



NETA *Journal*

National Embroidery Teachers' Association

June, 2004

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President's Message

Happy summertime! After the long, hard winter you have had, especially in the Northeast, I know everyone is looking forward to seemingly endless days at the lake, trips to the mountains, exciting vacations, or maybe just sometime at home to be creative and get organized - I hope to rediscover the top of my desk soon!. I hope you will also take a bit of time to think of NETA, what we have accomplished lately, and how you might be able to help us become a truly exciting and helpful support group for teachers.

On one front, we will be having elections for president and vice president this fall. Voting will be at the ANG Seminar in Reno and EGA Seminar at Minneapolis in addition to ballots in the "Journal" for those unable to attend the seminars. The jobs actually are fun, not too labor intensive, and a chance to work with wonderfully creative, interesting folks. The president primarily runs the meetings at the seminars, schedules meeting rooms and works on any agenda items which members want addressed. As NETA president, you would also be a member of the ICNA, International Council of Needlework Associations, and work with the representatives of ANG, EGA, NAN, TNNA and EAC (Embroidery Association of Canada) to promote needlework on all levels nationally and internationally. For all of this, NETA pays a small portion toward your hotel and travel, if you are not already teaching at the seminars where ICNA meetings are held - locations rotate among the groups and are usually held once a year at the host's

President's Message continued on page 2

national seminar. The Vice President fills in when the president is unable to attend.

Think about serving yourself or who you think would do a great job. Ask the person first, then let me know your recommendation. We are in the process of getting a nominating committee together and any input would be warmly welcomed. Do you have questions about any of the positions, how you could help in any way, who to send articles to be included in the "Journal", items for the agenda, proposals, suggestions or comments? Contact any officer listed on the Journal's master head, and we will get the message to the right person.

We plan to have the NETA meetings at ANG and EGA right after class on Thursday for about an hour. That time slots seems to be the least congested and will also insure the meetings are pretty concise.

Hope to see you there. Hope you will volunteer and get involved.

Joan

ICNA Update

The ICNA meeting was held at the National Academy of Needlearts assembly in Kansas City in March. Discussions covered a wide variety of topics from intellectual property law, the plan for teacher/technique lists so that teachers could indicate their substitute preferences in an emergency, to exchanging ads in member publications. There are teaching opportunities available at TNNA trade shows for 3 hour classes at \$ 65.00/hour and longer at all skill levels. "Helping Hands Foundation" is promoting needle arts education in after school programs for "at risk" kids. They need volunteer mentors in many parts of the country - see www.helpinghandsprogram.org.

As part of TNNA's 30 Jubilee, TNNA has "Stitch to Win" needlepoint, embroidery, crossstitch, knitting and crochet project which will have 5 stations creating huge wall hangings that will ultimately be auctioned off; the profits going to breast cancer research. This all takes place at the Mall of the Americas October 23rd. Teachers are

needed. There will also be membership tables for EGA and ANG, etc. This is just days before EGA National Seminar in Minneapolis, and many of us will already be in town. What a fun way to add service and a great chance to increase public awareness of the needlearts at the same time.

In addition, discussions covered declining membership in all needlework organizations as the population ages, eyesight declines, and many younger, potential members join the full-time work scene. Most chapters in all member organizations were having more day meetings than evening, which again limited work force member participation.

Opportunities for advanced needlework studies are available through NAN's new "Teacher Cum Laude" program and through EGA's "School of Advanced Studies" which twice annually brings renown foreign and American teachers for seminars at Louisville. Kent State University (Ohio) is also testing fiber arts classes on the college level, possibly as a semester break intensive program under Doctor Kathryn Leslie.

CONTRACT CONSIDERATIONS

I'm always refining my personal contract and my list of things that I look for when reading a contract with a seminar. I have just added two things to my 'hot list'.

