

TRADE EVENT REPORT

Market Intelligence for the Buyers Market of American Craft July 11th to July 13th, 2003 Philadelphia, Pennsylvania, USA

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CRAFTS ASSOCIATION OF BRITISH COLUMBIA

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Department of Foreign Affairs and International Trade

TRADE EVENT REPORT

**Buyers Market of American Craft
July 11th to July 13th, 2003
Philadelphia, Pennsylvania, USA**

1. Event

Established in 1982, the Buyers Market of American Craft (BMAC) was founded by the Rosen Group, an arts marketing and publishing agency located in Baltimore, Maryland. Essentially, "The Buyers Market of American Craft is a wholesale trade show that provides artists the opportunity to build business relationships with craft buyers from across the US."¹

The Rosen Group functions in a similar manner to a trade organization. A supportive infrastructure of trade-shows, publications and associations has been developed and adapted to the needs and values of craft artists. The Rosen Group "encourages newcomers, educates, provides a forum for ideas, and offers artists a better way to sell their work through *NICHE* magazine, *AmericanStyle* magazine, and wholesale opportunities at **BMAC**."² Twice a year, approximately 2,000 craftspeople exhibit to over 7,000 buyers from the US and Canada. It is promoted as the "world's largest wholesale arts event".³

The show takes place at the Pennsylvania Convention Centre in Philadelphia, which is a key location for markets in the Eastern US. The Convention Centre has 440,000 square feet of exhibition space, which is partitioned off according to BMAC's needs. There are also 52 meeting rooms, a ballroom and a Grand Hall. The Convention Centre is located in a 6-block area of downtown, close to many hotels, restaurants, and services.

The Buyers Market of American Craft has an excellent reputation as a craft-only wholesale show. It is well organized, well produced, has a supportive management team and infrastructure, and in good economic times, it is an excellent vehicle for craftspeople to make a reasonable living. Unlike the American Craft Council shows, it allows Canadian craftspeople to exhibit.

¹ from exhibitor's kit insert for the February 2003 BMAC.

² Ibid.

³ from The Rosen Group Press Room - www.americancraft.com/publications/press03JulyBMACfacts/html

Occurring simultaneously, the Philadelphia Alternative Craft Show is held at the Hilton Garden Inn across the street from the Pennsylvania Convention Centre. The July 2003 show showcased mainly jewellery and clothing.

Other opportunities exist for Canadians wishing to introduce their one-of-a-kind work while in Philadelphia. High-end retailers and galleries that carry fine craft created by Canadians can be located in Old City, Center City and the South Street districts of Philadelphia.

2. Exhibitors

Applications for BMAC are first reviewed on September 1 (for the February show) and December 1 (for the summer show), but submissions can be made at any time. Applicants must submit five product slides and one booth shot or drawing, a company brochure, a wholesale price list, and a personal or company biography. The deposit for the February show is \$600 US; the summer show deposit is \$400 US.

BMAC will only review work that is designed and produced in the US or Canada. The applicant must design and supervise the work produced in his/her studio and must exhibit in person at the show. Exhibitors must be tax paying residents of the US or Canada. Applicants to BMAC are reviewed for the uniqueness of their designs, the quality of their work, and their ability to fill wholesale orders in a timely and professional manner.

Craftspeople involved in production work and limited one-of-a-kind pieces exhibit at the Buyers Market. There were approximately 700 exhibitors at the July 2003 BMAC. Canadian booths totaled 50, while American booths totaled 658. (See Appendix I for a listing of Canadian and American exhibitors according to province or state and genre. Detailed contact information for Canadian exhibitors is also provided in Appendix VIII.)

There were no Canadian guilds present at the show, nor was there a "Canada Stand". (See Appendix II for comments from a Canadian guild that exhibited in previous BMAC shows.) There were, however, some "State Stands". (See Appendix III for comments regarding US guilds that participated in the July 2003 BMAC.)

3. Exhibitor Package

Booth costs (US) and sizes are as follows:

Size	February 2004	August 2004
10 x 10	\$1,595	\$1,375
10 x 15	\$2,255	\$1,950
10 x 20	\$2,980	\$2,575
corner	\$300 additional	\$300

Sept. 1st, 2003 - \$600 booth deposit due Dec. 1st, 2003 - \$400 booth deposit due
Nov. 15th, 2003 - booth balance paid May 6, 2004 - booth balance paid

If the application is submitted before the 1st review date, there is a \$65 early application discount per booth. There is an additional \$300 discount for applying for both shows by Sept. 1st, but the February show must be completed before receiving the August discount. Guilds and non-profit organizations may be awarded a complimentary 10 x 10 exhibit space to promote emerging artists from their membership.

The booth package includes an 8' high back wall, grey drapery with 8' high grey side dividers. Special exhibit areas (i.e. Outdoors) are draped in different colours. The *For the Wall* area includes 8' high grey Pro Panel hard-walls and is carpeted. One side chair and a standard 7" x 44" booth sign showing the exhibiting company name, booth number, city and province are also included in all areas. Free drayage from and to the loading dock and one hour of union labour for booths 10' x 20' and larger is also included.

Brochures and promotional stickers, a listing in the Buyers Market show guide, a one-year web page through www.NICHEMag.com and a listing on www.AmericanCraft.com with a link to www.NICHEMag.com is also provided. Free "New Item" tickets and "Wholesale Terms" cards are included in the booth fee.

Lighting, display, carpeting, and freight arrangements must be provided by the exhibitors. The cost for services not supplied by the organizer are as follows (based on February 2003 show rates). Discounted rates are available for early payment. Since booth sizes and fixtures vary, only a sampling is listed here. Complete options and current rates are available through the Rosen Group.

Lighting

Lighting is ordered through the PA Convention Centre Authority. Additional lighting may be brought by the exhibitor or rented from the electrical contractor. Extension cords must be 14 gauge with 3-prong plugs and used with a power bar. Bulbs must have cone covers. Crossbars can be rented from the show decorator.

Display

Display unit:

\$1,390.00 US plus 7% PA tax for a 10 x 10 display unit. Clip-on lighting fixtures, carpeting and company name header are included along with set up and take down.

