



NETA Journal

National Embroidery Teachers' Association

April, 2005

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President's Message

Winter is over in Texas and Spring is very short lived around these parts. We know that it will soon be Summer and that hangs around for a long time! It really is too pretty to be inside doing stitching, but it is a great time to be out and looking for inspiration. Teachers are the source of much inspiration and a whole lot of learning. Sometimes we need to step back and give a little time to introspection and contemplation. The following list is my gift to you to start that process. A bottle of nice wine or a cool lemonade would not hurt and could help. Get comfortable and take a little time to go over this list and think about this simple and straight forward list for consideration. It works for cowgirls also. It is not a gender specific list! Give it some thought and take a few deep cleansing breaths as we head together into the future. Who knows, it might be better and surely it will be different!

-- John

Some of these are from Will Rogers...

COWBOY'S and COWGIRL'S GUIDE TO FOLLOW FOR A BETTER LIFE.....

Don't name a pig you plan to eat.

Your fences need to be horse high, pig tight, and bull strong.

Life is not about how fast you run, or how high you climb, but how well you bounce.

Keep skunks and bankers and lawyers at a distance.

Life is simpler when you plough around the stump.

A bumble bee is considerably faster than a John Deere tractor.

Words that soak into your ears are whispered,,,,,, not yelled.

Meanness don't jest happen overnight.

Forgive your enemies. It messes up their heads.

Don't sell your mule to buy a plough.

Do not corner something that you know is meaner than you.

It don't take a very big person to carry a grudge.

You cannot unsay a cruel word.....

Every path has a few puddles.

When you wallow with pigs, expect to get dirty.

The best sermons are lived, not preached.

Most of the stuff people worry about ain't never gonna happen anyway.

Don't squat down with your spurs on.

Don't judge people by their relatives.

Remember that silence is sometimes the best answer.

(list continued next page)

(John's list continued)

Live a good, honorable life. Then when you get older and think back, you'll enjoy it a second time.
Don't interfere with something that ain't botherin' you none.
Timing has a lot to do with the outcome of a rain dance. It's better to be a has-been than a never-was.
The easiest way to eat crow is while it's still warm. The colder it gets, the harder it is to swallow.
If you find yourself in a hole, the first thing to do is stop diggin' .
If it don't seem like it's worth the effort, it probably ain't.
It don't take a genius to spot a goat in a flock of sheep. Sometimes you get and sometimes you get got.
The biggest troublemaker you'll probably ever have to deal with watches you shave his face in the mirror every morning.
If you get to thinkin' you're a person of some influence, try orderin' somebody else's dog around.
Don't worry about bitin' off more'n you can chew; your mouth is probably a whole lot bigger'n you think.
Only cows know why they stampede.
Always drink upstream from the herd.
If you're ridin' ahead of the herd, take a look back every now and then to make sure it's still there with ya.
Good judgment comes from experience, and a lotta that comes from bad judgment.
Lettin' the cat outta the bag is a whole lot easier than puttin' it back in.
You can't tell how good a man or a watermelon is 'till they get thumped' .
Never, Never miss a good opportunity to shut up.

*John Waddell
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Topics for Discussion from last issue:

The EGA version of the " Universal Proposal Cover Sheet" asked for the submitter to " List threads and other kit contents and include cost (wholesale or retail) of each item:" .

--Is this the norm? The " new norm" ?

--What about things like needles, zip-bags, covers, and other incidentals, were those to be included in the list? Each and every item?

--If a proposed project in a work in progress, how can the designer give more than a best estimate of the kit cost and contents?

--How can the designer know, at proposal time, what the exact contents of the kit will be or their exact cost?

--Is the intention to be sure designer/teachers are not overcharging for kits?

--Is that really a problem?

--Is it possible that projects be rejected because the kit is too costly?

--Will the committee decide what is reasonable?

We would appreciate any and all comments and discussion.

Have any questions or discussion topics for this venue? Send us an e-mail, write a post card or call. We aim to please and would be happy to air the subject. Responses to the above start on p. 4.
the Editor

PROPOSAL OPPORTUNITIES

CLIP AND POST NEAR YOUR DESK

due	event date	org	event / contacts /etc	particulars
10/15/2005	6/6-9/2007	reg	SOUTH CENTRAL REGION	"Stitching Rodeo 2007"
	contact:		Cathy Trostmann	ctrostmann@aol.com
			10615 Garrick Ln	(713) 672-0978
			Houston, TX 77013	\$275./day
				1-day, 2-day and 3-day classes
<p>If you know of other proposal opportunities, please share the info, dates, contacts, etc., and we will include them in future issues.</p>				

 * Dues for a regular membership are \$15. Website listing is an additional \$5, total \$20. *
 * Make your check to NETA. (Note: avoid pesky reminders -- renew for up to 10 years now!) *

RENEWAL COUPON

Send dues to: **Pat Donaldson** **DUES are \$15.00 per year, \$20.00 with Web-Page**
15852 Longmeadow
Dearborn, MI 48120

NAME: _____

ADDRESS: _____

CITY, STATE, ZIP: _____

AREA CODE & PHONE: _____ FAX NUMBER: _____

E-MAIL ADDRESS: _____

Mary K would love to put your teacher information on the NETA website.