This year the committee for the Tennessee Valley Region seminar in June hired a travel agent to make airline reservations and provide tickets for the teachers. Unfortunately, they did not consult with the teachers first. The ticket simply arrived in the mail. The times and airline they reserved for me were very inconvenient (Imagine leaving at 6am on Sunday morning -- this means up and out of the hotel by 4am!), but I have no option. You might think they did this to save money, but that is not the case, as I could have made better reservations myself on the internet (I checked when the ticket arrived!) for over \$100 less, not to mention they paid a \$35 travel agent fee on top of that for each teacher.

It is indeed a nice courtesy to pay for the teachers' tickets in advance, but only when we are consulted as to time, airline, and even where we are flying from and to, not to mention how to spell our names so we can get through airport security!

This same committee made roommate assignments without consulting the teachers. I am pretty flexible, but I know that I do a better job teaching when I am comfortable in my sleeping arrangements, and I would have preferred to have chosen my own roommate. Those of us who travel and teach a lot know how stressful it is when a morning person is paired with a night person!

I have (as have other teachers) spoken with the committee members and even the region director about these issues. (Picture much gnashing of teeth!) They were well-intentioned, and do understand why we were upset. However, as in many other regions, this committee is only responsible for this year.

The only way that I can see to avoid having this happen to me again (or to make sure that I have recourse if it does) is to make sure that I make a note on my contracts something like this:

- Teacher will be consulted before airline reservations are ticketed.
- Teacher will be consulted before roommate assignments are made.

I honestly don't think anyone at TVR intended to be anything other than helpful. Everyone I've dealt with there, with the possible exception of the travel agent who was rather battered by annoyed teachers, has been most kind.

But, as I said, I now have two new things to look for in contracts. What is on your list?

PROPOSAL OPPORTUNITIES

CLIP AND POST NEAR YOUR DESK

proposal due	event date	org	event / contacts /	particulars
	5/22-26/06	nat	Embroiderers' Association of Canada contact: Armande Jones 11042-160A Street Edmonton, Alberta, Canada, T5P 3G7	Edmonton, Alberta (780)489-3606 2, 4-day classes
<i>780-486-1766 (fax) for teacher's pkg.more details to follow</i>				
7/10/2004	3/17-21/2006	org	National Academy of Needlearts contact: Caela ConnTyler, Dean of Faculty send proposals to: NAN Seminar Committee NOTE: sign "waiver of signature" for proposals	Kansas City, MO caela@4edisp.net www.needleart.org 303-779-1132 2, 4-day \$265./day
9/1/2004	2006		SUN REGION contact: Dorothy Crawford 18051 Biscayne Blvd, Apt 1804 Aventura, FL 33160 SUN Region is looking for a traveling teacher for 2006. Specific guidelines for submission are available.	Traveling Teacher 305-931-2871 (home) 305-931-1282 (fax) dotneedler@aol.com 1, 2. or 3-day classes \$230./day teaching fee
9/15/2004	6/13-18/2006	reg	SOUTH CENTRAL REGION Seminar contact: Kathy Fielder, Dean of Faculty 9927 Mixon Drive Dallas, TX 75220	Dallas, TX kfielder@sbcglobal.net \$265./day \$135./1/2-day 2, 1, 1/2-day classes
<i>AFTER 4/15/2004: Forms and guidelines available at http://gdcega.org/Seminar2006/</i>				
1/28/2005	10/21-27/2006	nat	EGA NATIONAL SEMINAR 2006 Judy Leroy, Dean of Faculty 4327 Thoroughgood Drive Virginia Beach VA 23455-4457	Richmond Marriott Hotel FacultySem06@aol.com
<i>AFTER 7/15/200: Forms and guidelines available at www.egausa.org/Seminar2006/proposals.htm</i>				
4/1/2005	6/20-24/2006	reg	GREATER PACIFIC REGION contact: Pamela J. Whyte, Dean of Faculty 14650 SW Grebe Lane Beaverton, OR 97007	Portland, OR offwhyte@earthlink.net (503) 590-4722 \$250./day
<i>up to 3 4-day, 3 2-day, 3 one-half days and 4 1-day classes</i>				
	8/23-27/2006	reg	ROCKY MOUNTAIN REGION Request proposal info from: Kathleen Weston 89 Calle Vadito NW Albuquerque, NM 87120	"Glorieta Gold" love2stitch@usmo.com

If you know of other proposal opportunities, please share the info, dates, contacts, etc., and we will include them in future issues.