Quarter vision display case:

4', 5' or 6' wide \$255.00 plus 7% PA tax

Draped display table:

2' x 8' table \$95.50 US to \$123.50 plus 7% PA tax

Grid wall form:

2' x 8' grid \$36.00 to \$47.00 plus 7% PA tax

Carpeting (including installation and taping)
\$99.50 to \$129.00 plus 7% PA tax for a 10 x10 carpet

Freight

Atlantic Expo is the official shipping agent utilizing Yellow Freight Services.

Other costs to consider are:

Union labour at \$68.50/hour for installing and dismantling booths larger than 10' x 20'
Valet unloading & reloading (optional) -10 x 10 booth \$100 roundtrip, \$50 one-way

Tools

All displays must be "toolless" in order to avoid having unionized workers set up the exhibit. Information on toolless displays is available on the show's website.

Exhibitor Kit

An exhibitor kit is sent 6 to 8 weeks prior to the show. The kit includes information regarding ordering display pieces, carpeting, and lighting as well as general logistical information regarding the show. This information, as well as hotel and airfare arrangements and discounts is also available on the Buyers Market website at www.AmericanCraft.com.

Along with the superb quality of the facility, amenities and services available at the July 2003 show included:

- child-care
- on-site coffee and food concessions
- eating areas and a cash bar
- a Legal Resource Table
- a Show Office
- show decorator service desk
- Lighting and Electrical service desk
- photographic services for booths and merchandise
- a designated area for artist's press kits
- a board for press clippings and "will-call" notices
- a Buyer & Exhibitor Lounge
- a suppliers mini-trade show
- Holiday display cases
- Christian and Shabbat services
- an opportunity for "visiting artists" to hold a brief meeting with the show's organizers
- a lock-up room for valuables
- Floor Managers to help with concerns throughout the show
- copy & fax services
- a coat & luggage check
- booth assistance for mental health breaks
- a silent auction
- an emergency message service

Move-in and move-out arrangements:

Move-in appointments are made and move-in passes must be shown. Vehicles are unloaded at the dock and then moved before setting up booths. Exhibitor badges are worn during move-in. There is an empty carton storage service, since cartons cannot be left in booths. Exhibitor dismantling begins at 4:01 P.M. on the last show day. Once the carpet is removed, cartons are delivered to booths. Move-out passes are distributed once packing is completed. All exhibitors must be out by 11:59 P.M.

4. Sales

Generally, sales figures are available online within one month after a show, but sales for the July 2003 show were not available at the time of writing due to reported staff/departmental changes within the Rosen Group organization. In July of 2002, extrapolated sales totaled \$9,383,836 US from 17,467 orders. In February 2003, extrapolated sales totaled \$26,816,222 US from 40,130 orders.

In interviewing Canadians at the show, the following was noted:

Exhibitor - jewellery

Sales details: This was this participant's first show. Her price points ranged from \$26 to \$195 US wholesale. She did not identify herself as a Canadian and no one asked her where she was from. Every buyer she spoke to was looking for lower-priced items. She did not make any sales at the show.

Marketing: She sent flyers provided by BMAC and a full-colour postcard of her work to a small selection of galleries prior to the show. She had had previous contact with most of these galleries.

Comments:

- *"BMAC is a well-known show and is an opening to the US market."*
- *"It is an expensive undertaking and is not that different from the Gift Shows. I think that Canadians should not think of this show as particularly better than any other wholesale show."*

Our suggestions: Her booth placement did not help her sales potential - the very last one in a long line of jewellers. Her higher-end pieces are quite special and may do better with one-of-a-kind galleries and retailers.

Exhibitor - women's apparel

Sales details: This was this participant's second show. She first exhibited in February 2003. At this show, she had one booth and staffed it herself. She would definitely do the February 2004 show because "the money is good". Her best seller for this show was her 3-D scarves. Her price range was \$5 to \$250 and her minimum order was \$250. Price points of \$60 to \$90 and under sold best. She brought 14 different products to the show. At last February's show, she took 24 orders. At this (July) show, she had taken 8 orders by mid-afternoon of the last day of the show, but two orders were from previous customers and they were large. She has sold 40 pieces or more at the July show for a total of \$6,000. In February, she sold \$20,000 worth of inventory. After February's show, she took six follow-up orders for \$6,000. She noted that being in the fashion show has helped sales. She stated that she had to attend both February's and July's shows to retain her spot.

Marketing: She did no pre-show marketing.

Comments:

- *"This is a good show for a new exporter."*
- *"Canadians are known for their good designs."*

Our suggestion: Use hang tags that demonstrate how the scarf is to be worn.

Exhibitor - women's apparel

Sales details: This exhibitor has attended three BMAC shows in a row. She takes out one booth and staffs it herself. She would continue to attend since she feels that there is good potential and, even in slow times, one must "stick it out". She says, "If you leave now, you may not get a space when things turn around." Her best sellers at this show have been her bags and jackets. Her prices range from \$17 to \$95 and she sells 15 different products. As of Sunday morning, she took 10 orders totaling \$6,000. She felt that this was poor and was hoping for closer to \$10,000 in sales. She did not get many re-orders after the February show and noted that you must stay on top of your sales by calling back buyers to re-order.

Marketing: She sent out invitations to the "Top 100 Retailers" from the last show. BMAC sent out invitations for the July show to promote the fibre section. The exhibitor paid for the postage.

Comments:

- *"This is a good show for Canadians since US wholesale prices match Canadian wholesale prices, meaning there is money to be made."*
- She feels that Canadian craft is regarded on the same level as American craft.
- *"This is a good show for a new exporter."*

Exhibitor - wood

Sales details: This exhibitor took out one booth for his first time at BMAC. He displayed his Shaker boxes and carriers in a simple cabinet. He sold 15 different products including a "show package" - a starter order valued at \$200, which was his best selling item at the show. Wholesale prices ranged from \$12 US to \$40 US; no one price point sold better than any other. He had taken two orders by mid- afternoon on the first day of the show and when we spoke to him on the last day, he had taken 10 orders in total, amounting to 150 pieces altogether. His total show sales were \$4,000 CND. Although he was disappointed at the slow sales, he said that he would do another show.

