



# NETA *Journal*

National Embroidery Teachers' Association

July, 2007

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**The President's letter:**

The new year is here and January was nonexistent and spring rushed by at a completely unacceptable rate. I guess that there are some things that get faster as we age and the passing of time seems to be the star in that category. Let us be thankful for small wonders and appreciate them in a positive manner.

As my last act as President of our esteemed organization it is with great pleasure that I announce the election of our new Vice-president Meredith Barnhill Willett. We talked at the TNNA market in January and she is on board for the journey and will do a great job. I also want to welcome our new President and The Bionic Woman, Carole Lake. She has done this job previously for the group and is well trained and very able to get the group focused and connected to best serve the needs of our talented teachers. Above all she is communication savvy and will keep all of us connected and informed.

Remember that we are going to have a Yahoo group to set up a mechanism to facilitate member communication when needed for and on a more private forum. Make sure that we have your email information so that you will be able to participate. This a good thing and will help us all communicate. Possibly if we set it up we will not need to use it. That might be wishful thinking but it IS a possibility.

Thanks again for all of the help and support that you have provided individually and as a group. Remember to talk to those friends and get them to join. The bigger we are the stronger we are. We need a voice and NETA is that! See you soon at that next stitching opportunity.

John

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Welcome to the always-late NETA Journal. This time it is totally my fault as other things kept popping up. Welcome to Meredith Willett! We're glad to have you! And be thinking of volunteering to run for Secretary or Treasurer in the fall, joining Meredith and me for next year's board. Both are very easy, non-time-consuming, very important jobs. Email me now while you are thinking about it and tell me you're interested. Or email Gail or Pat to inquire about what's required.

We will be meeting at the fall ANG and EGA seminars. For both meetings, we are going to buy you lunch! Such a deal! At both ANG in Baltimore and EGA in Chicago, the NETA meeting will be on Wednesday at noon.

I haven't set up the Yahoo group yet, but it's on my mind. I'm hoping to get that done in time to announce the meetings at seminar.

Thanks for electing me (I think!).

Carole

Look at the address label on the cover of this issue of the Journal --  
your membership expires in December of what year?

If it's 2006, then your dues are due now for 2007.

Dues paid now through the end of the year pay you through 2007.

Dues for a regular membership are \$15, or \$20 if you are listed (or want to be listed!) on  
the website.

Make your check to NETA and mail to:

**Pat Donaldson**

**15852 Longmeadow**

**Dearborn, MI 48120**

**Avoid pesky reminders - renew for up to 10 years now!**

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!)

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

**Send the \$5.00 to Pat Donaldson; 15852 Longmeadow; Dearborn, MI 48120**

**but send your Website Information Form to Mary K.!**

**snail-mail**

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

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

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

**PROPOSAL OPPORTUNITIES**

CLIP AND POST NEAR YOUR DESK

due	event date	org	event / contacts /etc	particulars
7/19/07	1/9-12/08 6/5-9/08		TNNA Trade Show NeedleArts Market	Long Beach, CA Columbus, OH
<p><i>Form: <a href="http://www.e-offinger.net/tnna/education/proposal_form.cfm">http://www.e-offinger.net/tnna/education/proposal_form.cfm</a></i>  <b>Complete form online or download and print. Submit by fax to 749-452-2552</b>  <b>OR by mail to:</b> TNNA  1100-H Brandywine Blvd.  Zanesville, OH 43701-7303</p>				
8/15/07	5/25-27/09 contact:	nat	Fiber Arts Forum 2009 Katherine Gorman 530 Drummond Side Road, R.R. #1 Carleton Place, ON Canada K7C 3P1	"Thousand Islands ~ Thousand Stitches" Kingston, Ontario, Canada <i>seminar09@sympatico.ca</i>
??	6/5-7/09 contact:	reg	Carolinas Region 2009 Sue Osterberg, Dean of Faculty <i>osterbed@bellsouth.net</i>	"Stitchin' on the Ridge" Ridgecrest, NC
??	6/25-27/09 contact:	reg	Rocky Mountain Region 2009 Myrna Cruz <i>pmcruz55@earthlink.net</i>	"Les Bios Adventure"  208-343-2896
9/15/07	4/26-30/09 contact:	reg	Great Lakes Region 2009 Marti Mashinter 1759 N Lake Drive Troy MI 48083-5325 e-mail: <i>mnmbroider@aol.com</i>	"Great Lakes...Great Stitching" 1/2 day, 1-day, 2-day, 4-day \$250/day + lodging, travel + meals or per diem 248-689-1384(h), 248-835-7132(c)
10/1/07	4/22-26/09 contact:	reg	Heartland Region 2009 Anne Hanson, Dean of Faculty 2561 L Ave NW Cedar Rapids, IA 52405 e-mail: <i>crsurfer@mchsi.com</i>	"Springtime in the Valley" 1-day, 2-day, 4-day \$300/day + \$30 per diem, lodging, travel 319-396-5815 (central time)
<i>NOTE: Proposals may be mailed OR e-mailed.</i>				
??	8/28 to 9/4/09	nat	ANG National 2009	Milwaukee, WI
<i>"See website for details as they become available"</i>				
??	10/2-9/09	nat	EGA National 2009	Pittsburgh, PA "Bridges to Stitching"
<i>"See website for details as they become available"</i>				
1/31/08	5/3-7/09 contact:	reg	Sun Region Seminar 2009 Adrienne Meyer 796 Autumn Glen Drive Melbourne, FL 32940	"Needles A-Weigh!" Cruise to the Bahamas from Port Canaveral <i>ameyer65@earthlink.net</i>
<i>complete proposal info available after 6/30/2007</i>				