From the Editor:

Recently, questions have been posed, regarding the method used for selecting Seminar Faculty and projects.

I had the opportunity to ask a Committee member to share some information on the subject. Some of the questions have not been directly answered, but it does give an insight to the process, at least the way ANG does it.

Some questions were:

-Does the ground count (18, 24) make any difference?

-What about palette colors?

-Are there any that are more desirable?

-What about prework/homework?

-Is there anyway the rejected ones could come back with a rating so the designer could have an idea of how

close she is?

-What about listing reasons for the rejection? They could have a check list that they could mark off the reasons: Kit to pricey. Too many 4 dayers. Too many 2 dayers. etc.

I know this will make more work for the volunteer members of the selection committee, but, we, the designers, also put in a lot of time and effort on the proposals and pieces. I think we are entitled to a better answer than the standard form-type letter.

-Would it be possible to 'interview' a member of the selection committee to determine what their goal is when they review the proposals.

-How many 4 days, 2 days, etc., they want to fill. How many note books, geometric, etc.

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## **An Overview of ANG's Seminar Project Selection Process**

Each fall the Seminar Faculty Committee (SFC) invites teachers to propose for a given seminar. The Request for Proposal and form provides the prospective teacher with the information and format needed to submit proposals that meet ANG's requirements. These documents are also available for download from the ANG website in both HTML and PDF format. A notice is also placed in NeedlePointers, the guild magazine, requesting proposals and providing a point of contact for those interested. The SFC also keeps a list of "interested" teachers who are automatically mailed the current proposal information annually.

Proposals are mailed to the designated chairman for that seminar. Frequently, more than 400 proposals arrive, trickling in at first, and then in a flood right around the deadline date. Information gleaned from the proposals is organized on spreadsheets to be used during the actual proposal meeting. Once the class pieces and teachers are selected, the chairman will work closely with the faculty through the completion of that seminar-a full 18 months. ANG attempts to offer a full and varied schedule of classes usually about 35 each day (except Wednesday), depending on the seminar site's capacity, and the number of days seminar will be held.

The Seminar Faculty Selection Committee assembles for the proposal meeting, which lasts three days. The team consists of the ANG President, President-elect if there is one, Director of Seminar, Director of Seminars-Elect if there is one, the Vice President for Education (who serves as the teacher representative), the local seminar coordinator, and the three members of the SFC.

Each committee member individually and carefully reviews every proposal, rating each proposal from 1 to 5. This process must take into consideration presentation, content, subject,

adherence to ANG's definition of needlework, etc. This way, any individual personality and/or personal preference issues are greatly reduced. Each proposal is rated on a 1-5 basis -- 5 being 'must' have, 4 being 'great proposal', 3 being 'okay', 2 being 'not appropriate, or not quite ready for seminar level' and 1 being 'problematic'. The information is kept strictly within committee; teachers may be called to respond to particular questions from the committee during the selection process. No information is released about the classes and or the teachers chosen until after the teacher contracts have been signed by both the teacher and the ANG president.

After the first pass, the ratings are totaled, and a 'cut-off point' is determined. For example, if there are eight committee members, a proposal with 40 points would be top of the list, having received 5 points from everyone. Each committee is different, but the 'cut' might be as low as 30-32 or as high as 35-37 at this point. This will vary with the rating styles of people on the committee. Those proposals not meeting the 'cut' are set aside for the time being.

