

RED SUN LANDSCAPE – QUILT WALL HANGING

Sewing Tutorial – Step by Step



FINISHED SIZE

60 cm (W) x 60 cm (H)

MATERIALS

- Black fabric – 60 cm
- Red fabric – 40 cm
- Cream/Ivory fabric – 70 cm
- Black fusible web – 50 cm
- Black batting – 70 cm
- Black backing fabric – 70 cm
- Red sewing thread
- Black sewing thread
- Sewing machine
- Scissors, pins, iron, fabric glue
- Rotary cutter and mat (optional)

FABRIC COLORS



MAIN METHODS USED



Fusible Appliqué



Free-Motion Quilting



Topstitching



Layering & Quilting



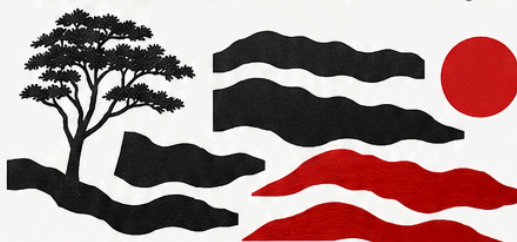
Binding

1. PREPARE THE DESIGN

Trace or print the pattern (at 100%). Use it as a template for the appliqué pieces.



2. CUT THE FABRIC PIECES (Add 0.7 cm seam allowance if not using fusible web)



Piece Guide (Approximate)

Piece	Quantity	Fabric
Tree	1	Black
Hills (Black)	4	Black
Hills (Red)	3	Red
Sun (Circle)	1	Red
Background	1	Cream

Background size:
66 cm x 66 cm

3. FUSE THE PIECES



Iron fusible web to the wrong side of each fabric piece. Cut out carefully along the edges.

4. ARRANGE THE DESIGN



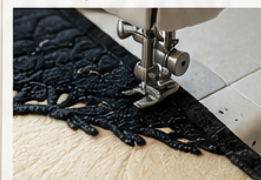
Place the pieces on the background fabric (66 cm x 66 cm). Adjust until you are happy with the layout.

5. FUSE IN PLACE



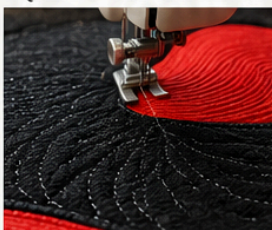
Iron each piece onto the background fabric following the manufacturer's instructions.

6. APPLIQUÉ / SECURE EDGES



Use a zigzag stitch or satin stitch around all pieces to secure them (black thread for black, red for red).

7. QUILTING – ADD TEXTURE AND MOVEMENT



Free-motion quilt the background (cream area) with wavy lines radiating from the sun.

Quilt the hills with flowing curved lines following their shapes.

Option: Quilt small straight or wavy lines inside the red sun (spiral effect).



8. LAYER AND QUILT



Layer: backing (wrong side up) + batting + top (right side up). Pin or baste. Quilt as desired.

9. BINDING



Cut binding strips 6.5 cm wide. Join strips, fold in half, and bind all around the quilt. Mitre the corners.

10. FINAL TOUCH



Trim loose threads. Press with iron. Your Red Sun Landscape Quilt is complete!