Marketing: He did a pre-show mail-out.

Comments:

- Sales were down 33% this year, so he was seeking new markets.
- For the next show, he would add more interest on the wall areas of the booth and ensure that most products were at eye-level.
- He would bring more contemporary designs than what he showed this time.
- He felt that the show was beneficial for Canadians due to its access to a large market.
- He expressed concern about the shipping costs for Canadians.
- He noted that Canadian crafts are regarded on par with US crafts, but that some buyers were concerned about potential shipping and duty problems.
- *"I'm not sure a new exporter would feel comfortable here. I entered the US market a little bit at a time."*

Exhibitor - jewellery

- He shared one 10 x 10 booth with another Vancouver jeweller. This was his second show.
- He was disappointed with the slow sales and the considerable competition from other jewellers.
- He commented that he thought sales were ok for regular, known exhibitors.
- He took some orders that were below his minimum.
- He was satisfied with his placement in the show.

Our suggestions: booth needs to be more eye-catching, lighting needs to improve, there needs to be more of a distinction between the two jewellers, and a more consistent body of work might have helped his sales. We thought that too much jewellery was being shown for such a small space.

The above comments relate to the July 2003 BMAC (see Appendix IV for comments from Canadians who exhibited at previous BMAC shows).

5. Visitors

The Buyers Market of American Craft is strictly a wholesale trade show. "Buyer" badges are issued to businesses with inventory and a storefront. "Trade" badges are issued to companies that do not carry regular inventory - i.e. interior designers and gift services. Visitors pre-register for BMAC or register on arrival. Every registrant is given a Show Guide and an Exhibit Hall floor map.

Show-only registration costs \$40 US for up to 4 badges and includes a 1-year subscription to both *AmericanStyle* and *NICHE* magazines. Preferred Buyer registration costs \$75 US for a maximum of four badges and includes a 1-year subscription to *NICHE* magazine, five free *AmericanStyle* magazines each quarter, a free web page on www.AmericanStyle.com, a free Preferred Buyer lunch at the BMAC, advertising discounts in *AmericanStyle*, and discounted office supplies. If the visitor registers at the February show, the summer show is free. Breakfast seminars geared towards buyers are \$20 US each and run in conjunction with free seminars for exhibitors.

The Buyers Market attracts a sector-specific audience - mainly craft gallery and specialty shop owners, but also buyers for museum shops, boutiques, department stores, furniture, clothing and jewellery stores, and mail order catalogues. According to Alisha Vincent, Promotion Development Coordinator for BMAC, 3,000 to 4,000 buyers registered for the July 2003 show. She noted, "The February show draws twice this number". For the July 2003 show, the registration breakdown for companies and buyers was as follows:

July 2003 Buyer Registration

Canada	6
Northwest (WA, OR, ID, HI, AK)	13
Southwest (TX, NM, CO, UT, AZ, CA, NV)	77
Mid-West (MT, ND, SD, NB, KS, OK, TX, LA, AR, MS, MN, WI, IO, IL, MI, IN, MO)	100
Northeast (ME, NH, VT, RI, NY, MA, CT, NJ)	463
Mid-Atlantic (PA, WV, VA, DE, MD, DC)	648
Southeast (NC, SC, GA, FL, AL, AR, TN, MS)	136
Total number of companies =	1,443
(Total number of buyers =	3,870)

The 'buzz' from visitors was that glass is 'out'. The industry now wants "found objects, used or recycled materials that are nicely finished, with a sense of history, but contemporary at the same time. There is less emphasis on what is 'trendy' and more interest in longevity and 'what is *your* story'."⁴ With a sluggish American economy, Alisha Vincent reported that "This show has been slower than any other BMAC show".

The dominant language spoken at this show was English. In terms of Canadian craftspeople participating at BMAC, Vincent stated that one major challenge is the U.S. exchange rate that inevitably increases costs for these exhibitors. She reported that

⁴ in conversation with Alisha Vincent, Promotion Development Coordinator, BMAC.

Canadian fine craft is admired for its high quality and that show applications from Canadian artists are generally of higher quality than American applications. Canadian artists appear to be well prepared in terms of the marketing and business aspects of the industry. She advises that new exporters need to attend at least three shows to get known by buyers and to not be perceived of as a risk.

The Buyers Market of American Craft is suitable for businesses that are prepared to handle potentially high-volume production orders in a timely, professional manner. The craftsperson must also be familiar with all aspects of shipping and processing orders through the US.

6. Marketing Strategy

According to Catherine Brown, Buyer Services Director for BMAC, the event was promoted to buyers using a number of methods. Multiple insertions were placed in strong advertising venues such as *Accessory Merchandising*, *NICHE*, and *Giftware News*. As well, monthly PR and news releases were sent to appropriate news media such as newspapers and trade publications. Direct mail and telephone campaigns were also undertaken. Brochures were sent out for general show promotion and media specific mailings were targeted for special events such as "Inspired Interiors" and "Premier Jewellery". Artists' promotional mailings were offered through the Cooperative Mailing Program and individual mailing campaigns. There was an extensive calling campaign as well as regular email, faxes and a monthly newsletter sent to both current and prospective buyers.

US and Canadian retailers interested in fine handmade craft are the target market for BMAC. Methods used to develop that target market are: developing prospect lists, gaining referrals from artists, researching on the Internet for a potentially "good fit", advertising in industry publications, staffing booths at related trade shows and events, and using Bacon's online media databases for all media contacts including trade publications.

In 2003, \$225,000 US was spent on advertising and promotions for BMAC. In 2004, \$250,000 U.S. will be allocated to marketing.