After the top group of proposals meeting the initial 'cut' is slotted into the seminar schedule, the next group down the list (whose scores are already tabulated) is reviewed. Considerations are made to try to fill the schedule with a balance of skill levels, types of projects, subject matter, etc. It is also important for this committee to be as responsible financially as possible to the overall seminar budget, so efforts are made to best use available faculty, with considerations to compensation criteria. At this point, projects may be retrieved which had not made the initial or subsequent 'cuts', in order to balance the schedule. The development of the final class

schedule takes a great deal of juggling and requires give and take. The primary objective of ANG is to educate. The SFC makes every effort to include a wide variety of classes, techniques and skill levels that will be of interest to the diverse group of seminar attendees.

The process is intense and is accomplished in the short time span of three days. It is a major undertaking on the part of the committee and usually leaves each of them exhausted and enervated. On the one hand, they are tired from the intense effort, and on the other, they are looking forward to the prospect of a new Seminar Schedule. Teachers selected for the seminar are notified immediately if possible by phone or e-mail.

One of the most difficult parts of this process is writing the rejection letters for all of the artists' projects not selected. However, it is important to thank those teachers for going to all the time and effort to submit their proposals to ANG. It is also important to encourage them to continue to pursue their studies and to develop their own unique style. The Seminar Faculty Chairman for that particular seminar tries to make each letter personal, and the committee knows that it is not easy for the individual artist, whose offerings were rejected, not to take that rejection personally.

Perhaps, it will help you, to know the scope and the intensity of the process.

*--- The above article has been approved by the ANG Faculty Selection Committee*

*The following message, from the ANG List, is posted with the permission of Kathy Myers, Seminar Faculty Chairman.*

**Subject: How Seminar Classes Are Filled**

For those of you who are curious about how seminar classes are filled, here's the scoop!

Everybody who registers by the established premier registration date (April 16th for Reno) has an equal chance of getting into their first choice classes. Classes that are over-subscribed go to lottery. April 16 is a POSTMARK deadline, not a receipt deadline.

Most participants have heard about the "lottery system" and everyone always seems concerned about difficulty getting into lottery classes. In truth, not all that many classes end up going to lottery. There are always one or two classes that attract a lot of participants, but with the large number of classes offered and the wide variety, people seem to end up distributing themselves well and most people do get their first or second choices.

How does the lottery system work, you say? Well, the average seminar class is authorized 24 students, but each class has an established maximum depending on the type of class it is. This information is published in the seminar handbook in the class description. No qualifier in the description? Then the class is authorized 24 students. The registrar waits approximately two weeks for all snail mail registrations to arrive. Remember we have attendees who come from overseas.

In our class of 24, if 26 students wanted that class as their first choice, two of the names are drawn at random from the hat (so to speak, since it's all done by computer). The remaining 24 are in the class, the 2 who "lost" the lottery are assigned to their next choice class, provided space is available. Waiting lists are established for lottery classes so that if one of the 24 drops out, those on the waiting list are offered the space, one at a time, first on the list gets first refusal, second on the list, next, etc. until the class fills again. [The entire process is managed by the ANG-contracted meeting planners who handle all registration issues as well as running the logistical end of the seminar itself.]

If the lottery loser's second choice class also went to lottery, then she/he is placed in the first class choice on their registration that still has openings. Here are two examples. Example 1: Student lost their first and second class choices because both went to lottery. Their third class choice is open so that's the class the student gets. Example 2: Student lost their first and second class choices because both went to lottery, but the student didn't indicate a third choice on their registration. The registrar will call the student to see if they want to sign up for any other class which is still open. The registrar will also call the student when the student's 2nd, 3rd, 4th, 5th class choices cause conflicts (overlapping or same-day classes) in their schedules.

All lottery losers are placed in their classes, of whatever choice, BEFORE any other registrations are entered in the computer. All of the post-premier registrations received are held until the lotteries are finalized and the "dust" settles. Then all subsequent registrations are entered in the computer--first-come, first-served. Again, if the registrant's first class choice is already filled, then the student gets into her/his second class choice, etc. The registrar provides notification to the students periodically during the summer, again until registration closes. The first notification for Reno students will be mailed on May 31st.