CARE INSTRUCTIONS



Hand wash or gentle machine wash in cold water



Use mild detergent



Air dry



Do not bleach



Iron on low if needed

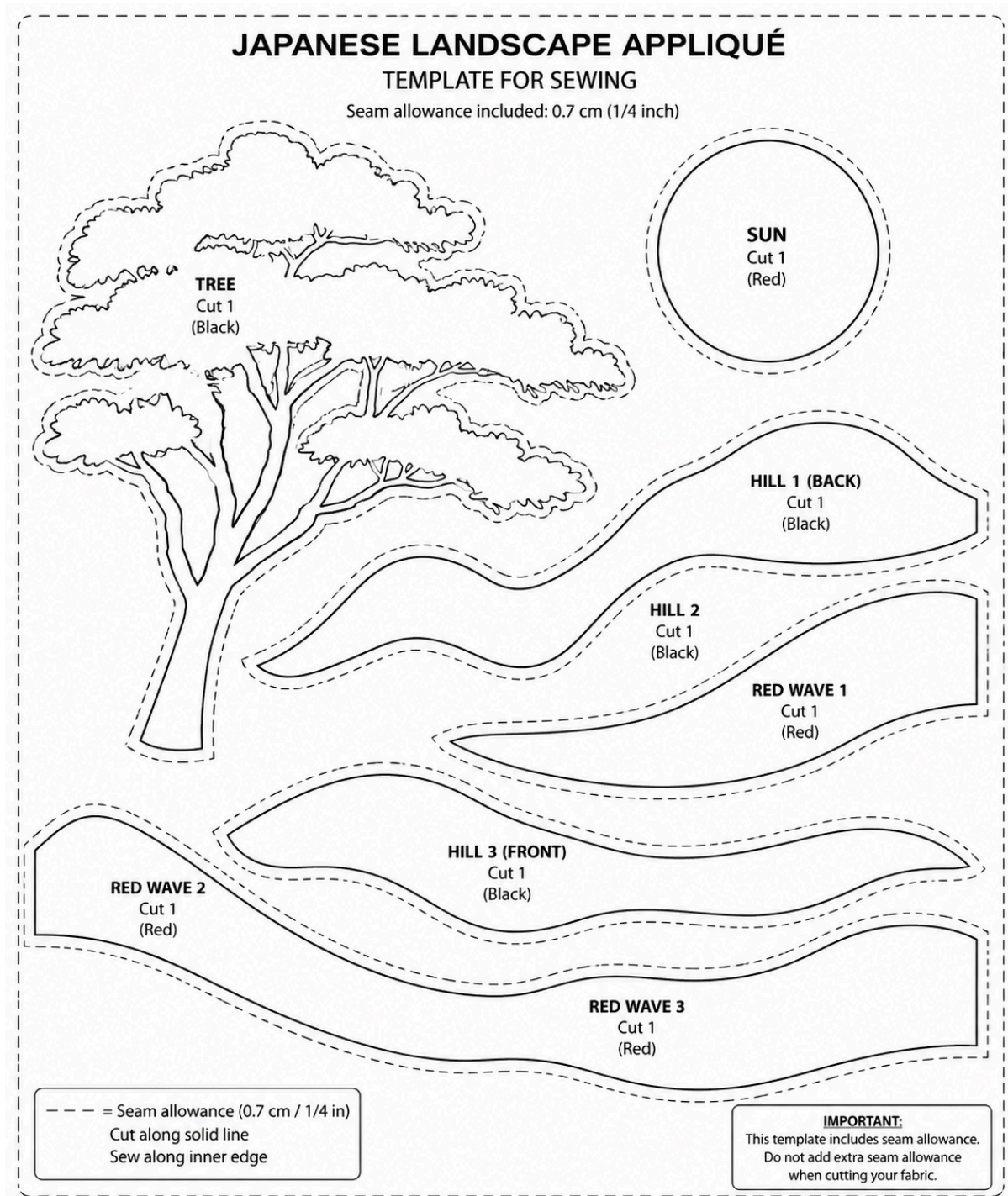
TIPS

- Use high-quality cotton fabrics.
- A walking foot helps when quilting multiple layers.
- Practice free-motion quilting on a scrap before starting.
- Take your time with placement before fusing.

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Red Sun Landscape – Quilt Wall Hanging
Sewing Tutorial 

The Red Sun Landscape Quilt Wall Hanging is a striking textile art project that combines fusible appliqué, free-motion quilting, topstitching, layered quilting, and traditional binding. The finished piece features a dramatic black tree, flowing black and red hills, a cream sky, and a bold red sun.

This tutorial follows the design, measurements, materials, colors, and construction sequence shown in the original graphic. The instructions below expand each stage so that a sewist in the United States can complete the project from beginning to end, even without extensive experience making art quilts.

The finished quilt measures approximately 60 cm wide × 60 cm high, or about 23 5/8 × 23 5/8 inches. The background fabric is initially cut larger so the quilt can be squared and trimmed after appliqué and quilting.

Materials and Supplies

Gather all of your materials before starting. Using good-quality cotton quilting fabric will make the appliqué easier to handle and will also give the finished wall hanging a clean, professional appearance.

You will need:

- Black fabric – 60 cm (about 23 5/8 in)
- Red fabric – 40 cm (about 15 3/4 in)
- Cream or ivory fabric – 70 cm (about 27 1/2 in)
- Black fusible web – 50 cm (about 19 3/4 in)
- Black batting – 70 cm (about 27 1/2 in)
- Black backing fabric – 70 cm (about 27 1/2 in)
- Red sewing thread
- Black sewing thread
- Sewing machine
- Free-motion quilting or darning foot

- Walking foot, optional but recommended
- Regular presser foot
- Sharp fabric scissors
- Pins or quilting clips
- Iron and ironing surface
- Fabric glue, optional
- Cutting mat
- Rotary cutter
- Quilting ruler
- Fusible appliqué paper or fusible web
- Pattern paper or tracing paper
- Fabric marking tool

The principal fabric colors are black, red, and cream.

Black creates the tree, most of the hills, binding, and dramatic foreground details. Red creates the sun and the flowing accent hills. Cream is used for the background or sky.

Step 1 – Prepare the Landscape Design

Begin by preparing the complete pattern for the quilt. The design consists of a large tree on the left, a circular sun in the upper-right area, and several overlapping wavy hills across the lower portion of the composition.

Print or trace the pattern at 100% scale. Do not use a printer option such as “Fit to Page” if it changes the size of the design.

If the full-size pattern requires several sheets of paper, print each section and tape the pages together carefully. Make sure all pattern lines meet correctly.

Identify each separate appliqué element before cutting anything. It is useful to label the tree, sun, black hills, and red hills individually.

The tree is the most detailed appliqué element, so trace its branches and foliage carefully. Small irregularities are acceptable because the natural tree silhouette should look organic rather than perfectly symmetrical.

The flowing hills should also retain their smooth, irregular curves. Avoid straightening them too much because the movement of these curves is one of the defining features of the quilt.

Step 2 – Cut the Fabric Pieces

Prepare a cream background approximately 66 × 66 cm, or about 26 × 26 inches.

This is intentionally larger than the final 60 × 60 cm quilt. The extra fabric provides room for quilting shrinkage and final trimming.

Cut approximately:

- 1 black tree
- 4 black hill sections
- 3 red hill sections
- 1 red sun
- 1 cream background

The exact shape of every hill should follow the pattern rather than being reduced to simple rectangles or strips.

If you are using fusible web, a traditional seam allowance is generally unnecessary for the appliqué pieces because their raw edges will be secured later.

If you decide to use another appliqué method that requires turned edges, the original tutorial recommends adding approximately 0.7 cm, or slightly more than 1/4 inch, around the necessary pieces.

For the sun, cut a clean circle from the red fabric.

Take extra time when cutting the tree. Use small, sharp scissors around narrow branches, curved areas, and foliage. Do not rush this portion of the project.

Keep all of the pieces organized on a flat surface in approximately the same position in which they will appear on the finished quilt.

Step 3 – Apply Fusible Web to the Appliqué Pieces

Place the fusible web against the wrong side of each appliqué fabric, following the fusible web manufacturer's instructions.

Usually, the paper side of the fusible product remains facing upward while the adhesive side touches the wrong side of the fabric. However, products vary, so always check the instructions supplied with your fusible web.

Press with the iron rather than sliding it continuously across the fabric. Sliding the iron may distort the long wavy hill shapes.

Allow each fused section to cool completely before cutting the final appliqué shape.

Once cool, carefully cut around the traced outlines.

Pay special attention to the tree branches and foliage. Small scissors are particularly useful in these areas.

Repeat the process for all black hills, all red hills, and the red sun.

When every appliqué piece has been prepared, remove the paper backing if required by your fusible product.

Step 4 – Arrange the Complete Landscape

Lay the 66 × 66 cm cream background right side up on a large, flat surface.

Do not fuse anything immediately. First build the entire composition and make adjustments until you are happy with the placement.

Start with the hills because they establish the horizon and lower landscape.

Arrange the large black hills across the bottom and center of the quilt, following the overlapping appearance shown in the reference design.

Insert the flowing red hills between selected black areas. The red portions should appear almost like ribbons moving through the darker landscape.

Avoid making all curves parallel. Some hills rise higher while others fall toward the lower edge, creating depth and movement.

Place the tree toward the left side of the composition. Its trunk should rise from the dark landscape and extend upward into the cream sky.

The crown of the tree spreads across much of the upper-left portion of the quilt.

Place the red sun in the upper-right area. Leave enough cream background surrounding it so the sun remains visually distinct from the tree and hills.

Stand several feet away from your work and examine the composition.

Check that the tree, hills, and sun feel balanced before continuing.

Step 5 – Fuse the Appliqué Pieces in Place 🔥

Once the complete arrangement looks correct, begin permanently fusing the pieces to the background.