Send the \$5.00 to Pat Donaldson,

but send your Website Information Form to Mary K.!

snail-mail **Mary K. Campbell** or email: **mickle-mod@cox.net**
6030 Country Club Oaks Place (watch the spelling!)
Omaha NE 68152-2009

Responses to Discussion questions:

Judy Jeroy, Dean of Faculty for EGA Seminar 2006 in Richmond, VA. I am responding to your questions in the February 2005 NETA Journal.

The Seminar 2006 " Universal Proposal Cover Sheet" included the following:

#5 List threads and other kit contents **and include cost (wholesale or retail) of each item:**

The portion in bold italics was added at the suggestion of the Dean of Faculty and the approval of Seminar 06 Ex.Com. We felt it was appropriate to call for an accounting of the cost of kit materials. Several on the 06 Seminar Ex.Com. are familiar with the exact wholesale and retail costs of available threads, beads, fabrics, and other items and, on a few occasions, have been dismayed at inflated seminar kit prices.

" Is this the norm? The " new norm" ? I cannot speak for seminars that follow 06. Jane Farber, dean of faculty for Sem. 07, was present. Perhaps you could ask her.

" What about things like needles, zip-bags, covers, and other incidentals, were those to be included in the list? Each and every item?" Yes, if the item is charged for in the kit, then it should have been included in the list. It could have been lumped into one incidental category, however.

" If a proposed project is a work in progress, how can the designer give more than a best estimate of the kit cost and contents?" " How can a designer know, at proposal time, what the exact contents of the kit will be or their exact cost?" A " best estimate" of the contents and their cost is all that was requested. The next item on the form #6 referred to estimated kit cost, indicating that the committee recognizes that developmental changes occur.

" Is the intention to be sure designer/teachers are not overcharging for kits?" Absolutely. We would further

state that this occurs rarely, and mostly with teachers new to the scene. Those, who routinely overcharge price themselves out of the market and are not picked up.

" Is that really a problem?" Yes, see above.

" Is it possible that projects be rejected because the kit is too costly?" If the kit cost cannot be reconciled to standard prices and fees for the materials included, the project may be considered after others have been selected.

" Will the committee decide what is reasonable?" Yes, those on the faculty selection committee are the ones charged with obtaining exciting, innovative teachers with fresh ideas and educational opportunities for the seminar participants. As stated above, they are also armed with the knowledge of exact wholesale and retail costs of available goods. Production costs or assembly costs as well as shipping costs are always correct to include.

Proper presentation of proposal information: You would be amazed at those who completely disregarded even the use of the Universal Proposal Cover Sheet. Many who submitted gave a detailed accounting of each and every needle and thread. A few disregarded it completely. In two cases we felt the kit cost was out of line and that was from very new teachers. This shouldn' t be a thorn to the teachers if they keep a proper accounting of what goes into their normal kits, which they should be doing anyway.

EDITOR'S NOTE:

On receiving the information from Judy, I wrote Armida Taylor, EGA' s President, to ask,

" Is there anything you would like to add, as comment? I would also like to know if Judy' s response represents the official stand of EGA.

We were led to understand that the Universal Cover Sheet was to be just that. It has not quite been that, though. Have you a comment on that issue?"

continued next page

Ms Taylor answered as follows:

" I am aware of the responses provided by Judy Jeroy and appreciate the opportunity to be included in the discussion. I will be in KC next week to meet with ICNA and plan to discuss in detail this issue with Susan Davis, ANG President. I had not been aware of the revisions until the comments appeared in the Journal but feel Judy responded to each issue adequately and explained the rationale for making slight revisions. I ask for time until after the meeting before commenting further. "

After the ICNA Meeting, Ms Taylor responded further:

" I have been copied on your request to the ICNA secretary for a copy of the ICNA minutes for reference. At this point the minutes have not yet been transcribed or approved but they will, of course, be copied to John as president of NETA when that is completed.

We had a good discussion at ICNA and the overall decision was that all agreed that the form will remain standard and as approved originally. The EGA officer responsible for seminars has been advised of the decision and will advise all future national seminars.