# Why Get Certified?

Recently there has been a rather lengthy discussion on the ANG chat list regarding teachers' certification. Many comments shed more heat than light, to be blunt. Interestingly, many opinions were submitted, with scarcely any of them from certified teachers. Many people suggested that they didn't care whether a teacher was certified or not; they chose a class for seminar based on whether or not they liked the piece. And that is as it should be.

But some people were openly hostile to certification, and even to the certified teachers. Some claimed it was not a worthwhile endeavor. Some actually suggested it stifled one's creativity. Some claimed it was a waste of money and time -- that it produced no benefits. Some claimed the certified teachers felt themselves to be superior. Well, I am here to refute that, at the risk of preaching to the choir, for of course, many of the readers of this article are already certified teachers, although I know some others are not.

It was twenty five years ago that I completed Teachers' Certification, Level II at NAN, which was then called Valentine. Before I even started certification I was already teaching locally, and even occasionally elsewhere in my region. I designed pieces, wrote directions, and was going along okay. So what did I get out of two years of such demanding work?

In a word: NETWORKING! When one signs up for any of the embroidery certifications, whether it be EGA, ANG, NAN or the Royal School, one acquires a circle of mentors and fellow students -- who live all over the country -- and these people become your support group, and your champions. The counselors and directors in these programs are invested in you and your progress; they are committed to your success. They become your best promoters. You also develop a relationship with your fellow candidates, helping one another with presentations, finding suppliers, and just in general, the sharing of ideas and knowledge. Even

alumni of the program have a certain interest in who is coming along behind them, and will try to get to know the new graduates. The support staff at any of the cert programs becomes a sounding board, a source of information, and committed mentors.

So many of the people one encounters along the certification path, at sometime in their lives, chair a seminar, or serve on a faculty selection committee. They are often program or workshop chairman in their home chapters. These people are familiar with the new candidates and graduates, and are probably acquainted with their work. So right there a certification graduate has a leg up; her name is familiar to a lot of influential people.

And when you are selected to teach at your very first national seminar, when you walk into the faculty reception all by yourself most likely you will know someone. And they will know you. It's a comfortable feeling.

But there are more benefits to certification than just that very social one, important though it is. Certification requires you to become organized; it requires you to meet deadlines. It requires you to juggle several tasks simultaneously. It asks you to produce a design on cert's schedule, not when the spirit moves you. This reflects the life of the successful needleart teacher who may be stitching on a piece at the same time that she is writing directions for another, and packing kits for a chapter visit -- and writing a proposal for a seminar two years hence. Those are a lot of plates spinning at one time, and one must be up to the task. So certification gives one a foretaste of that hectic life.

Certification does not teach one how to stitch --there are plenty other classes of that type offered by ANG & EGA and others. What certification does do is teach the candidate to organize a needleart course so that the student progresses through the elements in an orderly fashion, with one skill building upon another, going from easy to more difficult. The candidates plan time allowances, so there is not a crunch at the end. Paper work is an important part of certification, for it is the one thing

the student takes home with her from your class, so a great deal of time and effort is spent helping the candidate produce really good instruction booklets. Certification teaches one how write the instruction booklets in a coherent and complete fashion. The candidate is assisted with stitch diagrams, if necessary, and with her explanation of techniques. She learns the things to include, things easily overlooked, such as a list of the kit contents, a road map of the piece, and a really good photo.

In certification one is offered classes in color and design, with special emphasis on teaching. Some of this instruction is on one's own, but some of it comes at certification workshop. And one is required to design 5 or 6 new pieces during the course of study, so that at graduation one will have at least the beginnings of a pretty impressive portfolio.

During the certification process the candidate is required to make 3 presentations, each one longer and more demanding, and differently focused, than the prior one, so that by the time of graduation one has stood up on her feet in front of what is perceived as a pretty demanding group of listeners, one's peers, and the certification staff. And at the end one teaches a mini class during the regular seminar, so that the candidate's teaching skills may be evaluated one more time, and help given. And then the candidate may put on her resume that she has taught at a national seminar.

Needlearts has grown immensely in the twenty-five years since I finished my Level II. Pieces are so much more sophisticated; no longer are they simplistic 9 square samplers designed to teach beginning stitches. Now the design is all important, and this has put greater demands on the teacher, whether aspiring or experienced.

Twenty five years ago instruction booklets were rudimentary, often handwritten and drawn, with just small diagrams of stitches. Now the students expect very complete instruction booklets with no ambiguities. And certainly produced on a computer.