Please note that due to the complexity of the system, waitlists are established only for lottery classes. If you are placed in a lower choice class (third choice or lower), and would like to try and move up a list over the summer, please contact the registrar to be placed on a list for your preferred class. Openings \*do\* occur over the summer as participants' plans change. It is often possible to move several spots up a waitlist. We will also be posting lists of "open" classes periodically on the ANG-list, so if you see an opening in a class you want, please contact the registrar to make the change. Again, please note that for lottery classes, waitlisted participants will be automatically contacted by the registrar if a space occurs.

So you can see that the more choices you put on your registration, the more chances you have of being placed in a class - but only if you are willing to take those classes. Conversely, only putting down one choice may put you at risk if that class goes to lottery. There is no special treatment given to try and retain people who only put down a single choice -- in other words, the lottery is NOT manipulated. Similarly, no special provisions are made for any "insiders," such as ANG Board members (who are generally not allowed to take classes at all during seminar), committee personnel, life patrons, past presidents, or for "old timers" and first timers, etc. Everyone is treated equally, and everyone is treated fairly. I hope this has answered some of the questions you may have had about how "students get into seminar classes."

Kathy Myers  
Reno Seminar Faculty Committee Chairman  
KVMyers4636@msn.com

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**NEW Discussion suggestion:**

What is on *your* "must-have" list, when you make a contract to teach?

**SOME ANSWERS:**

Here are some answers, from Gail Serna, to several questions in earlier Journal issues:

**Q.** Diplomatic way of convincing seminar chairman to pay for last night's stay?

**A.** Usually I am anxious to get home, and don't mind arriving even as late as 1 AM.

However, this is often not possible if I am on the west coast teaching; at my age I just can't handle the "red eye." So I tell them up front -- before I sign the contract -- that I will have to stay over until the following morning. If they don't agree then I don't sign--unless, of course, I am really dying to get to this seminar. But the time to confront this issue is when the contract is signed, not when you are at the seminar.

**Q.** Travel ease or difficulty a consideration?

**A.** Not usually. I am fortunate to live in a major hub city and can get almost anywhere in North America in two flights--usually only one. I don't even mind the small planes to minor cities--they actually have excellent safety records, and arriving at a small airport is easy! No half mile concourses to walk, no huge baggage claim areas, no mile long treks to cars. A long drive into the country might be a deterrent, if I had to do it more than once.



## ***ANSWERS cont'd***

**Q. Mileage and Parking--how to handle?**

**A. I live 52 miles from my airport so always charge for 104 miles round trip, right now at 30 cents/mile. I also charge for parking, which for me is \$6.76/day (that's pretty cheap compared to some parts of the country.) If my husband drives me then the charge is 208 miles, but no parking. Again, the time to address this issue is when you sign the contract. Often times the workshop chairman at a chapter might be really unexperienced with issues like this so some gentle education is in order. This is when it's good to have your own contract and send it to the chapter, with all these requirements itemized.**

**A FINAL ANSWER. To last Issue's question:**

**Q. Worst experience as a teacher?**

**A. Let's see, was it the time I was abandoned in the airport for 3 (!) hours because my hostess couldn't find her car? And then to ride with her at 35 m.p.h. in the left lane of a busy freeway, being subjected to shaking fists and other more vulgar hand signals, as we bumbled along in what should have been the fast lane. And to get to the class and discover that not one person in the class could read a stitch diagram?**

**Or was it the time I was to teach at a "villa" overlooking one of the Great Lakes? I arrived at the appointed time, only to discover that the chapter had changed the start time to 6 hours later, neglected to inform me, and my hostess and her husband were sitting on their deck in their bathrobes enjoying a late morning cup of coffee? The students were, for the most part, excellent, but one woman brought her 10 month old baby so she could nurse him, and her husband to take care of the baby while she stitched, and their 5 year old, who, of course, could not be left home. There were dogs and cats, to add to the merriment. Chaos reigned, but somehow we muddled through.**