Work in logical layers.

Fuse the appliqué pieces that visually sit farthest back before adding pieces that overlap them.

Carefully position each section exactly where you want it before applying the iron. Fusible web can become difficult to reposition once fully activated.

Cover delicate fabrics with a pressing cloth if recommended by the manufacturer.

Press each piece for the specified amount of time.

Do not continuously move the iron back and forth. Instead, lower the iron onto one area, hold it as directed, lift it, and move to the next section.

Continue until the black hills, red hills, sun, and tree are attached securely to the cream background.

The detailed tree may require several careful pressing sections to ensure that thin branches and foliage are completely bonded.

Allow the complete quilt top to cool on a flat surface before handling it heavily.

Step 6 – Appliqué and Secure the Raw Edges 🪡

Although fusible web holds the shapes in place, stitching around the edges makes the wall hanging stronger and gives the appliqué a finished appearance.

Thread the sewing machine with black thread for the black appliqué sections.

Use red thread around the red sun and red landscape sections.

A zigzag stitch or satin stitch can be used around the appliqué edges.

A narrow zigzag produces a lighter outline, while a close satin stitch creates a stronger, more graphic edge.

Start with the larger hill pieces so you can become comfortable following the flowing curves.

Keep the stitching consistent while guiding the fabric slowly.

When sewing around tight curves, stop with the needle down, slightly raise the presser foot, rotate the fabric, lower the foot, and continue.

For the red sun, carefully follow the circumference of the circle.

The tree requires the most patience. Stitch slowly around the trunk, branches, and foliage.

Do not try to sew the entire tree at normal sewing speed. Reducing the machine speed gives you much better control around intricate areas.

Secure or bury thread ends neatly when each section is finished.

Step 7 – Add Free-Motion Quilting for Texture and Movement

The quilting is an essential part of this design because it transforms relatively simple fabric shapes into a richly textured landscape.

Prepare the machine for free-motion quilting according to your sewing machine's instructions.

Install a free-motion or darning foot and lower or cover the feed dogs if your machine requires it.

Practice on a quilt sandwich made from scrap fabric before beginning on the actual project.

The background should be quilted with wavy lines that create movement through the cream sky.

Around the red sun, use lines that emphasize its circular form. The graphic shows the sun with closely spaced circular or spiral-like stitching.

You can also quilt small straight or gently curved lines extending away from the sun to create a subtle radiating effect.

In the black landscape areas, follow the natural direction of each hill.

Quilt curved lines that echo the contours of the hills rather than crossing them randomly.

The red hills should receive similar flowing quilting lines.

Follow their curves so the stitching strengthens the illusion of fabric ribbons moving through the landscape.

Vary the spacing slightly to give the textile a handmade character, but keep the quilting reasonably even across the entire surface.

Step 8 – Create the Quilt Sandwich and Complete the Quilting

Prepare three layers:

Top: the completed appliqué landscape, right side up.

Batting: black batting.

Backing: black backing fabric, wrong side facing the batting.

Place the backing fabric on a clean flat surface with the wrong side facing upward.

Smooth it completely.

Place the batting on top of the backing.

Finally, position the quilt top over the batting with its right side facing upward.

The order from bottom to top is therefore:

Backing → Batting → Quilt Top.

The backing and batting should extend beyond the edges of the quilt top.

Smooth all three layers carefully from the center outward.

Make sure there are no folds, wrinkles, or puckers.

Pin, baste, or temporarily adhere the layers together.

Quilt the sandwich using the texture plan described in the previous step.

A walking foot can be useful when quilting multiple layers with more controlled lines. It helps feed the top, batting, and backing together more evenly.

For free-motion details, switch back to your free-motion quilting foot.

Continue quilting until the three layers are secured evenly across the entire wall hanging.

Step 9 – Enhance the Red Sun 🌞

The red sun is one of the strongest focal points of the design, so give it distinctive quilting.

Beginning near the center, quilt a small circular or spiral path.

Continue gradually moving outward while maintaining relatively consistent spacing between the lines.

The result should create a coiled, textured appearance across the red circle.

Take your time. A perfectly mechanical spiral is unnecessary.

The slight irregularities of free-motion quilting contribute to the handcrafted appearance of the quilt.

Keep the red thread coordinated with the sun fabric so the quilting adds texture without distracting from the bold circular shape.

When finished, inspect the back of the quilt to ensure there are no large loops or tangled threads.

Step 10 – Quilt the Tree and Landscape Details 🌳

Use black thread when quilting the black tree and surrounding dark landscape.

Follow the shapes already established by the appliqué.

On the trunk and major branches, use stitching that follows the natural growth direction of the tree.

Around the foliage, small irregular lines can help reinforce the textured silhouette.

Avoid excessive quilting directly across very narrow branches, especially if doing so could distort them.

Across the black hills, continue using flowing lines that echo each curve.

When moving from one hill to another, consider the direction of the landscape rather than automatically quilting from left to right.

The goal is to make the stitching appear as though it belongs naturally within each hill.

In the red sections, use coordinating red thread and similar flowing lines.

The finished quilting should create visible movement throughout the entire lower section of the wall hanging.

Step 11 – Square and Trim the Quilt

After all quilting is complete, place the quilt on a cutting mat.

Because quilting can slightly shrink or distort the layers, check the shape before trimming.

Use a large quilting ruler and rotary cutter to square all four sides.

Trim gradually rather than removing a large amount of fabric at once.

The target finished size is approximately 60 × 60 cm, or about 23 5/8 × 23 5/8 inches.

Check the corners with the ruler so they remain as close to 90 degrees as possible.

Remove only the excess background, backing, and batting necessary to produce clean edges.

Step 12 – Make and Attach the Binding

The original design uses a black binding, which visually frames the landscape and connects with the large black areas of the quilt.

Cut binding strips approximately 6.5 cm wide, or about 2 1/2 inches.

Join the strips end to end until you have enough length to go around all four sides of the quilt with some extra for joining the ends.

For a less bulky join, sew the binding strips together using diagonal seams.

Trim the excess fabric from each joining seam and press the seams open or to one side.

Fold the long binding strip in half lengthwise with the wrong sides together.

Press it carefully.

Starting somewhere along one side rather than directly at a corner, align the raw edges of the binding with the raw edge of the quilt.

Leave a short unsewn tail at the beginning.

Sew the binding around the quilt.

At each corner, create a mitered corner so the black frame remains neat and professional.

When you reach the starting point, join the binding ends cleanly.

Fold the binding over the raw quilt edge toward the back.

Secure it by machine or hand stitching.

Check all four corners to make sure the binding lies flat.

Step 13 – Final Pressing and Finishing Touches

Lay the completed quilt flat and examine the entire surface.

Trim any loose thread ends.

Check around the appliqué pieces to ensure that no small edges have lifted.

If necessary, reinforce an appliqué edge with a few additional stitches.

Press the quilt carefully using an iron setting appropriate for your fabrics and fusible product.

Do not aggressively flatten the quilt because the batting and quilting texture should remain visible.

The finished quilt should have a strong black outer frame, flowing black and red hills, the detailed black tree, textured cream sky, and the distinctive red spiral sun.

Your Red Sun Landscape Quilt Wall Hanging is now complete.



Care Instructions

Because this is a handmade appliqué and quilted wall hanging, gentle care is recommended.

Hand washing is the safest option when cleaning becomes necessary.

You may also use a gentle machine cycle in cold water if your fabrics, fusible web, batting, and threads are all washable.

Use a mild detergent.

Avoid harsh chemicals and do not use bleach.

Air drying is recommended because excessive dryer heat may affect the fusible appliqué and can cause unnecessary shrinkage.

If ironing becomes necessary, use a low setting.

Place a pressing cloth over delicate appliqué areas and avoid prolonged heat directly over the fused pieces.

Tips for the Best Results

Use high-quality cotton quilting fabrics whenever possible. Stable cotton is easier to cut, fuse, appliqué, and quilt than very stretchy or loosely woven materials.

A walking foot can be extremely helpful when stitching through several quilt layers because it reduces shifting between the quilt top, batting, and backing.

Practice free-motion quilting on a scrap sandwich before working on your finished landscape. Test the same thread, batting, and fabric whenever possible.

Take extra time arranging the appliqué pieces before fusing them. Once the fusible adhesive has been activated, changing the composition becomes much more difficult.

Do not worry if your tree or free-motion quilting is not identical to the reference. The shapes and methods should remain consistent with the original design, but small handmade variations give each finished quilt its own character.

Most importantly, work slowly through the tree appliqué, curved landscape sections, and quilting. These details are what give the Red Sun Landscape Quilt its distinctive handmade appearance.

Enjoy your handmade quilt! 🧵🌳☀️

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