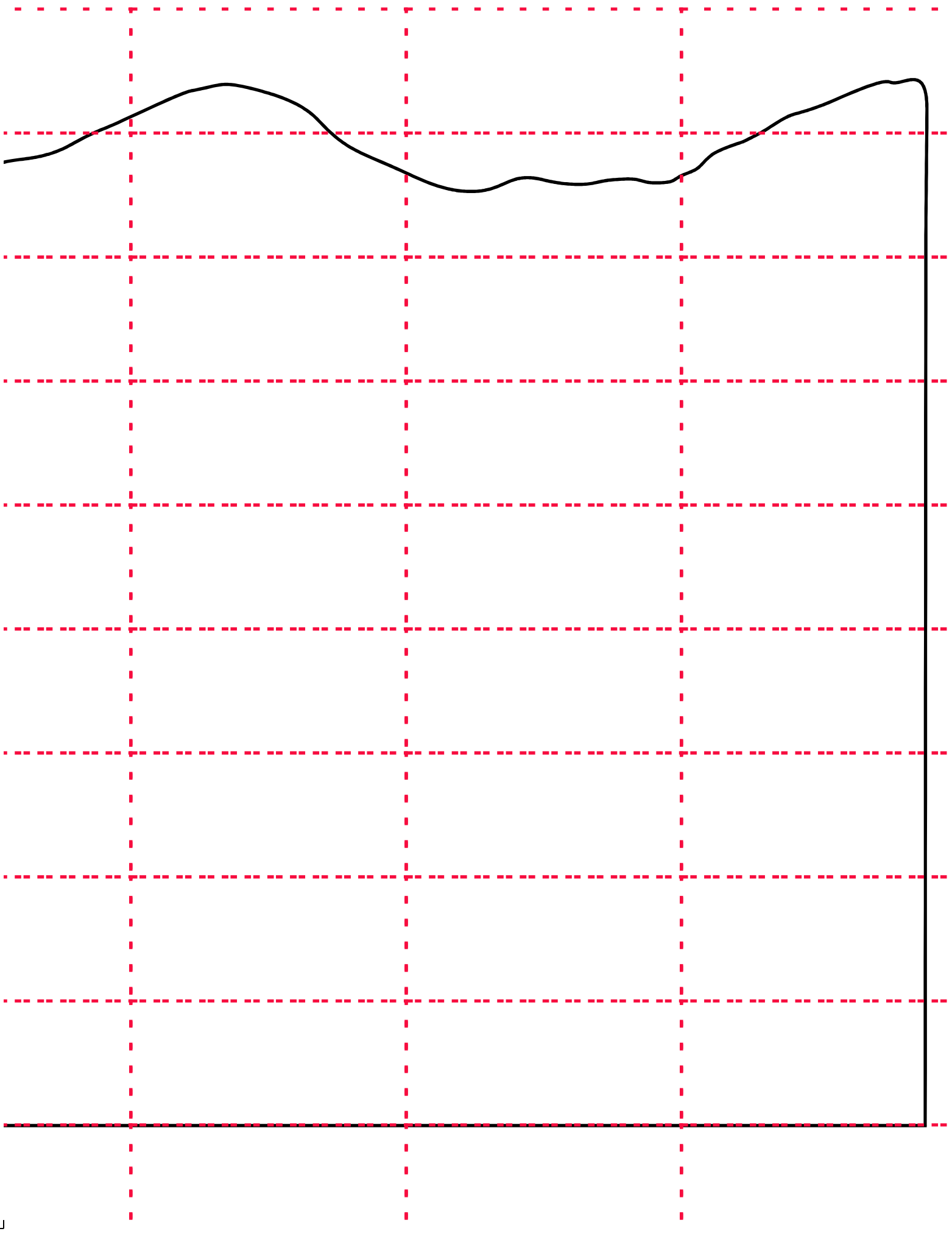
Front Path for Hand Cut

Tree Line for Hand Cut

(1, 2)