**Perhaps it was the last stop on a 17 day teacher tour, and the class was at my hostess's home, a lovely place also overlooking a lake. Class was in the family room and we had no tables, but just sat around on sofas and chairs. Fortunately it was embroidery in a hoop, and not on a large frame.**

**I noticed that there was not much chit chat during my class, but I am up to filling that void, and thought maybe they were a group that preferred silence. When it was time for lunch they insisted I go through the buffet line first; I did and took my plate into the dining room (places were set in both dining room and breakfast nook). No one -- not one person--joined me--for a very long time. Should I start eating? Or be polite and wait for everyone to be seated? It appeared that I might have to eat alone. Finally some class members trickled in, sat down, and normal guild type conversation ensued.**

**Later, as she drove me to the airport, my hostess told me that the chapter had two factions, both of which were represented in the class, and that the two factions were not speaking to one another. How fun, I thought. I had taught all day in this chilly silence. The people scarcely responded to me when I asked a question or made a comment. It was most uncomfortable. I wondered what I was doing wrong. Believe me, this was one day I was glad I was teaching in the east and that I lived in this convenient hub city; I was eager to get out of town.**

# 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 per 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: \_\_\_\_\_

Check for \$5.00 (or \$20.00, if including with dues) goes to Pat Donaldson, the Treasurer.

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

## NETA WEBSITE NOTE:

As of December 1st, we had only 16 members (out of about 90) listed on our web site. This is a fantastic advertising tool that most of us are not using. I can put your page up with no photos, if you wish. Just drop me a note at [Mickle-mod@cox.net](mailto:Mickle-mod@cox.net) and tell me to use the directory info. This way you will have nothing to do. You can send the photos as a .jpg or other graphics file attachment to your e-mail or in the US mail now, or at some later date. Don't let this slip any longer. And take a look at

[www.embroideryteachers.org](http://www.embroideryteachers.org) to see how it can benefit you.

Mary K.

## NETA Directory Information

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY, STATE, ZIP: \_\_\_\_\_

AREA CODE & PHONE: \_\_\_\_\_ FAX NUMBER: \_\_\_\_\_

E-MAIL ADDRESS: \_\_\_\_\_

WEBSITE ADDRESS: \_\_\_\_\_

CERTIFICATIONS: \_\_\_\_\_

### SPECIALIZATION AREAS - areas in which you TEACH CLASSES

(Please circle all that apply)

|                        |                       |                          |
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| Art History            | Crewel Embroidery     | Pulled Thread            |
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| 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           |                          |
| Contemporary Stitchery | Needlelace            |                          |

OTHER: \_\_\_\_\_

|                                       |     |    |
|---------------------------------------|-----|----|
| Name to be included in the Directory* | yes | no |
| Are you an active needlework judge?   | yes | no |
| Retired from teaching                 | yes | no |

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

\*The Directory states that it is not to be used for solicitation purposes, but NETA can make no guarantees.

Please send to: **Jonalene Gutwein**  
**5185 Percheron Drive**  
**Melbourne, FL 32934-7843**

or email: **mbroidry@aol.com**  
**(watch the spelling!)**

Send dues to: **Pat Donaldson**  
**15852 Longmeadow**  
**Dearborn, MI 48120**

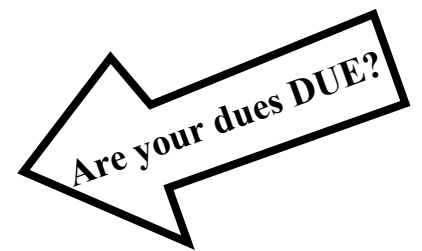
DUES are \$15.00 per year, \$20.00 with Web-Page

*www.embroideryteachers.org*



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**Peg Dunayer, Editor**  
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**TO:**



**FIRST CLASS**