

PROFILE by Leslie Marquis



SASKATCHEWAN BLOCK

Eleanor Podl

Regina, Saskatchewan

Met Eleanor Podl, born and raised in Saskatchewan. Her mother taught her to sew at an early age and by her teen years, she was making most of her own clothes. In her early twenties, she became interested in petit point and did several large and small pieces. After she married, she found other interests and it was not until 1977 that she joined the newly formed Regina Stitchery Guild. In 1979, Gerdine Crawford of Winnipeg came to the guild to teach a workshop on basic patchwork and quilting. From then on, Eleanor was hooked. With her love of fabric, she could see the endless ideas and opportunities that quilting would provide. There were few teachers of patchwork and quilting in that part of the country at that time, so she opted to take correspondence courses from the National Standards Council of American Embroiderers. She completed a short six-month course in Appliqué and a yearlong course in Colour.

In 1981 she obtained her Teachers Certification in Quilting by correspondence course from the Embroiderers Guild of America. Eleanor learned a great deal from this in-depth, yearlong course.

She started regularly teaching patchwork and quilting in 1980 at the local Community College. She went on to teach various workshops in quilting, colour and design in towns and cities throughout Saskatchewan. Eleanor particularly enjoys teaching in her own province and still cherishes the friendships that have come about from these teaching experiences.

She taught at the national level in 1983 and 1985 for the 'Patch in Time' Quilt Conferences that were held in Banff and for Quilt Canada in 1986. The office job that she held part-time for a

number of years became full-time in 1985. However, she continued to teach quilting at the Regina Art Centre. She continues to teach at this beautiful facility and enjoys helping others to learn new techniques. Her workshops consist of projects that she has designed herself and she continues to attend other workshops to expand her knowledge.



CIRCLING HAWKS

54" x 54" Machine pieced, hand quilted. 1982. This was my final project in order to obtain my Teachers Certification from the Embroiderers guild of america.

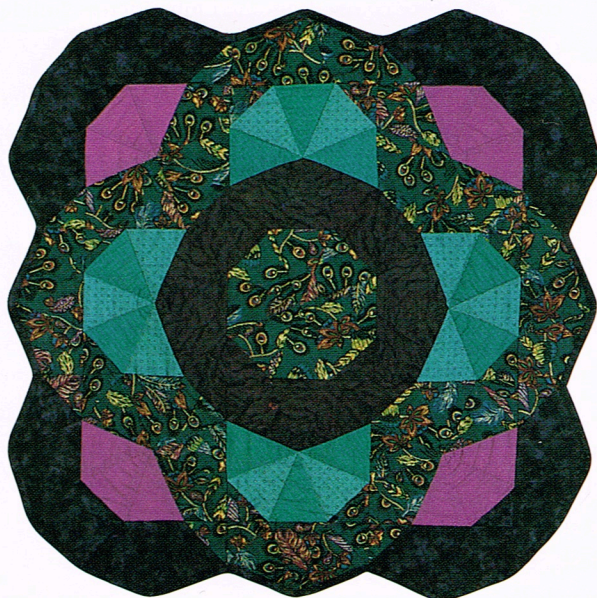
Eleanor uses her experience in quilting as a judge at several quilt shows in Saskatchewan, including the quilts in the Homecraft Section at the Regina Exhibition.

Over the years, she has tried many of the different techniques and aspects of quilting, but her favorite technique is appliqué, both hand and machine. According to Eleanor, the most fun of all is three-dimensional appliqué. Currently she is selling small appliqué landscapes, which are matted, ready for framing and small versions of landscapes used as inserts for greeting cards. Because of her background in stitchery, much of her appliqué is held in place with various embroidery stitches. She loves taking different fabrics and embellishing them to create texture and colour in fantastic mountains, colourful fields and sparkly water.

Because fabric and colour are of infinite beauty and interest to her, Eleanor has recently started to paint and dye her own fabrics and a whole new world has developed. She says "It is so exciting to put paints or dyes on a blank piece of fabric, not really knowing what will happen, and then to see the result."

