

# Landscapes Beyond Borders

## Supply list (3 pages)

Instructor: Helene Knott 503-631-8806 Email: [helene.m.knott@gmail.com](mailto:helene.m.knott@gmail.com)

Website: [www.heleneknott.com](http://www.heleneknott.com)

This pictorial quilt technique explores bringing a landscape forward by layering middle ground and foreground elements into the quilt borders creating an extraordinary sense of depth. There will be a couple of design choices – a fairly simple seascape featuring a secluded cove, or a view of forested hills and distant mountains. The landscapes can be fused, raw-edged appliquéd, or constructed with a combination of these techniques. In class, you will learn how you can adapt a pattern of your choice for future projects. A landscape fabric guide is provided at the end of this list but for a more thorough tutorial on selecting landscape fabrics visit <http://heleneknott.com/pdf/01.pdf> for my free downloadable fabric selection guide.

**Please be courteous to others by arriving for class with the correct supplies. Contact me at 503-631-8806 or [helene.m.knott@gmail.com](mailto:helene.m.knott@gmail.com) if you have any questions.**

**A Note to Students:** Many students do not realize that once the teacher is paid, the shop offering a class makes little if any income on the class itself. The shop is relying on product sales to continue offering quality classes to you. Therefore, I urge you to patronize this shop when buying your supplies for this class as much as possible and remind you that big chain stores do not offer the variety of classes that the smaller shops do. Keep quilt classes alive by supporting this shop.

Thank you, Helene

**Fabric Requirements:** You will need a variety of fabrics for the landscape features listed below; fat quarters of each will be ample, or follow the fabric legend. Please read the fabric selection guidelines on pages 2 & 3 before choosing fabrics. **If you intend to fuse, prewash your fabric if possible; adhesives do not always adhere well to sizing.**

- **Hidden Cove:**

- **Sky:** 11”w x 8”h
- **Water A & B:** 11”w x 5 ½”h each (linear textures that coordinate with the sky)
- **Cliff trees A & B:** 7” x 7” square
- **Trees C, D, E, & F:** 12” x 12” square
- **Cliffs A\*:** 7” x 7” square
- **Cliff B\*:** 9”w x 13”h
- **Rocks C\* & D\*:** 14” x 14” square \*Note: cliffs/rocks overlap, chose 4 different fabrics that contrast but harmonize well
- **Sand:** 11”w x 4”h (optional, but you can add a sandy beach to your landscape)
- **Borders:** ¼ yard cuts (not fat quarters) of as many border fabrics as you wish to use.

- **Misty Mountains:**

- **Sky:** 10 1/2”w x 20”h
- **Distant mountain:** 12”w x 7”h
- **Background ridge:** 13”w x 7 1/2”h
- **Foreground ridge:** 14”w x 11”h
- **Forest grove:** 17”w x 9”h
- **Lone tree (optional):** 6”w x 9”h
- **Borders:** ¼ yard cuts (not fat quarters) of as many border fabrics as you wish to use.

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### Tools/Materials:

- **Sewing machine:** in addition to a piecing foot for borders you may need a free-motion foot (for raw-edged appliqué) and/or a zigzag foot (for blind hem or satin stitch appliqué).
- **Thread:** piecing construction thread as well as thread to match fabrics if you plan to machine appliqué.
- **Pins**
- **Rotary cutter, ruler and cutting mat:** to cut borders.
- **Scissors:** small-bladed embroidery or craft scissors will be needed to cut the detailed appliqué pieces, and paper scissors.
- **Freezer paper:** For the raw-edged machine applique technique.
- **Seam ripper**
- **Fusible web of choice (Steam-a-Seam, Heat & Bond, Soft Fuse, etc.)**
- **Pattern of choice included in the class**
- **Teflon pressing sheet**
- **Pencil**

**FABRIC SELECTION GUIDELINES:** Attention must be given to four principles: color, value, texture and scale. The first and probably most important selection for a design will be the sky, followed by the water if it is part of your design. With rare exceptions, the water almost always reflects the color of the sky. Once chosen, the sky/water fabric will dictate the rest of your selections. As you select fabrics for the other elements, always keep value in mind. You must have an adequate contrast to keep these elements from running together and disappearing into a void. You may simply pick a fabric for each element in the design and stick with your choices. However, I advise having alternate selections in case a fabric doesn't work as well as you thought it might.