More techniques are expected to be in each teacher's repertoire, and she is required to be well versed in a myriad of stitches, hundreds and hundreds of them. Students are knowledgeable themselves, and are always looking to learn something new.

Certification addresses all these disciplines, except perhaps the last. But even there one will grow in her stitching ability and knowledge in the three years working toward certification, because of her association with all those colleagues and mentors mentioned earlier. All the certification groups strive to produce an organized and effective teacher who has participated in a variety of experiences all geared to making her an accomplished educator in the needlearts.

Now are some graduates better than others? Of course! Aren't some doctors better than others? Some school teachers? Some engineers? We all know that's true. And among the embroidery teachers some are better at designing, some at writing instructions, some at delivery in class. Most are pretty good stitchers, but we all have our strong points, and areas where others shine more than we. There is no one perfect teacher; we can all improve somewhere, and probably still do improve from year to year. But I am willing to wager that most of us who have gone through certification still consider it a worthwhile experience.

Gail Sirna

I thought it was really pretty nervy to try and write an article for this journal. After all, I have very little experience as a needlework teacher, and had very little formal education in needlework. I hope that there are other new teachers out there that can gain some insight from some of the mistakes that I have made along the way.

Mistake number one: Teach a shop class without a contract.

The first class I ever taught for a shop was a real trial by fire. I had discussed the level of expertise that this class would require, and supplied the shop owner with a written list of materials needed to kit it up. I gave the shop owner a written welcome letter to the students along with the supplies they would need to bring to class. I was delighted to have 8 people in the class. I practiced my presentations, stitched the piece several times, plotted journeys for large areas of filling stitches, and pre-stitched some practice doodles for each student. I was ready!

Mistake number two: Let the shop owner kit up your class.

When I arrived "early" for class, the students were already milling about the shop. I picked up the kits to distribute them around the table for each student. To my dismay, the fabric AND the threads had been substituted. Two of the threads that were supposed to be used together, did not match. Since the students were already there, I did not have an opportunity to discuss this privately with the shop owner and had to make do. I'm sure it was disappointing to the students to have a finished piece that did not look like the model.

Mistake number three: Don't bother to get to know your shop and the clientele.

I will admit that I had just moved to the area and was just getting started with my design business. I was flattered to be invited to teach a class there as an unknown entity in the design and teaching world. I found, as I went along, that none of the students in this class had any Hardanger experience. I discovered this when I presented them with the pre-stitched doodles to go over the "how to cut" portion of class. I tried to resolve the lack of experience by adding a third day to the class and had many telephone conversations and e-mails back and forth with students that were still having difficulty grasping the subject matter. I even went so far as to re-chart a portion of the project for one student that had cut where I had (I'm sure I did ...) just said we were NOT going to cut. I found out later that this shop was primarily a needlepoint and knitting shop and that these students all thought this was needlepoint project. To add insult to injury, I had to call the shop owner several weeks later when I still hadn't been paid for the class.

So what did I learn? Before you accept a teaching assignment, know your audience. Find out what kinds of projects the students have been doing ... especially if it is a shop class. Find out what types of stitching supplies the shop primarily sells. Never let a shop owner kit up your design without checking the kits contents at least two to three weeks before the class begins. Sometimes a shop owner is trying to get rid of excess inventory, and a shop class is good way to do that. If you are able to work with the shop owner and come up with something that works for both of you, all the better. If your project requires specific threads and fabrics, you are better off kitting it yourself and adding the kit cost to your class fee.

Have a contract that clearly defines the following:

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“ The fee for each day or half-day of teaching and any deposits required.

“ The length of the class for the agreed-upon project and the level of expertise required.

“ If a kit is provided by the teacher:

- o the cost for each kit.
- o the amount of any kit deposit required.
- o date when deposits must be paid.

“ If a kit is provided by the shop: a list of materials required for the class and a date that is agreeable to both of you for confirming the contents of the kit.

“ Any audiovisual equipment that may be needed and cost.

“ Cancellation policy:

- o If the teacher must cancel.
- o If the shop must cancel.

“ The minimum and maximum number of students for the class.

Having everything in writing is not only practical, it is professional, and that's what we are ... professional needlework teachers ... right?

Brief Bio: Cindy Valentine is the designer and proprietor of Cindy Valentine Designs, established in 2003. Cindy has taught for shops, EGA and Sampler Guilds and private retreats. She has her first EGA Groups Correspondence Course in the works and will be teaching for the first time at EGA Seminar 2008 in Louisville, KY. Her other teaching experience includes 12 years of prepared childbirth classes, and a one year stint as an Army Instructor. She currently works part time as an infection control practitioner for a large hospital system and this position includes teaching, writing web-based classes, and presenting information to all levels of hospital staff.

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







**NETA Journal**  
**National Embroidery Teachers' Association**  
**Peg Dunayer, Editor**  
**411 Buckboard Blvd.**  
**Round Rock, TX 78681-6902**

**TO:**

**Are your dues DUE?**

**DATED MATERIAL**  
**NETA Journal**

**FIRST CLASS**  
**July, 2007**