

These are the challenges posted in honor of the 30th anniversary of our Beloved Guild, the Keepers of Athena's Thimble:

Challenger: Mistress **Amy Webbe**, OL

Create a 16th century embroidered clothing item or accessory.

Contact challenger Amy at amywoj@hotmail.com

Challenger: Baroness **Cellach ingen Chernaig**, OL

Hardwick Hall houses a treasure trove of period embroideries and is a place very dear to my heart. For my challenge I would like you to create a piece of embroidery that would fit in with the rest of the period pieces of household embroidery housed there. It does not have to be an exact reproduction. I am looking for similarities in the techniques used, but you can make it your own in the design. Examples of pieces that could be done are an appliqued wall hanging or cushion, cutwork cushions, embroidered bed linens, anything Mary Queen of Scots made while imprisoned on the land, or anything else that can be found there.

Ideal documentation will tell me about your piece and how it's similar (and how different) from the inspiration piece.

Contact challenger Celleach atcellach@comcast.net

Challenger: Lady **Elizabet Marshall**

Documenting Your Steps

Select a period embroidery of your preference. Design and execute either a copy or an embroidery in the same style.

The specific challenge is to document your process, from selecting the original embroidery, through all aspects of design and execution. I want to know how you chose your original piece (“I’ve always admired this” or “I need a cushion to take to events”, etc.), your steps in designing the piece (search clip art, trace the original, happen to be a decent artist and drew it, had an artist friend draw it), all materials considered (including the ones rejected, and why) and reasons for selecting the ones chosen. Good things to include would be any sampling/swatching done, original sketches during design phase, original drawing if you don’t draw directly to your fabric, photos of the piece in progress. The documentation does not need to be a formally written

document; use a notebook and present that -- the idea is to show your process. Your project notebook should have doodles, thoughts, taped-in swatches of fabrics and threads, etc.

Please email **kandyfling@gmail.com** with your intention to take up this challenge. I want to be involved in your process as I can. I will be at 12th Night and we can talk then, but you have the whole year ("sign up" any time). As the year progresses, I'll send emails to those doing the challenge of which events I'll be attending and you can present what you have at that time (or finished projects). Everyone doing this challenge is already a winner!

Challenger: Baroness **Elizabeth Talbot**, OL

Be it known that I, Elizabeth, shall sponsor such persons wishing to learn greater courage and study new skills by honoring such who present to me their labours at any of these three tasks:

1. Embolden thyself and contact a museum relatively local to you and find out if they have any embroidered textiles dating to 1750 or earlier (this is, after all the colonies, and the small museums didn't get much of the earlier stuff.) Make an appointment with the curator at said museum to see the piece of your choice up close and for real. Write a 3 page essay (or = blog post) about this work and what you learned from looking at the actual, extant piece. Consider teaching the information at a class as a schola sometime before next East Kingdom Twelfth Night. (If you need a letter of recommendation as a scholar, let me know and I'll write you one.)

2. Making use of the grand and connected research networks available to a student of history these days, find either an image of an embroidered garment or an image of embroidery itself that inspires you. Working with me as needed, make a list of the processes a similar reproduction project would take to complete. Using other sources, make a list of techniques that you think would be used in this project, and make some kind of outline you think for how much work it would be and how long it would take you, given your real life. Teach this as a class this fall. (My help organizing the info is available if needed.)

3. Using research concerning an extant piece you've always adored, begin to plan a reproduction of that project for your own use. I am available to provide draftsmanship assistance, discussion of the research and how to apply it, and weighing differing materials available. Begin this project with work checkpoints we agree upon, and complete to submit to a Thimble panel for a Period Competency panel at either next East Kingdom Twelfth Night or Market Day at Birka. Then wear proudly. And please teach about the project and what you learned while doing it.

My contact information is **nedlnthred@gmail.com**, and I commit to being available at the coming East Kingdom Twelfth Night and the Market Day at Birka to discuss these projects. I will be available at events later in the year for support and cheering on as needed.

Challenger: Baroness **Nest verch Tangwistel**, OL

Many embroidered pieces, whether clothing or household items, are made with a variety of techniques. I would like to challenge people to make a piece which contains at least two techniques as defined by our categories. One of the techniques should be a form of lace, either lacis, reticella, Punta in aria, tenerife, or the open work such as cut or drawn work (in other words any form of decorative repetitive holes surrounded by fibers), and a non-lace technique. Some examples might include: a black work coif with cutwork motifs; an apron with tenerife insertions and pleatwork; a shirt with lacis cuffs and whitework embroidery. There are lots of examples of pieces done with more than one technique during the periods and regions we study, but we don't see many of them executed. I would like to see enough documentation to prove that someone had combined that techniques you are replicating.

Contact challenger Nest at eastarch@yahoo.com

Challenger: Baroness **Rainillt Bella Marisco**, OL

Pleatwork

I challenge the amazing embroiderers to create and panel for a Period Competency, a pleatwork piece. Artisans can use any of my documentation for their piece and I will be there to help with the project as needed from start to finish.

Ideas: Aprons, shirts, chemises, partlets

Contact challenger Rainillt at rainillt@yahoo.com

Challenger: Baroness **Vienna de la Mer**, OL

Challenge the First: Telling a tale

Embroideries are far more than mere floss on fabric. Each tells a tale – a tale of the embroiderer and the story the embroiderer wanted to tell. By accepting this challenge, you will assume the role of storyteller by using period materials available during your persona's time period and creating a work based on a story significant to you as the Embroiderer.

Things to consider: why did you choose a certain stitch over another (was that stitch known during your persona's time period), what materials were available to you, where did your persona learn how to embroider, etc.

Stories should be relevant to you – ideas include history of the guild, an epic story of your personal growth in the SCA, a tale of a great event in SCA history, but need to be executed in a

period manner (i.e., the Bayeux Tapestry, Tristan tapestry, or the Old Testament stories on English Caskets – these are examples only).

Challenge the Second: 3D Whimsy

Create a stunning three dimensional piece of Stumpwork. While you have complete creative license on the design, I request that a heartsease appear somewhere within your work.

Techniques include, but are not limited to: raised work, padded work, wirework, needlelace, wooden forms, metal. The entire piece should be no larger than 4x4.

Contact challenger Vienna at viennademer@gmail.com

Challenger: Baroness **Ygraine of Kellswood**, OL & OP

Archery or Hunting Theme

Make an item with an archery or hunting theme, or an item that an archer, hunter or falconer would have found useful or valuable. Your item can be from any time in our period of study, or any culture, but must be based on a real artifact (either extant in a museum, or shown in period artwork) and the technique must be appropriate to the item.

Contact challenger Ygraine at ygraine@kellswood.com

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