**Color:** Make sure the color you choose is appropriate for the subject. This is not to say you cannot use some artistic license, sometimes you must manipulate colors to achieve suitable contrast. Take light into account; landscape colors can vary under different light conditions.

**Value:** Value is the range from light to dark that a color falls into; yellows tend to be very light values and purples tend to be very dark unless the basic color has been manipulated by the addition of white, black, gray or another color. It is value that actually creates contrast allowing you to see a division between two colors and define shapes.

**Texture:** It makes no difference if the color is terrific if the texture is wrong for your intended subject. Reeds and cattails are straight and vertical. Foliage can be fluffy, frizzy or soft and mounded depending on the type of tree or shrub. Water tends to have a horizontal linear texture, and rocks are chunky or blocky. There is a random quality to natural objects and selecting a fabric that exhibits this randomness will enhance your landscape.

**Scale:** Objects tend to get finer textured and less detailed as they recede. A tree in the foreground will look out of place if the texture on the trees in the background is coarser, and the illusion of distance will be spoiled. Think of prints as sandpaper, which comes in fine, medium and coarse grits. A fabric with too regular a repeat might be too structured for a natural object unless the object is small enough to where the repeat is not very obvious.

It helps to study pictures of landscape photography before selecting your fabrics. Note how water usually reflects the color of the sky and color shifts as objects recede into the distance. Distant hills become lighter and may change to a different color altogether. Keep this in mind when making your fabric choices. Look for fabrics that convey the proper colors and textures for sky, water, rocks, trees, reeds, hills, mountains etc.

There is more to creating a beautiful quilt than just a good design, creative fabric choices can make stunning landscape quilts.

When making a pictorial quilt, you must look at fabric differently than you would for more traditional quilt designs. Learn to look at a fabric's underlying potential not just its initial appearance.

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- 1) **Perfect Skies:** In a pictorial/landscape quilt the sky will set the pace for all the fabrics to follow. Avoid solids for a sky, skies should be infinite and carry the eye into that infinity. It is better to choose a slightly textured fabric such as a Moda Marble than a solid. Dramatic skies - turbulent clouds, streaky sunsets, pale soft pastel dawns, or moonlit nights can create a stunning ambiance. Gradated fabrics (Ombres) make lovely skies as do Batiks.
- 2) **Perfect Water:** The perfect sky deserves perfect water. Water is not always blue, more often than not; it will reflect the color of the sky. Water fabrics should be streaky and linear in texture and, depending on the pattern, you may want a variety of textures ranging from a bold texture to a fine one to create a sense of distance.
- 3) **Observation:** Trust your eyes more than your brain. Many colors in nature are startlingly different than we think. Land forms change color with distance, they may become darker, lighter, grayer, more vivid or a different color altogether depending upon atmospheric and light conditions. Look at a picture of a landscape vista and you can see how hills and mountain hues turn to purple and blue as they recede. Snow on a mountain can be white, gray, blue, purple, or vivid yellow, orange or rose colored if reflecting a sunset. Green trees at sunset will not be a vivid green as in harsh noontime sunlight and may even turn golden in the fading light of day.
- 4) **Fabrics with Multiple Personalities:** These are a pictorial quilter's gems. They are versatile fabrics able to fulfill more than one role. A streaky fabric can be a striated rock wall in a canyon or a rough gnarled tree trunk. In certain colors they may be waterfall or choppy ocean waves. Be careful to allow the fabric only one role per quilt. If you have chosen a particular fabric to be a canyon wall, do not use the same fabric as a tree trunk in the same quilt. This will only confuse the eye and muddy the details.
- 5) **Fabrics for the Lazy Quilter:** Some fabrics have the potential of doing some of the design work for you. Fussy-cutting these fabrics can yield a wealth of detail that would otherwise have to be meticulously drawn and pieced or appliquéd in place. By combining these fabrics creatively, a quilter can render a design that looks far more complex than it really is and create astonishing detail.

On a final note: It's wise to have alternate choices for the various parts of your landscape, this will allow you to fine-tune the color and texture combinations for a really stunning quilt. It's better to have it and not use it than to need it and not have it.