EGA has an added element and we are noticing that the 13 regions have also been using the form and each is making changes. Our regions are fairly autonomous and as such will edit, revise or not use the form at all in accordance with their preference.

The original intent of the Universal form was to enable teachers proposing for national events (EGA Seminar, ANG Seminar, Nan Conference) to use the same form to respond to the basic questions. To that end, EGA will strive to maintain the standard form for future seminars."



EDITOR'S NOTE:

We requested a copy of the minutes of the ICNA meeting. Official minutes from the ICNA meeting will not be available until after they are approved, and that will be at the next meeting, next year.

However, Gail Sirna was our representative at the meeting and took notes. She reports:

ICNA met in Kansas City on March 23. Present were Dolores Andrew from NAN, Susan Davis from ANG, Armida Taylor from EGA, Shay Pendray and Patty Parrish representing TNNA, and Gail Sirna representing NETA.

- It was agreed that all members of ICNA should have hot links to one another on their websites.

- It was agreed that all of the organizations should be making full use of exchange ads. Member organizations are encouraged to do so.

- After much discussion a resolution was passed that EGA would, at the request of ICNA, use the Universal Proposal Sheet, as is.

Details will follow when the minutes are available.

What makes some proposals better than others?

We asked the Faculty Selection Committee for ANG 2006 to give us some specific guidance on proposal submission. The following is in response:

Each year in late January/early February, excitement builds as the postman and the UPS man begin to deliver hundreds of proposals to the selection committee chairman's home, anticipating the American Needlepoint Guild's Selection Committee meeting for another national seminar. And each year, after the meeting is over and the majority of those who sent in proposals get the disappointing news that they've been left behind, the question arises, "What do I need to do to make my proposals better?" So here is an attempt to identify as many points as possible that may help answer that all-important question.

Other than following the directions listed in the ANG proposal letter and the Proposal Tip Sheet (see attached) here are a few suggestions that respective teachers could do to make their proposal more "professional" and eye-catching:

- Enclose in pictures previous works that have been taught.
- Thread-wrap cards or send stitch samples to give the reader an idea of what the finished piece will look like.
- Consider your kit fee - If you are over \$60.00 for a two-day class or over \$100.00 for a four-day class you need to be able to justify it, in order to let the reader know why your kit fees are above average.
- Line drawings often don't give a true feeling of the design. Better to send an outline with color and stitch ideas written in. The panel must be able to visualize your finished product.
- Include a lesson plan.
- Make the proposal easy to read and handle. Try not to include fold-outs or loose papers that fall out.
- Put some sort of pictorial representation on the front of your folder so it "stands out in the crowd" and is easy to identify.
- Tell the reader where you got your inspiration

for your piece. What is your vision? This is read and is an important point to make.

- Try to send several proposals for the committee to look at. Chances improve of being picked up when you offer several choices.
- Avoid A/V fees that are expensive and difficult to obtain. Supply your own equipment if at all possible, or be willing to do the leg work of renting locally and obtaining it yourself. Build those costs into the kit fee.
- Avoid team-teaching - too costly.
- Consider how your project will look photographed, especially for the notebook and workshop type classes. Have your presentation looking polished and visually enticing.
- Try to come up with a design with pizzazz that draws the reader in or captures his/her attention. There's no substitute for good design.
- Try to avoid submitting the same proposals year after year that have previously been turned down. Take those proposals and expand on them, recreate them if you think it's a great idea.
- Don't submit a proposal that looks "thrown together", rushed or incomplete. If you don't have time but have a great idea, wait and submit the following year when you can put together a professional proposal.

One of the nicest proposals ANG received this past season was presented with the form first, then a letter outlining what was in the proposal. The following outline shows how the proposals were organized.

In a cover letter with the proposal the following was outlined for the reader:

Enclosed you will find the following:

- Current resume
- Current bio
- Photo of four pieces taught at past seminars exemplifying the body of my work.
- The following proposal packets: (List how many days the classes are first - then names)
- Two day classes: (list names of classes)
- One day classes: (list names of classes)

- Each packet includes:
 - A stitched visual
 - Description
 - Lesson Plan

Please remember that the selection committee receives as many as 400 proposals, and only the top 20% ever make it to the discussion table. Competition is very stiff; good design and interesting concepts are paramount. If your proposal is well-designed, organized and looks like you took put time and effort into it, it is highly probable that it will be considered. Hope this helps!

Seminar Faculty Committee for ANG

EDITOR's NOTE:

Also included were : the Invitation for Proposals for Tucson and a Tip Sheet for Proposals.