7. Press Coverage

Press coverage included: *Home Lighting and Accessories*, *Washington Post*, *Arizona Republic*, *Idaho State Journal*, *Accessory Merchandising*, *Gifts and Decorative Accessories*, *Glass Craftsman*, *Philadelphia Inquirer*, *Jewelers, Inc.*, *Art Daily*, *The Crafts Report*, *Clay Times*, *Tradeshow Week*. There was no Canadian coverage of this show. The press coverage was "good or indifferent", according to Catherine Brown. There were calendar listings and event coverage. Artist's opinions were also featured. There is no press clipping kit available to the reader.

8. Guide/Catalogue/Daily Newsletter/Handout

There was a free 56-page, 4-colour glossy show guide prepared for the July 11th-13th Buyers Market of American Craft. The guide contains general information, the show schedule, award information, special sections information (*Kaleidoscopes*, *Outdoor & For the Wall*), exhibitor listings by booth and company name, and an artists' showcase section at the end. Complete contact information for each exhibitor makes the guide a useful reference tool for future use. The guide could be picked up at the entrance to the show. There was substantial advertising throughout the guide; all advertisers were American companies. All ads were all at least 1/4 page in size and were of high quality. It was not easy to "spot the Canadians" in the exhibitor listings since Canadian companies were listed in a similar manner to American companies. There was no promotional material that identified Canadian companies in particular.

A copy of the guide is available by contacting:

The Rosen Group
3000 Chestnut Avenue, Suite 300
Baltimore, Maryland 21211
410-889-2933
Fax: 410-889-5947
info@rosengrp.com
www.americancraft.com

An "Exhibit Hall Floor Map" showing the booth layout and listing food concessions was given out with the show guide. Other handouts included a *Daily News* sheet which announced the day's schedule, the next morning's seminar information, general show news for exhibitors and buyers, dining options in the area, and even information on multi-faith worship services. A "What's the Scoop" sheet was available for exhibitors to fill out in order to have their news included in the *Daily News*.

9. Programs & Events

Seminars:

New Exhibitor Orientation, Thursday, July 10th

Wendy Rosen gave a detailed preview of what the show would be like, what the buyers would expect, and what pitfalls to avoid.

Boothmanship, Thursday, July 10th

Bruce Baker's motivational workshop showed how exhibitors could boost their sales by 30% through various sales techniques.

The Art of the Deal: Exclusivity, Friday, July 11th

A distinguished panel of artists and retailers discussed how each could maximize their sales within the confines of an exclusivity agreement.

How to Compete & Succeed Against the Retail Giants, Saturday, July 12th

Marketing expert, Debbie Allen, showed independent retailers how not only to survive, but to thrive, against growing competition from corporate chains, discounters, and the Internet.

Table Topics (sponsored by CRAFT), Sunday, July 13th

With table discussions led by industry experts, retailers shared information on topics such as inventory control, display ideas, and public relations.

Events:

Hullabazoo Party, Friday, July 11th

Food, drinks and dancing were offered at the Philadelphia Zoo.

2003 Top 100 Retailers of American Craft Awards, Saturday, July 12th

The ninth annual awards ceremony was held to show appreciation to retailers for their commitment to the American craft community. There was an improvisational comedy presentation and a reception before and after the awards ceremony.

Preferred Buyers Luncheon, Sunday, July 13th

A Daily Fashion Show was held at 1 PM to showcase fibre arts, July 11th to 13th

10. Travel Information

There are a number of hotels within close walking or driving distance to the show. The Marriott is right across the street from the Pennsylvania Convention Centre and can be accessed via a pedestrian bridge without having to leave the Centre. In addition, there is the Grandview Suites, a moderately priced, comfortable hotel, which was one long block from the site. Discounts for these hotels and others can be found at the BMAC website where easy booking arrangements can be made.

One exhibitor noted that she stayed at the Divine Tracy Hotel for \$125 US/week. Another exhibitor also noted that she stayed at the Divine Tracy Hotel for \$75/week and says it's clean, but there is a strict dress code and there are separate accommodations for men and women. This hotel is three subway stops from the show and is located in the University District.

Travel to BMAC is convenient, since Philadelphia is easily accessed from Canada by air. Once there, taxis and city buses serve the Pennsylvania Convention Centre, as well as nearby hotels. Parking areas nearby are outlined under "Travel & City Info" on the BMAC website and discounts are offered to show participants.

Participants involved in the July show and those who exhibited in previous shows were asked about moving goods over the border. Their comments follow:

Exhibitor - guild

"A very important thing is to be specific at customs and immigration that you are going to a wholesale show and that the products are samples that will come back because, by law, craftspeople are not allowed to sell in the US."

Exhibitor - jewellery

This exhibitor drove from Rossland to Spokane, WA, crossing the border at Eastport, Idaho. She used a customs broker (Jensens) at the border that helped with paperwork. She took in over \$2,000 worth of goods, so a Temporary Import Bond was needed. She paid a total of \$130 US for broker's fee plus fees for non-NAFTA items. A border guard checked her trade-show literature since it would not be coming back with her. Her only annoyance was that she had to drive 2 hours out of the way to get to Eastport, as it is a commercial port of entry (this is a new restriction). Her nearest border crossing is just 5 minutes from home.

Returning home was straightforward. She had to check in at the US side to clear the Temporary Import Bond. She had prepared a list of her goods prior to leaving Canada, so it was easy for the officer to check her returning goods. Flying from Spokane on to Philadelphia, she carried her jewellery samples in her carry-on and checked her entire booth set up in two large plastic boxes. The extra baggage weight cost an additional \$25.

"The border thing is not difficult, it is just paperwork and being patient at the border. Everyone is very nice and helpful and having the customs broker was worth the money."

Exhibitor - glass

She uses Yellow Freight, packs everything in crates and then uses her own customs broker. Since she is a regular participant at BMAC, she leaves her booth in storage in Philadelphia. She notes that "Made in Canada" must be seen on each product.

"Getting work over the border is not a problem, but it is expensive and there is a lot of paperwork involved."

Exhibitor - fibre

This exhibitor used a broker and had special labeling requirements since she was dealing with textiles. She found it easy to move work over the border since she has been selling in the US for a number of years.

"With boxes, use UPS to send them to the show's display company, Atlantic Expo. They charge \$11 US/box for shipments in and the same rate for shipments out. With crates, use a trucking company."

Exhibitor - fibre

She used her own broker, Carson International, which cost about \$100 each way.

"Using Yellow Freight is the easiest way to get products to the show, but UPS is cheaper".

Next Show

Winter: February 13th to 16th, 2004 (jewellery and art-to-wear preview Feb. 12th)

Summer: August 6th to 8th, 2004

Notes

Heather O'Hagan, CABC Executive Director, and Jo Darts, CABC Crafthouse Manager, made several observations about the July 2003 BMAC show. They are summarized here:

- With a slow economy, our craftspeople cannot necessarily expect high sales for the February 2004 show.
- Jewellery and glass are extremely well represented, thus any BC craftspeople exhibiting in these categories will face stiff competition.
- Exhibitors cannot expect to see good results until at least their 3rd show.
- The July show is not as large, nor are the sales as high, as February's show.
- Booths exhibiting at the back of the hall are disadvantaged; guilds will be placed here in February 2004.
- If every buyer visits every booth, he/she spends an average of 11 seconds/booth.
- It is critical that participating craftspeople deliver orders in a timely, professional manner.

- Buyers do not want any problems whatsoever with Canadian customs; they want the whole buying process to be as easy as it is within the US.
- Many of our exhibiting craftspeople will have to be guided through the wholesale process.
- Taking the step into the US wholesale market takes a lot of work and time - as a provincial crafts council considering this initiative, make sure this is part of your budget and time management planning.

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APPENDICES

Appendix I - July 2003 BMAC Exhibitors

Canadian Exhibitors:

British Columbia

Anna Clark Studio Jewellery - Rossland, BC - silver jewellery
Luxe Design - Vancouver, BC - gold & silver jewellery
Mioara Original Silk - Richmond, BC - silk scarves
Suzanne Nairn - Vancouver, BC - jewellery
Patina Designs - Vancouver, BC - sterling jewellery with stones & pearls
Seigneuret Artware - Delta, BC - appliqued & handpainted silk garments & bags
Vitreous Designs - Mayne Island, BC - kiln formed functional & sculptural glass

Ontario

Acme Animal - Toronto, ON - hand-painted aluminum
All Fired Up! - Milton, ON - ceramic switch-plates
Blown Away Glass Studio - Elora, ON - platters, lamps, goblets, sculpture
Cheryl Takacs Glass - Hamilton, ON - blown glass
Ann Clifford Sculpture - Toronto, ON - metal, clay & cement sculpture
Cold Nights, Warm Thoughts - Whitby, ON - sculptures & wall pieces
Daniel Maxwell Pottery - Mattawa, ON - functional stoneware
Dupont Iron Works - Oakville, ON - functional metal
Dushka Jewellery - Toronto, ON - silver & gold jewellery
From the Roots Up - Warkworth, ON - woodturnings
Glass Dream - St. Catharines, ON - blown & stone wheel engraved glass
Kevin Robert Gray - Merrickville, ON - scent balls, oil lamps, witch balls, vases
Gypsy Moth Designs - Erin, ON - women's accessories & wearable art
Harriet Spot Designs - Nottawa, ON - hand-painted glass with polymer clay
Liz Kain Jewellery - Toronto, ON - jewellery
Kinetic Knits - Brampton, ON - hand-loomed knits with hand-finished details
klokwerks - Toronto, ON - one-of-a-kind mixed media clocks
Legend Design - Toronto, ON - functional objects of handmade paper
Matsu Jewellery Studio - Toronto, ON - organic & industrial inspired jewellery
Metallic Evolution - Guelph, ON - metal furnishings & sculpture
Michaud Toys - Jarvis, ON - hardwood toys
Minna Glass - Toronto, ON - blown glass
Janice Phelan - Midland, ON - clay vessels with 22k gold
Sirius Glassworks - Port Colborne, ON - blown glass
Robert Skipper - Stratford, ON - sculpted & painted cast shadow boxes
Studio '86 - Beamsville, ON - home & garden accessories
Tigo Enterprises - Toronto, ON - suede items
Paulus Tjiang - Codrington, ON - whimsical blown glass
Trio Design Glassware - Kitchener, ON - fused & slumped glass
Walton, Patina & Ryder - Toronto, ON - aluminum jewellery & giftware

Québec

Michelle Beaudoin - Montréal, QC - metal & wood accessories

Cassandra Glass Studio - Sainte-Rosalie, QC - handcrafted glass

Eric Ciup, Pointe Claire - QC - stoneware platters, vases, casseroles

Dear Art Jewellery - Montréal, QC - handmade jewellery

Morin Choiniere - Montréal, QC - cut glass accessories

Noah's Art Leather - La Prairie, QC - leather bookcovers, wallets & journals

Christophe Poly - Montréal, QC - jewellery

Studio Debera - Montréal, QC - stained glass nativity scenes, ornaments, clocks, mirrors

Verre Coule du Québec - Saint-Sebastien, QC - sandcast glass bowls & accessories

Verrerie Coquelicot - Québec City, QC - solid glass vessels & sculpture

New Brunswick

Brent Rourke - Hampton, NB - Shaker boxes & carriers

Nova Scotia

Basic Spirit - Pugwash, NS - pewter ornaments

Clayton Dickson Co., Halifax, NS - ceramic home accessories

Provincial Breakdown of Canadian Exhibitors:

BC	ON	QC	NB	NS
7	30	10	1	2

Total = 50

Regional and State Breakdown of American Exhibitors:

Western US		Central US		Eastern US	
Arizona	12	Colorado	7	Alabama	2
California	88	Illinois	20	Arkansas	4
Montana	5	Iowa	3	Connecticut	11
Nevada	1	Kansas	6	Delaware	2
Oregon	14	Louisiana	2	Florida	29
Utah	8	Minnesota	5	Georgia	8
Washington	26	Missouri	9	Indiana	4
		Nebraska	3	Kentucky	5
Total = 154		New Mexico	20	Maine	10
		Oklahoma	2	Maryland	20
		South Dakota	1	Massachusetts	30
		Texas	11	New Hampshire	5
		Wisconsin	5	New Jersey	17
				New York	90
		Total = 94		North Carolina	28
				Ohio	18
				Pennsylvania	70
				Rhode Island	18
				South Carolina	1
				Tennessee	5
				Vermont	11
				Virginia	15
				Washington, DC	2
				West Virginia	5
				Total = 410	

Total = 658

Genre Breakdown of Exhibitors:

	Canadian		American	
	#	%	#	%
glass	13	26%	159	24%
jewellery	10	20%	198	30%
mixed media	10	20%	120	18%
fibre/wearable	4	8%	27	4%
outdoors	0	0	11	2%
ceramics	5	10%	54	9%
interiors	8	16%	58	9%
for the wall	0	0	9	1%
kaleidoscopes	0	0	10	1%
suppliers	0	0	12	2%
Totals =	50	100%	658	100%

Appendix II - Comments From Provincial a Provincial Crafts Council That Has Exhibited at BMAC in the Past

Interview with Louise Chapados, Conseil des metiers d'art du Quebec and the Canadian Crafts Federation

Q. What has your exhibiting experience at BMAC been?

A. Starting in 1995-96, our organization had 2 to 3 booths where we represented artisans and helped coordinate individual artisans who wanted to have their own booths. In 1998-99, we decided to stop coordinating the collective booth, but for each show we helped between 10-20 artisans to exhibit on their own. This has been good because direct contact is very important between buyers and craftspeople and because once the path is opened, it is easier for artisans to organize themselves, which most of the time they prefer. Some of them get individual financial support from SODEC for their export plans.

Q. Is BMAC a good show for craftspeople?

A. It is a very good show - most importantly because it is the only wholesale show devoted to craft, except for the American Craft Council shows where non-Americans cannot exhibit in the main show.

Q. Can you share some sales information?

A. In the beginning, the orders were not very high in value. The buyers wanted to see if the product was going to sell and if the producer was going to come back, i.e. if the business was sound. There was not much repeat business outside the show, i.e. buyers waited to see the craftspeople at the show to re-order, but it changed over time. So it is very important to go back, and to talk with the buyers. At least 3 visits are a minimum. We have artisans who have been there since the beginning.

Q. Are buyers interested in Canadian work?

A. Some buyers will refuse to buy because the work is not made in the US; others will look first for new items. It's better to be clear about the origin from the start, but don't necessarily advertise it as a plus.

Q. Do buyers have any concerns about buying Canadian craft?

A. All buyers want to know is that it is as easy for them to buy from us as it is to buy from US craftspeople, i.e. no customs problems and no unforeseen costs. All costs have to be included in the advertised price. They expect prices to be competitive, and even advantageous considering the exchange rate. This could be important pre-show research - checking the actual cost to exhibit and to ship products.

Q. What are the benefits for Canadians at BMAC?

A. Meeting buyers who are knowledgeable about craft and know how it works (e.g. limited edition, prices, delays) and want to make orders.

Q. Can you identify any products that would be attractive to buyers if offered?

A. Almost all products can be offered, provided they are distinctive. That is what makes Canadian and Québec participation successful. It is because craftspeople present work that is not seen coming from US artisans; e.g. US buyers know glass and ceramic work very well and there is a large number of US craftspeople who do such work - and of good quality. But Canadians can still present their work if it is distinctive and there is a demand. Buyers always want something different.

Q. Is this a good show for a new exporter?

A. Yes. In addition to the very well qualified buyers, the show has features that aim to help craftspeople do better business. It is worth participating in.

Appendix III - American Guilds Exhibiting at the July 2003 BMAC Show

Arkansas Craft Guild - jewellery, ceramics, wood

We spoke to Peter Lippincott, potter - Mudpuppy Clay

- This guild has shown for five years. They bring the work of eight craftspeople each time, but represent some of the same people each year (Peter being one of them).
- They had a 3-booth width, with one corner end. Their plinths were made from cardboard and had wooden tops on them. Work is stored in the plinths for shipping. The booth is easy to set up.
- Peter commented that sales were slow compared to BMAC's shows over the last five years, but that many buyers just look on the first day and then come back at the end to buy.
- Their price range was \$4 to \$160 US wholesale.

"Best of Missouri Hands" - felt, silver jewellery, scarves, purses

We spoke to Ruth Walker, felt maker

- This was the fifth show for the guild. They represented four craftspeople.
- They had a single corner booth, which was well designed in terms of space.
- Ruth stated that a corner booth is good if you have several artists showing at once.
- Nena Potts, the jeweller in the booth, had good take-away material, which included colour Xerox images on glossy paper. Every line was shown along with her wholesale prices and contact information. Her prices ranged from \$8 to \$60 US wholesale. Her business card included her photograph and a short bio and description of her studio.
- Ruth Walker had a 2-fold brochure that described each item and included wholesale prices for each. Her price range was \$8 to \$60 US wholesale. Her terms were listed and an order form, which added 2% for shipping, was included. She ships C.O.D for her first two orders. Her business card listed her terms as well.
- Both women were very actively engaged in the selling and promotion of their work.

Massachusetts Style - wood

We spoke to Steve Brotherton, woodworker

- This guild has shown for five years.
- They had a single corner booth and were showing the work of three craftspeople.
- They were selling bureau sized swivel mirrors, large jewellery boxes, boxes for fountain pens, cigar boxes, kaleidoscopes and games.
- Their price points ranged from \$7 US wholesale for a game to \$495 US wholesale for a jewellery box.

- Steve's minimum order was \$300 - first order C.O.D. He had created a simple, but effective, one-page wholesale price list and a one-page colour flyer of five of his products.
- He commented that sales were slow compared to other years at BMAC.

Appendix IV - Comments from Canadian Craftspeople Who Have Exhibited at Previous BMAC Shows

Exhibitor - ceramics

Sales Details: This exhibitor attended two shows - July 2002 and February 2003. At his last show, he had 1.5 booths and worked on his own. He will definitely exhibit in February of 2004 because *"the sales are good."* His price range was \$50 to \$250 US wholesale and his best seller was his "Aero vase". He sold 8 different products at the February show; the most popular price point being \$60-\$80 US. He took 30 orders at that show, 20 new and 10 former clients, for a total of 200 pieces that were sold for a value of \$23,000 USD. Six more orders, valued at \$3,500 USD, were placed after the show for a total of \$26,500 USD. Even though there was a snowstorm and an "orange alert", his sales were good, although other Canadians reported low sales. The July 2002 show garnered \$12,000 USD.

He stated that it was important to let buyers know what other galleries you're selling in. He advised setting a minimum order (either dollar or number) since he feels that there are many personal buyers at the show. Buyers should leave a business card in order to get a price list. All orders should be confirmed after the show. He sends a press kit, bio and CD to his new clients. Orders from the February show generally need to start being filled by the end of May.

Marketing: He sent out 500 invitations to those people who visited his booth in July. He spent \$300-\$400 on his invitations, or 8% of his budget.

Concerns or benefits for Canadians: One concern for Canadians is the fluctuating dollar. He advised that the price list take into consideration the exchange rate and the marketing costs. He felt that Canadian craftspeople were treated with high regard and that Americans appreciate Canadian designs, but that we should be low-key about advertising ourselves as "BC Craft".

Other Comments:

- He felt that this was a good show for the CABC to get involved in, but that individual craftspeople should get some wholesale craft show experience first, perhaps in Seattle.
- He stated that BMAC was a better show to attend than August's San Francisco International Gift Fair.
- Buyers complimented him on his booth design.

"This show provides great exposure for Canadians. There is a huge market and Americans will spend money."

Exhibitor - blown glass

Sales details: They have exhibited at 7 BMAC shows, including 3 summer shows. At the last show (February 2003), they took out 1.5 booths. The best seller at that show was their ikebana dishes. Their wholesale prices range from \$25 to \$400 US. The best selling price point is \$100 to \$150. They sold 12 different products and took approximately 20 orders. Their on-site sales were between \$25,000 and \$30,000 USD. They found that buyers were ordering lower-priced items than in past shows and were more conservative in their buying.

Marketing: Through a co-op programme, which offered a price break, they took out an ad in 4 issues of *NICHE* magazine and in the Show Programme Guide. The ad identified their booth number. They spend 10% of their total budget on marketing.

Other comments:

- Show days are 8 hours, except for the last day, which ends at 4 P.M.
- Mornings tend to be busier than afternoons.
- Pennsylvania tried to charge a foreign sales tax for sales, but it is being phased out.
- Americans are generally positive about Canadians selling at this show, but they express concerns about the shipping.
- She suggests that Christmas items are good sellers at the summer show and that jewellery is not a good item to sell at the winter show since there is already so much of it and it is of extremely high quality.
- They just broke even in their first show, but have had good sales since.
- She says that most of your work must be production, but that a few one-of-a-kind pieces are good because they will draw buyers in to your booth.

This is a good show for Canadians because *"It puts you in a different class. Buyers are pre-selected, have a budget to spend, and are knowledgeable about the product. BMAC is the best way to access this market."*

Appendix V - Comments From a Provincial Craft Council Considering Exhibiting at BMAC

Nova Scotia Designer Crafts Council

Susan Hanrahan, Executive Director

In February 2003, representatives from NSDCC, the Atlantic Craft Trade Show, the Cape Breton Centre for Craft & Design, and the Nova Scotia Dept. of Tourism and Culture, went to BMAC to check on the "fit" for NS craftspeople. The following is an edited excerpt from the "Report on Buyers Market of American Craft, Philadelphia, Pennsylvania, USA, 14-17 February 2003", written by Susan Hanrahan.

On exhibiting as a guild:

For the most part, each guild booth featured the work of between four to six craftspeople. A jewellery-specific guild booth showed the work of its artisans in glass-topped counter cases; the other guild booths had a variety of display furniture, primarily plinths, that were constructed out of a variety of materials (coroplast or corrugated cardboard with wooden tops, or lightweight hollow wooden boxes). Each guild booth segregated the work of each of the individuals they were representing, providing each artisan with a small display area just for their work. Guild booths always had at least one, and usually more, of the artists present at all times.

The biggest drawback to participating in the BMAC as a guild booth would be in the placement of the booth in the show. The BMAC is segregated into media-specific areas to improve ease of access to the show for buyers. Many buyers attending the show are interested in purchasing only in one medium, and tend to focus their attention only on their particular area, only visiting other areas of the show once they have completed their buying.

In the mid-1990's half a dozen Nova Scotian craftspeople did participate in the BMAC as a group. This group did not enjoy good results from their initial appearance, and decided not to return for a second year. However, it is important to note that this group did experience some difficulties that negatively affected their show participation – most notably, their booth display was lost on route to the show, and so they had to scramble at the last minute in Philadelphia to replace it. The subsequent disappointment and confusion this caused, I believe, negatively coloured their entire BMAC experience. As well, they represented quite a spread of media in their booth, and may have enjoyed better sales if they had limited their booth to craftspeople exhibiting in the same medium.

On wholesaling to the US:

Work would have to be done with any new exhibitors going into the BMAC. This would ensure that they were at the same level of professionalism and expertise in terms of dealing with customs and border issues in order not to adversely affect those Canadian exhibitors who are already successfully participating in the BMAC and who have done so much already to smooth the path for other Canadian exhibitors wishing to participate in the BMAC.

On being ready for BMAC:

Exhibitors wishing to participate in this show not only need to fit well within the show's aesthetic, but also have to be prepared to meet the volume of business the show could generate. This means not only being able to produce the inventory required, but also to have print and business materials prepared, and to be fully capable and knowledgeable about moving their products cross-border.

On what the buyers want:

Universally, the buyers indicated their desire to purchase well-made crafted items at a fair price. When considering purchases, the buyers I spoke with considered the following elements: nature of shop/gallery, inventory mix, price range, and reliability of delivery. Most of the buyers I spoke with were shop owners buying for one or two stores or galleries that they ran themselves. I spoke with only one buyer who was buying for a chain of shops.

On the chances for success:

The BMAC has the potential to be profitable, however all advice received at the show has indicated that new exhibitors should be prepared to invest at least two to three years in the BMAC to achieve maximum profitability.

Other Comments:

In response to a question from the group, Wendy Rosen said that it was preferable for an exhibitor to turn down an order than to take the order and then not fill it on time. In fact, she said that turning down orders is seen as a perfectly professional practice and that she would prefer that over late or missed orders; that way her show continues to have a good reputation amongst buyers. It is also important to note that late or missed orders could potentially have a negative effect on other Canadian exhibitors in the show.

Appendix VI - Potential for Selling First Nations Craft at BMAC

There were no First Nations booths at this show. In discussions with buyers regarding this issue, it was noted that the buyers market for First Nations work was elsewhere. Lynne Allinger, Manager of the Craft Company, No. 6, in Rochester, NY, stated that she was not aware of a market for First Nations work at BMAC and that most buyers would look to Arizona, New Mexico and the Southwest for these products. Frank Hopson of The Works Gallery in Philadelphia, PA, concurred. This situation could change, though. "In 2002, Native American artists were highlighted for the first time at the Philadelphia Museum of Art Craft Show. Chairperson Katherine Padulo says this decision 'grew from a recognition of the increasing popularity of Native American art with collectors and the general public'."⁵

There is potential for First Nations craftspeople to sell their work at the BMAC for another reason. "Native American work will get even more visibility when the National Museum of the American Indian opens on the Mall in Washington, DC, next year. The collections in this first national museum dedicated to the life, languages, literature, history and arts of Native Americans will include virtually all tribes of the United States and most of those from Canada."⁶

Cynthia Stevenson, Business Development Officer for the Canadian Embassy, Washington, DC, stated in an email, "I am not aware of attendance by Yukon, NWT or Alberta craft artisans at the BMAC last year other than one company - Nokomis - Objibway Art (Pat Donaldson) of Calgary, whom I spoke to at the summer 2002 show. I am not sure that Pat's products were a good fit for the BMAC ... It's important to keep in mind that the BMAC is for contemporary crafts at a slightly higher price point, and it is often difficult for aboriginal art to fit comfortably into that category."

Again, that situation is changing. Through a series of craft marketing seminars held in the Spring and Fall of 2003, Ruth McCullough and Charlene Alexander of Yukon Tourism and Culture are preparing Yukon aboriginal and non-aboriginal craftspeople to sell in the US. McCullough was interviewed and asked the following questions:

Q. Are you aware of any craftspeople from the Yukon who have attended BMAC or would like to know more about the possibility of exhibiting there?

A. I am unaware of anyone from here who has ever attended this trade show. I believe several of our aboriginal artists have gone to the one in Phoenix. Artists are always interested in getting their art out to the world, however, they usually want the Government to pay their way. Obviously it is much more cost effective for the Yukon Government to have retailers come to the Yukon and view the artists work, thus our Yukon Buyer's Show.

Q. What are your thoughts on Yukon craftspeople attending BMAC in the future?

⁵ Daniel Grant, "Opportunities Grow for Minority Artists in Crafts", *the Crafts Report*, Aug. 2003, p. 27

⁶ *Ibid.*, p. 28

A. We are attempting to develop our craft industry and have a Yukon Fine Arts and Crafts Strategy, which I am in the process of implementing. The strategy has a series of recommendations, one of which is our Buyer's Show, but marketing outside the Yukon is also part of it. I think our biggest challenge is to get our artists to understand the wholesale market at this point. Also, there are a number of other professional development issues that need addressing before our people will be ready to move outside of the Territory. Some, of course, are already marketing outside, ready or not. Others don't have a market here in the Territory so they need these external markets. It might be a good place for us to investigate possibilities.

Q. What are the concerns of Northern craftspeople?

A. Major concerns are related material costs, market availability, educational opportunities, and the challenges that come with isolation.

Appendix VII - Comments Regarding Take-away Material Picked up from Canadian Booths at BMAC

Product: pewter Christmas ornaments and gifts

- Two high quality 4-colour 18-page booklets were available for take-away.
- The contact information for Canadian clients was clearly marked.
- Contact information for a US sales office in Florida was also evident.
- It was noted that 10% of profits support charitable projects.
- Terms and conditions were clearly stated on back page - minimum order is \$100, C.O.D., proforma or net 30 with approved credit references.
- Prices do not include shipping, but there is no indication of how shipping costs are calculated.
- A 2-page, stapled wholesale price list/order form was available. Prices ranged from \$1 to \$32.

Product: Glassware

- A glossy cardboard folder contained 9 high quality 4-colour glossy sheets illustrating the artist's glass vases, trays, bowls, furniture and fixtures.
- Everything, including his business card, was designed to match his product line.
- New products were clearly identified.
- A 2-page wholesale price list was included, but not an order form.
- Terms were \$300 minimum order. Up to 18% would be added for smaller orders to cover shipping and handling. Custom orders were 50% down, 50% upon delivery. For orders \$500 or more, there was a 10% shipping and handling fee. Tables were shipped at cost. There was a 3% discount for pre-payments with a certified cheque.
- Prices ranged from \$10 for a soap dish to \$2,450 for a sink.
- He had both a production line and one-of-a-kind pieces.

Product: Glassware

- This booth had a large 4-colour postcard for take-away. The images showed the artist at work, her glass studio, and a selection of her work. Contact information, hours of operation, and a small map were printed on the back. The booth number was handwritten on the back of the card.

Product: Glassware

- This craftsperson had a 2-page handout that included several good, colour Xerox photos of his whimsical glass pieces.
- The booth number and contact information were clearly marked at the bottom of the top page. The second page was an order sheet that included contact information, delivery date, and terms.
- The first order is prepaid, three credit references are required and there is a \$35 shipping/handling fee for orders under the \$400 minimum.

- His wholesale prices ranged from \$9.50 to \$137 US

Appendix VIII - CONTACTS

Canadian Craftspeople at the Show

British Columbia

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