Because challenge is such a necessary part of keeping her life interesting, Eleanor has accepted another challenge this fall, that of writing a Group Correspondence Course on 'Embellishing Crazy Patchwork' for the Embroiderers Association of Canada.

Now that she is no longer working outside the home, Eleanor hopes to have the time to do the appliqué projects she has been waiting to do. ❖



KALEIDOSCOPE II
30" x 30" Machine pieced, hand quilted.
1997. This was one of the results in colour exploration with the traditional kaleidoscope block.



THROUGH MY WINDOW 26" x 26"
This is a sampler of seven different three-dimensional patchwork techniques. 1997.
Machine pieced, hand quilted.



HEARTS AND FLOWERS 36" x 36"
Three dimensional appliqué with Celtic heart border. 1996. Hand appliqué, hand quilted.



ORIGAMI IN SPRINGTIME 26" x 36"
Three dimensional appliqué using the origami paper folding methods with fabric to create the flowers. 1997.
Hand appliqué, hand quilted.



Saskatchewan Panorama

by Eleanor Podl

Finished size of block - 12" x 12"

The grain elevator represents Saskatchewan as it has for the past century as one of the bread baskets of the world. The familiar grain elevator is a vanishing species, being replaced by huge cement grain terminals, and there is definite possibility that none of these elevators will be left at the end of century 2000.

The blue represents the rivers, lakes, marshes and sloughs of Saskatchewan. The dark green represents the grasses around the marshes and sloughs that are a haven for water birds, migrating birds and wildlife.

The medium green represents the grasslands of the prairie and the green of the grain crops in spring. The gold colors represent the canola fields and the ripened, harvested grain.

The tree clumps represent the parkland area and the tall pine trees represent the forests of the northern part of the province.

Pattern is 25% of actual size (12" x 12").

Instructions:

Fabrics: Except for the sky, only small pieces of fabrics are needed. The colour of each piece is as follows, using the numbered guide on the master pattern.

1. sky - blue
2. horizon line land - grey green or beige
3. elevator shed - dark red
4. shed roof - dark grey
5. and 6. Elevator and shed dark red
7. and 8. Elevator and shed roofs - dark grey
9. and 10. Tree bluffs - medium gold
11. Canola field - medium gold
12. harvest field - slightly lighter gold than for # 11 or the same
13. Tree bluff - dark green
14. Grassland - medium green
15. Marsh grasses - dark green
16. Water - blue
17. Marsh grasses - dark green
16. Water - blue
17. Marsh grasses - dark green
- 18, 19, and 21. Pine trees- these will look more interesting if done with dark, medium and lighter medium greens that are different from the greens used in the landscape. The lightest green is used for 18, medium for 19 and dark for 21.
20. Tree trunk - very dark green or brown.

Cut a base fabric from muslin, 12" x 12". Transfer the design onto the base fabric from the master pattern. Use your favourite method of making and

using templates, i.e. cardboard templates, freezer paper. Cut out the pieces, adding 1/4" seam allowance all around. This appliqué can be done by hand or by invisible machine appliqué. The numbers on the pattern pieces indicate the order in which they are appliquéd to the base fabric.

Applique piece # 6 for the elevator is cut and appliquéd as one piece. To define the elevator architectural features, refer to the lines with cross hatch marks on them. These lines are embroidered on the appliqué pieces. Use ordinary sewing thread, in a

dark red colour that is either lighter or darker than the appliqué fabric, and a back stitch or outline stitch to mark these lines.

Roof line on top left hand side of elevator. Cut a strip of dark grey fabric 3/8" wide and about 3/4" long. Fold under one edge by 1/4", press and trim to 1/8". Fold the strip in half lengthwise and press well. When appliquéing the elevator in place, slip this strip under the roof line until it protrudes only about 1/16" from the turned under edge of the shed appliqué. When appliquéing in place make sure the needle and thread go through all the layers.

Optional: Water appliqué. Layer a piece of iridescent blue or crystal sheer over the water fabric and appliqué as one piece of fabric. This will give the water a glistening look.