The Letter for Tucson highlighted the Guidelines, which are sent with each invitation, as well as several general facts and suggestions about Tucson and Arizona, which were intended to be used as fodder for inspiration should the teacher so desire.

TIP SHEET FOR PROPOSALS

1. Take some time to put together a "professional looking" proposal packet. When you hurry or try to do it at the last minute, it shows!
2. Good communication skills and computer literacy are the first steps in being professional.
3. Keep your proposals simple and easy to read. Minimize fancy print fonts; use same color folders on all proposals in your packet so your proposals are easily identified. Use black ink and white paper for ease of reading. This makes it much easier for the committee to read properly due to the fact that we receive between 375 and 400 proposals on average each year.
4. Use new paper and folders to give a crisp and professional look.
5. Attractiveness: Have good pictures or color photocopies attached to the front of your proposal. If you are proposing a "project" and have the piece actually worked, send it with your proposal. Remember, a picture is worth a thousand words. If you have "started" a prototype, send that. If you are proposing a class other than a stitched project, submit a mock up of what your presentation will look like when being photographed for the seminar issue.
6. Include a bio of yourself and some other photos of your body of work so that the committee can get a "feel" for your designs. Any color copies of your past projects are good.

7. Readability: Use good sentence structure - be straightforward and to the point; use spell check. Include a description of what you would put into the seminar issue. Make sure the reader easily understands what you are trying to teach.

Follow directions in the proposal invitation letter, and meet the deadlines.

8. Techniques are very important and lots of attendees will take a class based on that alone. Be sure you have something to offer.
9. Materials are also important at this level. Be sure your description includes good quality materials yet not so expensive that you price yourself out of the market on "kit fees".
10. Design: Is it an attractive or unique design? A "trophy piece"? Is your piece so exciting that people can't wait to sign up for again and again?
11. When proposing, keep in mind that "team" teaching is very expensive and often not as feasible financially unless your class could be offered more than once during seminar, allowing more than 24 students in the class.
12. Remember, too, when planning the logistics of your class, that the rental fees of unusual audio-visual equipment can be very expensive. Those fees will be passed along to the student. This is another area where costs can price you out of the market.
13. Stitched sections or samples are the best and most "remembered" way to submit your ideas, and to get across quickly and easily what it is you want to offer. The more VISUAL you can make yourself, your ideas and your skill level the better off you are. This is WORTH your time and effort.
14. Don't get discouraged if you get turned down, or have been turned down in the past. Keep in mind that often you are up against as many as 350 to 400 proposals. Please keep submitting your ideas with ANG and try not to take it personally if you get turned down. The "proposal" team changes from year to year, so, every year there is new and different input during the selection process.

EDITOR's NOTE:

Lots of direct guidance and food for thought.

Is there any more discussion? Are there any more questions?

Thanks to Nancy Carr and the ANG 2006 Seminar Faculty Committee for putting together some very useful information.

NETA Web Site Information

IMPORTANT:

ONLY fill in the fields you wish to have shown on the web page.

Cost of web site listing \$5.00/ year

NAME: _____

ADDRESS: _____

CITY, STATE, ZIP: _____

AREA CODE & PHONE: _____ FAX NUMBER: _____

E-MAIL ADDRESS: _____

WEBSITE: _____

CERTIFICATIONS: _____

SPECIALIZATION AREAS - areas in which you TEACH CLASSES (Please circle all that apply)

Applique	Counted Thread	Painting and/or Dyeing
Art History	Crewel Embroidery	Pulled Thread
Assisi	Cross Stitch	Raised & Padded Work
Battenberg	Drawn Thread	Ribbon Embroidery
Beading	Ecclesiastical	Silk and Metal on Canvas
Blackwork	Fabric Manipulation	Silk and Metal on Fabric
Brazilian Embroidery	Fine Hand Sewing	Stumpwork
Canvaswork	Hardanger	Surface Embroidery
Clothing Embellishment	History of Needlework	Teaching Children
Color and/or Design	Machine Embroidery	Teaching Teachers
Computer Graphics	Mixed Media	Needlelace
Contemporary Stitchery	OTHER: _____	

Are you an active needlework judge? yes no

Retired from teaching? yes no

Photos attached? yes no

(You may attach a photo of yourself and one of an example of your work, or two examples of your work)

Signature: _____ Date: _____

NOTE: Check for \$5.00 (or \$20.00, if including with dues) goes to, the Treasurer:

Pat Donaldson
15852 Longmeadow
Dearborn, MI 48120

Please send this form with your info to:

Mary K. Campbell
6030 Country Club Oaks Place
Omaha NE 68152-2009

or email: mickle-mod@cox.net
(watch the spelling!)

www.embroideryteachers.org



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TO:

