



Department of Foreign Affairs
and International Trade

Ministère des Affaires étrangères
et du Commerce international

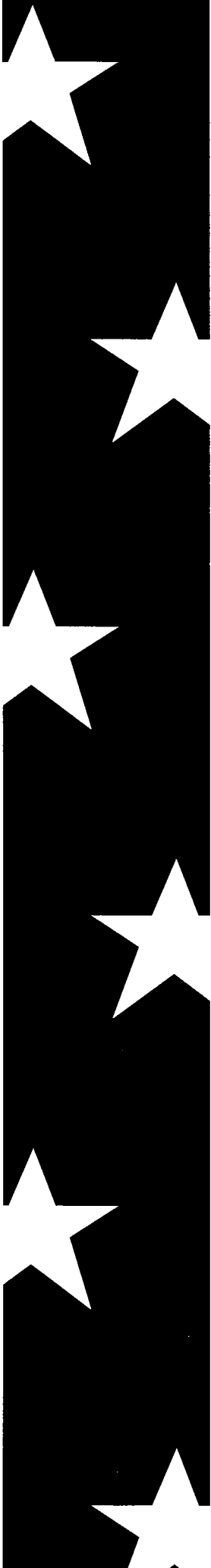
MARKETING GUIDE

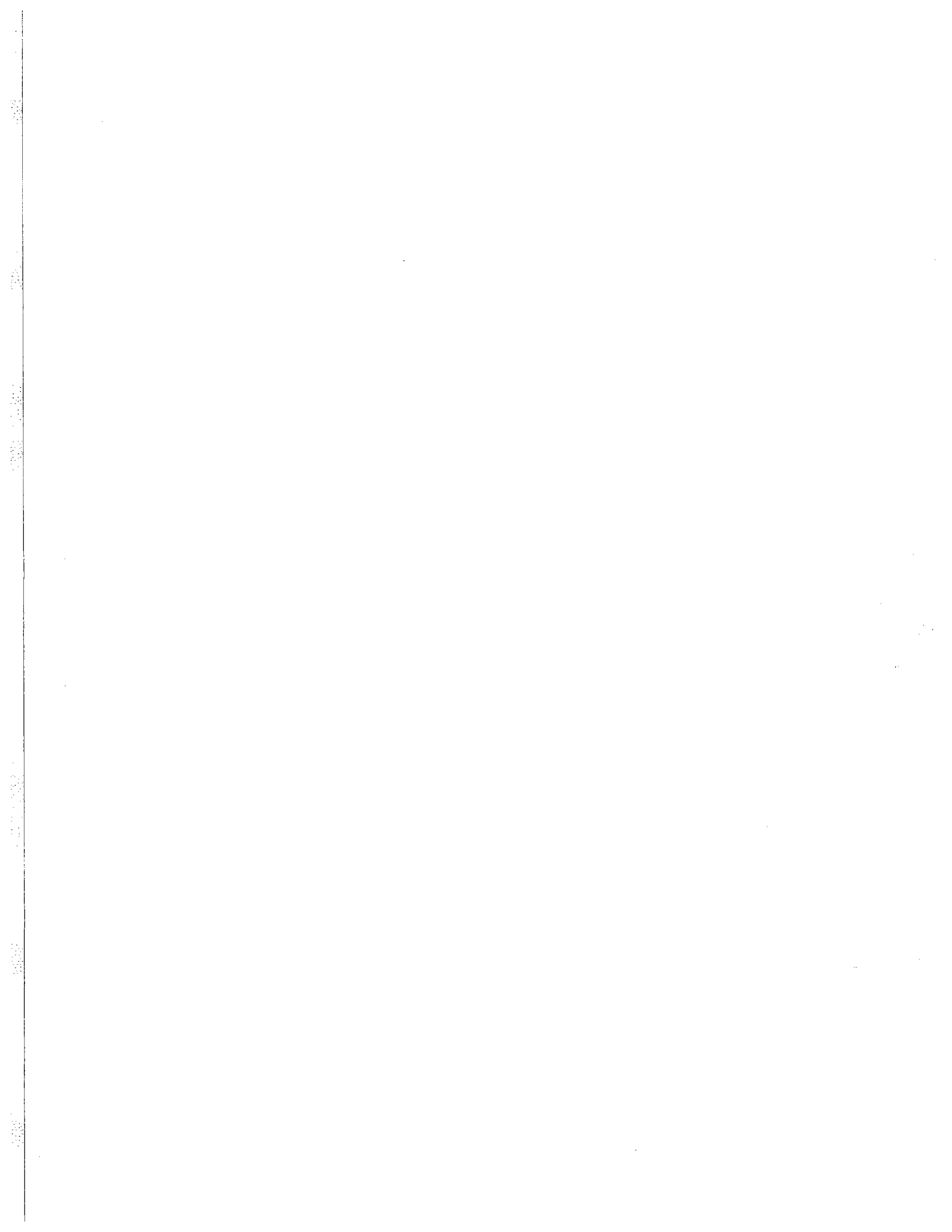
for

Fine Contemporary Craft
in the United States

NOVEMBER 2002

Canada





MARKETING GUIDE FOR FINE CONTEMPORARY CRAFT IN THE UNITED STATES

November 2002

Department of Foreign Affairs and International Trade

**Report commissioned by the Arts & Cultural Promotion (ACA) Division
Department of Foreign Affairs and International Trade
125 Sussex Drive
Ottawa, Ontario K1A 0G2**

The Government of Canada has prepared this report based on primary and secondary sources of information. Readers should take note that the Government of Canada does not guarantee the accuracy of any of the information contained in this report, nor does it necessarily endorse the organizations listed herein. Readers should independently verify the accuracy and reliability of the information.

MARKETING GUIDE *for* FINE CONTEMPORARY CRAFT in the UNITED STATES

TABLE OF CONTENTS

EXECUTIVE SUMMARY.....	iv
ACKNOWLEDGEMENTS.....	1
1. INTRODUCTION.....	2
2. MARKET OVERVIEW.....	2
3. GETTING READY TO GO!	3
i. Developing Your Own Style.....	3
ii. Promotion.....	3
- Developing A Profile.....	4
- Professional Portfolio.....	4
- Other Promotional Tools.....	5
iii. Pricing.....	5
4. WORKING WITH GALLERIES.....	6
i. Summary of Galleries Surveyed.....	6
ii. Finding the Right Gallery.....	7
- Doing Your Research.....	7
- Understanding How Galleries Work.....	8
- Approaching Galleries.....	8
- Care and Maintenance of Your Galleries.....	9
- Quality Statement.....	9
5. OTHER MARKETING CHANNELS.....	9
i. Retail Shows.....	9
ii. Wholesale Shows.....	11
iii. Museums and Corporate Collections.....	13
iv. Art and Craft Consultants.....	13
v. Commissioned Work.....	14
vi. Internet.....	14
vii. Professional Associations.....	16
viii. State Arts Organizations.....	16

6. PREPARING TO EXPORT	17
i. Export-Readiness Defined.....	17
ii. Converting Your Prices for the U.S.....	18
iii. Classifying Your Work for U.S. Customs.....	19
iv. Obtaining a Binding Ruling.	20
v. Wearable Art and Works involving Textiles.....	21
iv. U.S. Customs Paperwork.....	23
vii. Country of Origin.....	24
viii. Labelling for the American Market	25
ix. Informal and Formal Entries	25
x. Customs Brokers	25
xi. Shipping.....	26
7. EXPORT CONTACTS	27
i. Working with the Embassy and Consulates in the United States.....	27
ii. New Exporter Assistance	28
8. BORDER ISSUES	29
i. Immigration : Getting You Across the Border.....	29
ii. Selling at Art Shows and Craft Fairs.....	31
iii. Getting Your Work Back into Canada	31
9. ANNEXES	37
Annex A : Galleries.	33
Annex B : Professional Associations.	94
Annex C : State Arts Organizations.	96
Annex D : Key Government Contacts.	99
Annex E : Magazines.....	102
Annex F : Museums, Public Galleries and Arts Centres.....	104
Annex G : Collectors Groups.	107

EXECUTIVE SUMMARY

The Marketing Guide for Fine Contemporary Craft in the United States was commissioned by Canada's Department of Foreign Affairs and International Trade. It is meant to assist Canadian makers of high-end, one-of-a-kind contemporary craft who wish to sell to retail galleries in the U.S. - whether they are seasoned exporters or those looking at the American market for the first time. The Canadian Craft Federation, the provincial craft councils and various trade and economic development-oriented organizations who assist Canadian artists of fine contemporary craft make up a secondary audience.

This "hands on" guide, authored largely by glass artist and educator Lou Lynn of British Columbia, provides practical marketing advice written in the language of artists. Included are tips on how to promote oneself as a professional artist abroad and advice on working with American galleries. A separate chapter deals with additional marketing channels such as shows, museums, the Internet and professional associations - all specific to the fine contemporary craft industry.

The chapters on exporting provide guidance to artists on such topics as how to convert prices for the U.S. market, how to classify "goods" and fill out U.S. Customs paperwork, and how to get work back into Canada. Included, too, are U.S. Immigration issues Canadian artists must consider, as well as relevant web sites and other references. A list of Canadian government officers at the Embassy and Consulates in the U.S. offers Canadian artists key points of contact for additional market intelligence and individual assistance.

Perhaps most valuable of all are the detailed profiles of over 140 commercial galleries, representing the top venues in the nation for selling fine contemporary craft. This information is highly useful for the export-oriented Canadian maker of high-end, one-of-a-kind contemporary craft and cannot be found elsewhere. Not only are all of the galleries profiled willing to carry work from Canada; over one-fourth of them currently represent Canadians. Many of these galleries expressed an interest in carrying the work of additional Canadian fine contemporary artists. Each profile includes the name of the gallery director, a web address so that artists can take a virtual tour, information on the gallery's focus, a sense of who they currently represent, submission procedures, terms and, in many cases, additional comments. Armed with this information, artists can do the homework needed to identify the right galleries and professionally pursue these leads.

This guide is available to Canadians only. Additional copies can be ordered by contacting Enquiries Services by phone at 1-800-267-8376 or (613) 944-4000. The study is also available on the Canadian Trade Commissioner web site at www.infoexport.gc.ca

ACKNOWLEDGEMENTS

The *Marketing Guide for Fine Contemporary Craft in the U.S.* was commissioned in 2002 by the Arts and Cultural Industries Promotion Division (ACA) of the Department of Foreign Affairs and International Trade, under the supervision of Trade Commissioner Anne Delaney. It is the result of consultations with the Canadian Craft Federation and the British Columbia Craft Association (Jane Matthews). They identified the need for specific market intelligence to address the lack of information available to Canadians producing one-of-a-kind, fine contemporary craft who are trying to export their work into the United States.

The main author for the project was Lou Lynn, artist and faculty member at The Kootenay School of the Arts in Nelson, British Columbia. The co-author was Dana Boyle, Business Development Officer with the Canadian Consulate General in Minneapolis, Minnesota.

This project could not have been completed without the diligent work of The Kootenay School of the Arts research team, Marilyn Lee and Eva McKim, and the proof-reading/editing of Joel Russ. Additional thanks for the support, information and words of wisdom provided by: Irene Frolic – glass artist; Lloyd Herman – craft curator/museum consultant; Reed McMillan – Vice President Sales, GUILD, LLC; Helen Sebelius – Executive Director, Kootenay School of the Arts; Carol Sedestrom Ross – Director, Craft Marketing, George Little Management; the Craft Organization Directors' Association (CODA); and the galleries and state arts organizations who so patiently took the time to answer the surveys and share their expertise. Finally we would like to thank the artists who provided information and their experiences of exporting to the United States.

1. INTRODUCTION

For some time it has been apparent to Canadian artists/craftspeople producing high-end, one-of-a-kind contemporary craft objects that the market in Canada is neither large enough nor developed enough to support them. Canadians have watched from the sidelines, as the American craft movement has blossomed into what *The CODA Survey* suggests is a U.S. \$13.8 billion dollar industry and growing.¹

While many Canadian artists/craftspeople have achieved international recognition through participation in juried exhibitions and inclusion in prominent museum collections, the lack of domestic marketing opportunities for their work, in many cases, has been detrimental to their continued artistic development and financial success. This situation has led some to stop producing their more artistically challenging work entirely. Some have turned their skills to producing craft products for the U.S. gift market. A small percentage has - on their own - undertaken the task of ferreting out the galleries in the U.S. that are appropriate for their work.

The objective of this publication is to provide you, the artist, with specific information that will enable you to target the one-of-a-kind market in the United States and successfully achieve recognition and sales in this highly competitive arena.

2. MARKET OVERVIEW

The population of the United States is ten times that of Canada. The fact that the U.S. population is large and generally affluent has had a profound effect on the development of the contemporary craft movement in that country. It has allowed the craft industry to grow to the point that it now rivals and surpasses many sectors of the agricultural industry in the U.S. [*CODA Survey*]

Along the way, the U.S. craft industry has been encouraged by a wide range of marketing and distribution channels, such as galleries, private collectors, retail and wholesale craft shows, corporate collections, art & craft consultants, museum collections and public commissions. Additionally, it has spawned and been supported by magazine and book publishers, art & craft schools, state arts organizations and numerous professional craft associations across the country. These support mechanisms have all played a significant role in the successful economic development of contemporary craft in the U.S.

Not surprising, then, that Canadian artists who are interested in marketing high-end, one-of-a-kind contemporary craft objects, are taking their place in line along with other international artists who are trying to get established in the U.S. market. Certainly, many Canadians have found that the most straightforward way to do this is to pursue a relationship with a gallery, since a gallery will represent you and will have a vested interest in working with you to develop your career over a long period of time.

But just where exactly is this elusive market located? Reflective of the population density patterns of the United States, we found that the greatest concentration of galleries selling contemporary fine craft was in the eastern part of the country. However, scrutinizing the map after our survey, we were able to identify additional patterns of significant concentration along the West Coast, the Southwest, and Midwest parts of the country as well.

¹ Dinesh & Evans, *The CODA Survey: The Impact of Crafts on the National Economy*. Boone, NC: Appalachian State University, 2001.

As far as *what* is selling, after leading the pack throughout the 1990's, it appears that glass is still out-performing all other craft media in terms of sales. And while this trend does not seem to show any signs of changing, it does appear that the other craft media are holding onto a healthy share of the market. Our research shows that glass sales are followed by metal, clay, wood and fiber, in that order.

While it is apparent that marketing opportunities in the U.S. are plentiful in comparison with Canada, the challenge is to determine which offer the best return on your investment of time and money, and then proceed with determination.

3. GETTING READY TO GO!

There are several considerations that should be attended to before trying to expand your business into the large and dynamic American market. By taking this bit of homework seriously, your ability to enter the market will be made much easier.

i. Develop Your Own Style

The need to develop an artistic style that is distinctly your own visual language is paramount when thinking about expanding into the U.S. The competition is enormous and the ability for your work to be "recognized" as original is essential. Both the collectors and the galleries that sell to them are well educated about the work they carry. They generally have a thorough understanding of the various craft disciplines, and they know who the major artists are and are able to recognize their signature work. Consequently, work that is derivative of another artist's style will have a much harder time gaining the attention of a serious gallery.

What constitutes your own style? It can be an exploration of form, material, color, texture or subject matter that is presented as a cohesive body of work and is of a consistent standard. One of the gallery managers we interviewed said he looks for three things: use of material; the idea the artist is trying to convey; and the execution of the finished piece. Most artists seeking gallery representation will choose to work in a series, since in this way they will be able to work through related ideas. So too will the gallery more easily be able to promote and cultivate an interest in your work with their clients.

ii. Promotion

Promotion is an essential ingredient in the successful marketing of your work. In fact it is so essential, that marketing experts advise that you should be prepared to spend 10% - 15% of your gross revenue on promotion. One U.S. craft artist who is situated in a very remote area commented that the rural Canadian artists he knows look down on the level of marketing he does to promote his work. Yet by American standards, his efforts are considered low-key. To be able to stand out in the U.S. market, one can't just wait around for the galleries and collectors to notice your work; it is imperative to become a self-promoter. While there are many ways and means to promote your work, we will examine some of the more important areas to focus on.

• Developing a Profile

It is part of your job description as an artist to develop a profile or reputation that establishes your name as part of the artistic community. The immediate benefits of developing a profile may not be obvious, but if you work at it methodically, you'll slowly start to reap the rewards of your efforts. Over time you will find that your reputation has its own momentum that can greatly help make your job of marketing easier. Ultimately, if you make a concerted effort over a period of time, your work and name will start to be

recognized by collectors, gallery directors, curators, and your peers. This type of recognition may lead to opportunities to participate in exhibitions, teach, receive grants, be a juror, and even be included in magazine articles and books, etc.

First, it is essential to take advantage of opportunities to develop your profile at home by exhibiting as frequently as possible and entering national and international exhibitions and competitions, even if they seem like long shots. Exhibition opportunities and competitions are included as "Calls for Entry" and "Calls to Artists" in the classified sections of the various magazines listed in Appendix E. The more recognition your work gains in Canada and beyond, the easier it will become for you to promote and sell your work in the United States. By being able to state in a cover letter or on your promotional materials that you have an extensive exhibition history in Canada and perhaps that you are the recipient of numerous grants and awards, you suddenly have some cachet that will help the reader be convinced that your work merits a serious look.

Networking is another important means of developing a profile. By attending conferences, exhibition openings, and joining and participating in professional associations, you will start to meet people who in one way or another play a role in the "industry" you're in. With time your contacts will include artists, gallery owners, curators, critics and collectors, and eventually you will start to take your place within that group.

And finally, we could not think about developing a profile without discussing the importance of publicity opportunities. Opportunities will present themselves to give slide lectures of your work and to be interviewed by the press, and it is important to respond positively to these requests. Additionally, you need to take a proactive role in promotion by creating a data-base of galleries, architects, consultants, collectors, curators and writers, to whom you can send your exhibition invitations, postcards, etc.

- **Professional Portfolio**

For the segment of the market that you are trying to enter, far and away the most essential marketing tool is a professional portfolio. Galleries may receive 400-500 submissions each year, so obviously the impression that you make is critical to achieving your goal of gaining their attention. Spare no expense to assemble the best portfolio that you can afford. This is not the place to be frugal. Be extremely selective in choosing all of the components in the package, from the color and texture of the paper for your correspondence, through to the quality of the slides. It all is part of the professional image that you are marketing.

The portfolio submission packages will be sent through the mail and hopefully will be returned to you; but in the event that they are not, send only materials that can be readily duplicated. Interestingly, we found that while some galleries are requesting electronic portfolio submissions, the vast majority of galleries still prefer to receive portfolio submissions through the mail.

Portfolio checklist...

- Double-pocket folder: Include your name on the cover.
- Cover Letter: Clearly state why you are submitting the portfolio; a few highlights of your career and when you can have the work available for shipping.
- Curriculum Vitae: Include your education, awards, collections, exhibitions,

professional experience and media coverage, etc.

- **Artist's Statement:** Discuss your work and sources of inspiration.

- **Slides:** Invest in having your work photographed by a professional who is familiar with the high standard of quality photography that is used in promotion of art & craft in the U.S. Number each slide.

- **Slide Key:** Cross-reference your slide numbering system and include dimensions, materials, year of completion, availability, and U.S. retail prices.

- **Other Materials:** Press clippings or reviews of exhibitions; invitations from previous shows; color prints or color photocopies; CD's or videos of the artist and work.

- **Self-addressed stamped envelope (SASE);** send U.S. stamps or include an international postal reply coupon from Canada Post.

- **Other Promotional Tools**

Additionally, there are a number of other promotional tools that you'll need to include in your tool-kit – business cards, postcards and eventually a Web site. A Web site should not be looked upon as a sole means of promotion. However, it is increasingly becoming an important part of the promotional mix to inform people of your work. It is also necessary to have a communications system in place, consisting of an answering machine, fax and computer, to facilitate easy promotion and marketing of you and your work. From the gallery research we conducted, there was no single way identified as to how galleries preferred to communicate with their artists. Quite clearly then, artists need to be able to respond at whatever level of technology is requested – slides, e-mail correspondence, digital images, etc.

iii. PRICING

Pricing is always a difficult problem for artists, and pricing one-of-a-kind work is even tougher. Thorough market research is an essential part of pricing your work, and without it you are lost! It will help you gain an understanding of where similar work sells and for how much; how your prices and work compares to the competition; and finally may also help you gain an understanding of gaps that exist in the marketplace.

You will need to establish a price range that will not fluctuate drastically from shipment to shipment. Because most of your galleries will be operating on a consignment basis, as opposed to purchasing work from you outright, be prepared to quote retail prices in U.S. dollars. Make sure that you have factored in the costs of shipping, customs brokers fees and the exchange rate. (See Chapter 6 - Preparing to Export, for more details.) While all of the normal *textbook* concerns that affect pricing such as material costs, overhead, time and profit need to be considered, pricing one-of-a-kind work is far more complex. It is influenced by a whole set of other subtle but important factors. So let's examine what else needs to be considered when determining prices for this type of work...

- **Originality.** If you develop your own distinctive style or visual language, you will be able to charge more than if your work is derivative of someone else's work.

- **Quality and Consistency.** Be critical and apply professional standards of

excellence for each piece of work you send out.

- **Your Achievements.** Develop a profile by showing your work as often as possible, entering juried competitions and applying for grants.

- **Perceived Value.** Regardless of the actual cost of the materials and the amount of time you spent on a piece, the public may value one material more than another (such as silk vs. cotton, or gold vs. brass).

- **What the Market Will Bear.** If similar work is selling for \$3,500 and you want \$5,000, it could be a problem unless you can offer something that is truly unique or you are more established than your competition.

- **Demand for Your Work.** The bottom line is that if your work is selling faster than you can produce it, consider raising your prices.

Once you have done your research and established what you consider to be realistic prices for the American market, it is essential to understand that you must keep these prices consistent with your Canadian prices. So, for example, a piece selling for \$1,000 in Canada would sell for approximately \$700 in the United States, by the time the exchange rate was calculated, and the shipping and broker fees were factored in. As you become more familiar with the market, you'll learn that it is not uncommon for U.S. collectors to visit galleries in Canada. Consequently the last thing you need is to be overcharging the U.S. galleries that you have worked so hard to establish a relationship with.

It is quite possible that you will find, as many Canadian artists selling one-of-a-kind sculptural glass have found, that your work eventually becomes too costly for the Canadian market, so that you may need to focus solely on selling in the United States. Some artists choose to maintain a presence in Canada for promotional purposes, while others respond to the pricing dilemma by selling their more ambitious work in the U.S. and a less expensive body of work at home.

4. WORKING with GALLERIES

i. Summary of Galleries Surveyed

We conducted extensive research to identify the major galleries in the U.S. selling fine contemporary craft. After following up leads from Canadian artists currently selling in the U.S., from educators, magazines, and by attending shows, we identified nearly two hundred galleries across the country. We subsequently surveyed these galleries to gain a thorough understanding of their business practices. Discounting those who do not carry the work of foreign artists or insist that they are not looking for new work, we are able to provide profiles of 142 top American galleries. To our knowledge, no such set of profiles exists elsewhere for the American fine contemporary craft market.

Our survey confirmed very quickly that the U.S. market is highly competitive and well established. Most of the galleries interviewed have been in business for many years and already have established long-term relationships with their artists. While most galleries do accept submissions from emerging artists, they simply receive so many each year that they are very particular in choosing new artists to represent. Consequently, the need for artists to thoroughly conduct their market research, in order to gather as much information about prospective galleries as possible, was very apparent, since many

galleries only represent artists from a specific region, or focus on a specific medium.

That said, most galleries are always keeping one eye open for exciting, new artists to represent – even those who initially state that they have very little room to add new artists to their “stable.” Just as the direction of an artist must evolve to stay fresh and interesting, so must the direction of the galleries, however gradually they may choose to grow.

One of the most common observations we heard from galleries was the need for professionalism among artists. Many galleries complained that portfolio submissions seemed to be an afterthought, lacking professional slides or photos. And too often the information contained in CVs and other documents was scant or minimal. The directors of these galleries receive portfolios at such a frequent rate that they will only give the most professional portfolios a second glance. Finally, the galleries expressed that the artists need to do their follow-up. As one gallery director in Santa Monica succinctly stated: “*artists have to learn the **business** of being an artist in order to become successful and form long-lasting relationships with galleries.*”

The general sentiment from galleries across the border was very receptive toward representing Canadian artists. In fact, 26% of the galleries surveyed currently represent Canadians and many gallery owners expressed that they would welcome the inclusion of more Canadian work.

[See Appendix A]

ii. Finding the Right Gallery

Finding a gallery to represent you and developing a good working relationship with them requires patience, persistence and practice. But once you have a few galleries in place, you’ll find that you can concentrate on *making* your work, while they concentrate on *marketing* and *selling* it. It helps to think of a relationship with a gallery as a partnership that will benefit both parties involved.

As stated earlier, most galleries receive hundreds of portfolio submissions each year. Consequently, they are only interested in working with artists who are prepared to do business in a very professional manner. Before you begin approaching galleries, be sure to do your homework and keep the following points in mind.

• Doing Your Research

While there are a multitude of potential galleries that you might approach, it is essential to do as much research as you can before you begin. Since many of the galleries are located hundreds or even thousands of miles from your home, the more information you gather, the more efficient the use of your time and money. If possible, try to visit the gallery in person. But at the very least, check out their Web site or review ads in magazines before making your initial contact with the person who will review your work.

Try to determine as much as possible about the gallery...

- What kind of work do they carry?
- Do they carry work of a similar style, medium or subject matter?
- How many artists do they represent, and who are they?
- What is the frequency of group and solo shows?
- What is the price range of work they carry?
- How long has the gallery been in business?

- What is their submission process?
- To whom should correspondence be addressed?

By gaining an understanding of the focus of various galleries, you'll then be able to identify the most appropriate galleries to target. Gallery owners often cite how much it turns them off to be approached by someone who is uninformed about the gallery's focus, who begins pitching their work. So they recommend that you try to imagine where your work fits in the gallery before approaching the decision-maker. In that way you're more likely to look as though you know your business, and they're apt to give you more attention. They may ultimately decide not to carry your work. But if they've taken you seriously and you've left a favourable impression, they may suggest alternate venues that might, in the end, be a better match for you.

One key bit of information that you ought to try to determine is the gallery's reputation with other artists. The most obvious place to start is by noting the names of the artists they represent and contacting them directly. You might also ask other artists who are working in your field if they have heard anything through the grapevine about a particular gallery's reputation. And finally, it is a line of questioning to put to the Canadian Consulate officer responsible for that region.

• **Understanding How Galleries Work**

One important thing to understand about this segment of the market is that it operates almost solely on a consignment basis. Consequently, it is quite easy to conceive of having several thousands of dollars worth of work in galleries, and being uncompensated for the time being. You will need to be sure that your cash flow will allow you the freedom to play the game while you try to get established at this level.

There are a number of other important points that you'll need to understand about how a gallery does business before you enter into a relationship with them. Taking the time to be clear about these things from the outset will help avert a lot of stress in the future...

- What percentage is paid to the artist?
- What is the payment schedule?
- Who pays shipping and insurance to and from the gallery?
- Is the work insured while it is in the gallery?
- Do they want an exclusive arrangement to represent you in that geographic region?
- Do they offer their artists a contract or letter of understanding?

Spend some time getting familiar with the information contained in Appendix A and you'll start to gain some idea of what the industry standards are.

• **Approaching Galleries**

Now that you have done your research to establish which U.S. galleries would be the most appropriate for your work, the next step is to approach them. Our research found that portfolio submissions by mail are still the most widely accepted means of approaching galleries. Mail a portfolio package to the galleries that seem the most appropriate for your work and be sure to keep a copy of the cover letter for your files. Your cover letter should provide them with the confidence and information that will allay any preconceived notion they may harbour about how complicated it will be to do business with a Canadian artist.

Follow-up this submission with a phone call, e-mail or postcard, asking when you can

expect to be contacted. Make a note of the date, and track your subsequent follow-ups accordingly. The marketing pundits suggest that *it takes five contacts to make a sale*, so be persistent and keep galleries informed of developments in your career. In this way they may become interested over time.

- **Care and Maintenance of Your Galleries**

Once a gallery takes you on, stay in touch with them and work to foster a good relationship. This way they will see that you are serious about doing business. Get to know the personality of each gallery you deal with, so that you come to know how much contact they would like to have. Try to develop a sensitivity to the fine line between providing service and pestering. An artist's relationship with a gallery is a working relationship that is designed to benefit both parties. The galleries are working to promote and sell artists' work, and they can only do that if the artists make it easy for them. They need to work with people who can deliver according to mutually agreed-upon dates and follow through with any requests that they have for biographical information, etc. It is important to understand that mutual trust and respect are important tools for building a strong partnership.

- **Quality Statement**

It is important to remember that quality does not apply just to the object itself. Quality is measured in your degree of professionalism, such as how easy you are to relate with, your telephone manner, what image your work evokes, whether or not you have a well-designed portfolio, how you promote yourself as an artist, if you are timely in shipping your work, if the paperwork is in order and how you handle the inevitable problems that arise.

The statement of quality as it relates to a work of art sometimes obscures these other critical factors. If an artist stands solely behind the quality of their work and doesn't address the quality of marketing and customer service, major opportunities may be lost. There is, frankly, so much excellent work available to American galleries that it needs to be very easy for them to do business with new artists.

To offer quality in all that you do does not necessarily require spending more money. It requires that you know your customers better and that you use your creativity and imagination.

5. OTHER MARKETING CHANNELS

i. Retail Shows

There are a number of retail shows in the United States that are relevant to the one-of-a-kind, fine contemporary craft market. These shows run the gamut from art fairs, where galleries sell to collectors and other buyers, through to rigorously juried craft shows, where artists sell both one-of-a-kind and limited-production work directly to collectors.

Bear in mind, that some shows may have guidelines of their own that do not necessarily welcome the participation of Canadian artists. Additionally, **there are U.S. Immigration restrictions** that make it more complicated for a Canadian artist to "exchange products for money" while in the U.S. and, thus, participate in such an event. There are however, ways that you can legally exhibit in these shows, and we recommend that you read Chapter 8 – "Border Issues" for specific details.

You'll hear these shows mentioned by galleries and other artists, so here are some of the most important ones.

▪ **SOFA (Sculptural Objects Functional Art)**

A large number of galleries surveyed in this guide participate in the highly prestigious SOFA shows that take place annually in New York (in the Spring) and Chicago (in the Fall). SOFA is considered by most artists, galleries, and collectors of sculptural, fine-craft objects to be the most important event of the year. The show is open to the public but primarily attracts serious collectors, museum curators, and artists.

The exhibitors are all galleries, rather than individual artists. Most are from the United States, though there is significant participation from the United Kingdom, Canada, Europe and Australia. The galleries represent their regular "stable" of artists, selling work on-site and making important connections for future sales. They also advertise with one or two pages in a spectacular colour catalogue.

Here is how the organizers describe their event. "It is the mission of Sculpture Objects & Functional Art (SOFA) expositions to bridge the worlds of contemporary decorative and fine art. SOFA has always recognized that new craft work is indeed fine art, waging like all fine art, its own invigorating tug of war between form and function, design and decoration, struggling to resolve the conflict between the modern and the historical.

"A dazzling array of artistic visions and cultural values coexist in the contemporary decorative arts. These new artforms challenge boundaries between object and image, utility and aesthetics, pushing intimate handcrafted traditions to exquisite heights of design and technical sophistication. Like all fine art, contemporary decorative arts are embedded in cultural narratives; like all fine art, they are neither simply ideas nor autonomous objects, but something extraordinary to be experienced."

In addition to providing a strong selling venue, SOFA offers a lecture series that "explores the history and aesthetics behind the art, the artists, processes and materials." Slides presentations by artists, panel discussions with collectors, and lectures by curators make for a very educational series.

Between attending the lectures and networking with galleries and other artists, this event could be considered one of the most worthwhile investments for gathering market intelligence that an artist trying to get established in the U.S., could make.

For up to date information visit their Web site [www.sofaexpo.com].

▪ **Philadelphia Furniture & Furnishings Show**

According to show organizers, the Philadelphia Furniture & Furnishings Show is "nationally acclaimed as the finest exhibition of studio-made products for the home and office." The show, which started in 1994, has grown considerably over the past several years, to the point where it now features the work of 250 juried professionals.

While most of the exhibitors are furniture makers, over 40 percent exhibit and sell furniture and furnishings made from materials other than wood. Consequently the selection of work includes a wide variety of objects: metal tables, lamps and mail-boxes; sculptural clocks made from found objects; contemporary rugs, pillows and throws; sleek silverware; glass vases, goblets and light sconces; ceramic vases and tea-sets; intricately inlaid boxes and handmade paper light fixtures. "Limited-production and one-of-a-kind work for the bedroom, garden, home office, boardroom and kitchen runs the gamut from innovative contemporary designs to adaptations of classical styling to interpretations of the American rural aesthetic."

Exhibitors are mainly drawn from across the United States, but a few enterprising Canadians have been participating regularly, due to the reputation that this show has developed with both the makers and collectors. Several exhibitors told us that this is a major show for them with sales at the show and subsequent orders making up a significant portion of their yearly income.

A major rationale for starting this show is that public access to studio furniture and accessories is generally very limited. "Retail stores and craft shows occasionally display furniture, but the styles and price points shown typically don't reflect the great diversity available. Since interior design centers and trade shows do not welcome the public, most people have no way of coming into contact with the superb craftsmanship being produced by small-run makers and no way of assessing the tremendous benefits to be had in working out just the right design, size, and materials for their needs. Accessibility is what this show is about. The artists are right there and ready to work with you."

For more information visit their Web site [www.pffshow.com].

▪ **The One of a Kind Show**

The One of a Kind® Show began in Canada over 27 years ago and debuted in Chicago in 2001. The One of a Kind Show and Sale™, Chicago is produced by Merchandise Mart Properties, Inc., and is said to be one of the largest, high-quality consumer craft shows in North America, attracting over 150,000 attendees. They have made a concerted effort to facilitate the legal sale of work by Canadian artists, by handling all sales transactions through a central sales desk. The range of work featured is more in the mid-price range and is not as reflective of the high-end as SOFA.

For more information visit their Web site at the following address [www.merchandisemart.com/oneofakindshow/].

▪ **Other Retail Shows**

There are quite literally hundreds of retail shows in the U.S. and, assuming that you understand and have solved the immigration requirements for you to sell at retail events, you might want to check out the following Web sites for show listings:

www.artcalendar.com
www.craftsreport.com
www.sunshineartist.com
www.artandcraftshows.net

ii. Wholesale Shows

Wholesale shows are increasingly being used as a vehicle to get production and some limited-production work to market, although it must be stressed that they are not a means to sell expensive, one-of-a-kind objects. Most of these shows will have from 500 to 2500 exhibitors, and will draw 10,000 to 48,000 buyers from galleries and gift shops across the country.

The shows are usually held twice a year, and stores will routinely do most of their buying for their summer and winter seasons at these times. They offer artists and craftspeople an opportunity to reach a broad market; however, artists contemplating selling in this manner, will need to be able to respond to large orders in a timely manner. The conventional wisdom suggests that before investing in the costs of participating in one of these shows you "walk the show" to ascertain if the show is right for your work and what

section of the show you should be exhibiting in.

▪ **American Craft Council Shows (ACC)**

The American Craft Council produces a series of retail and wholesale craft shows in various cities across the United States. The ACC shows are all known and respected among galleries and high-end specialty stores, and they have gained the reputation of selling museum-quality work in the mid-range to higher-end price range. The Baltimore Show – held twice a year – is considered by many to be the most prestigious wholesale craft show in the United States.

The difficulty with the ACC Shows is that they do not – at least at this time – accept foreign artists. The show organizers recognize that selected Canadian makers of fine contemporary craft would fit nicely into their shows, but since they are juried and have space limitations, the prevailing attitude is that booths should go to American artists first. This position may change. For now, however, it is possible for Canadians to organize group mini-shows and hold them in adjacent spaces, hoping to capitalize on ACC Show traffic. For example, a group of international jewellers exhibits in a nearby hotel during the ACC's Baltimore Show and advertises in major craft publications to attract buyers.

For more information visit their Web site [www.craftcouncil.org].

▪ **George Little Management Shows (GLM)**

George Little Management co-produces a number of high quality gift shows across North America, including the New York International Gift Fair, the San Francisco International Gift Fair, the Toronto International Gift Fair, to name just a few.

Crafts are found in the HANDMADE® section of the show as well as in ACCENT ON DESIGN®. Both sections are juried. GLM is very supportive of the participation of Canadian artists, and several regularly participate in the San Francisco and New York shows. Additionally, groups such as the Australian Craft Council and the British Craft Council will routinely buy a block of booths and exhibit a dazzling display of contemporary craft. GLM show organizers make a concerted effort to draw craftspeople as exhibitors, because they feel it strengthens the offerings to their buyers. Beyond that, though, the show organizers have a thorough understanding of the field and provide support that will help artists experience success at their shows.

While these shows are geared for production craft and limited-production work, they are very well respected and draw from 25,000 to 48,000 buyers that represent a wide range of retailers.

For more information visit their Web site [www.glmshows.com].

▪ **The Buyers Market of American Craft (Rosen Show)**

The Buyers Market of American Craft takes place twice a year in Philadelphia, and is produced by the Rosen Group. This show is the largest wholesale-only craft show in the nation. While some of their exhibitors do show one-of-a-kind contemporary craft, their major emphasis is on the more affordably priced production and limited-production work that appeals to a wider range of craft retailers and galleries.

The Buyers Market has been eager to embrace Canadian exhibitors and has even been known to give deals on exhibit space for first-time Canadian exhibitors, including provincial craft councils who have brought groups of artists to the show.

The Rosen Group publishes both *AmericanStyle*, a consumer lifestyle magazine for craft collectors, and *NICHE*, a trade magazine for craft retailers. They also sponsor an innovative workshop series for artists called The Art Business Institute, which offers a wide variety of sessions that are taught by professionals in the art, craft and business worlds.

For more information visit their Web site [www.americancraft.com].

iii. Museums and Corporate Collections

There are many museums in the United States whose mandate includes the exhibition of fine contemporary craft. Additionally, many of these museums have permanent craft collections. The work in their permanent collection is often purchased through galleries, or donated by collectors or the artists themselves. Some museums have acquisition policies that include Canadian work, while others focus solely on American artists. In any case, museums are worth noting for a number of reasons.

First, they provide leadership in promoting the view of “craft as art.” Second, as reference sites, they can offer valuable links to noteworthy people and organizations. In addition, they often spawn prestigious *collectors’ groups*, comprised of patrons who share a keen interest in the development of the fine contemporary craft field – both in terms of promoting awareness and in purchasing new work.

Collectors’ groups, such as the highly regarded Renwick Alliance and the Mint Museum of Craft + Design’s Founders’ Circle Ltd., seek unique opportunities for their members to immerse themselves in the field. Sometimes, this involves sponsoring special receptions for artists. In other instances, they plan trips designed to help their members discover exclusive, one-of-a-kind, high-end work done by renowned or exceptional emerging artists. For instance, in 1999 members of the Renwick Alliance travelled to Montreal, where they visited museums, galleries and private craft studios.

Whatever the objective, they enjoy face-to-face contact with the artists and knowing that they are contributing significantly to the development of the fine contemporary craft field. Canadian artists or groups of fine craft makers could consider actively pursuing collectors’ groups as one way to heighten their profile in the United States.

In addition to museums, many corporations – such as Microsoft – have collections that include fine contemporary craft. They will often have a designated curator who maintains the collection and acquires new work, consistent with the organization’s art policy. The acquisition budgets and the rate at which various corporations secure new pieces may ebb and flow based on the economic conditions, or internal organizational factors.

Artists need to understand the importance of getting their work into the public collections, and may do this on their own by contacting the corporation or museum directly or by working through a gallery or art consultant. A very well-established American glass sculptor recommended that artists should do whatever is necessary to get their work into these collections – including donating the work. Consider this all to be a necessary part of “building a profile.”

[See Appendix F for Museums and Appendix G for Collectors Groups]

iv. Art & Craft Consultants

It is said that art consultants can be an artist’s best friend – in some cases more so than galleries. Because art consultants are in the business of selling art to their clients, the

good ones work steadfastly with a mission to sell art. There is a theory that going after potential clients and convincing them that they need a new piece, as opposed to waiting for them to realize it on their own, is often a very effective technique in selling art. In addition, many interior designers and architects don't get directly involved in purchasing art, and when they need help they often call on art consultants to work with their client.

According to Reed McMillan of GUILD, art consultants usually ask for 40-50% of a sales transaction, much as a gallery does. If they sell to another design professional (interior designer or architect), they will work with the artist to establish a reasonable price, so that the artist, the consultant and the design professional can all make money on the sale of the piece.

Most art consultants will want to carry some actual examples of an artist's work, in addition to a portfolio of slides and/or photographs to show the artist's range and what else is available. The work that the consultant takes possession of should be on consignment from the artist, with the agreement that if the work is damaged while in the consultant's possession, the artist is paid for the piece.

Many art consultants will work hard to help their clients commission new works of art from an artist – all the more reason to consider developing relationships with art consultants.

v. Commissioned Work

Working with interior designers and architects is a unique way to sell artwork. If you can work exclusively with design professionals who commission or "specify" art up front – or if you can handle the fact that with many projects art gets whatever budget is left after the "nuts and bolts" (carpeting, wall covering, lighting, functional furnishings, etc. are purchased) – you'll be fine.

Certain design professionals understand that adding artwork is a wonderful way to draw attention to a striking lobby or public space. Those who design for the hotel and restaurant industry or large corporate structures know that these clients need well-placed artwork in order to define the business identity, or simply to help put into context the scale of the space or structure.

Designers and architects are used to working with artists at anywhere from a 20-50% commission rate. They are aware that the typical gallery mark-up for paintings and fine craft is 100% (a 50% commission) and that for sculpture and furniture, the mark-up is typically 60-70% (around 40% commission). If an artist develops a relationship with just the right trade professional (someone who has access to appropriate projects and orders often), they can make significant money because they can still work with galleries or art consultants in addition to the interior designer or architect.

vi. The Internet

In fine contemporary craft, as in many other fields, the Internet is playing an increasing role in doing business. Whether you use it as a sourcing tool to research galleries, professional associations, trade publications and other key references, or whether you use the Internet as a way to market and/or sell your work, it is very important to have access to it.

Throughout this publication you'll find the Web addresses of many sites on the Internet that can help in your research of the American market. As far as using the Internet to market and sell your work, there are numerous options.

One simple way to have an Internet presence is to work with galleries that maintain and promote their own Web sites. This gives you a place to show your work and is not as onerous as having your own Web site. (However, if the gallery chooses to feature your work on-line, they may require you to be able to respond with requests for additional promotional materials, such as "jpeg" or "tiff" files.) One special aspect of selling through the Internet is that working in a digital format can allow the gallery the opportunity to market more of your work without your having to ship it, until the work is sold or a client expresses interest in a piece.

In addition, there are "virtual" galleries (not attached to a brick-and-mortar gallery), such as the well-respected GUILD.com. This juried site is specifically designed to sell fine contemporary craft – both limited-production and one-of-a-kind – to collectors and other discriminating consumers. Because of GUILD's reputation in the industry and because they are very open to featuring the work of Canadian artists, more information on this leading company is offered later in this section.

Another option is, of course, to develop and maintain your own web site. As most people know, this requires a commitment to excellent design and dogged updating. You may wish to check out the Web sites of other artists to see what they typically include.

If you're not ready for this step, consider working with your provincial craft council or a media-specific association if they have co-operative Web sites for their members. Increasingly, professional associations are developing and promoting the use of "artist's on-line directories." This is probably the easiest way to feature your work on the Internet. Some cooperative Web sites require the artists to pay a monthly or yearly fee to have someone maintain the site. The best part of being involved in a cooperative or retail on-line gallery, is that a good administrator will place the Web address in the appropriate search engines. After all, if no one finds your Web site, what good is it?

In any case, most artists should have some sort of Internet presence whether it's on their own Web site, through a retail gallery Web site like GUILD.com, or on a cooperative Web site. Many of the most successful artists are part of all three. Using their personal Web site as a catalogue of their work and as a public resume can be very effective (like a brochure). Unlike a printed piece, however, it's easily updated and relatively inexpensive to do so. Frequently, artists making one-of-a-kind pieces choose not to sell directly from their Web site but, instead, direct collectors to the galleries that represent them.

▪ **GUILD, LLC.**

GUILD was founded in 1985, as a publishing company dedicated to promoting the work of leading artists of fine craft. It has a lengthy history of working with artists, initially only printing art *Sourcebooks* which were designed to be catalogues for the trade only – suited to galleries and architects/interior designers.

In 1999, the company added a juried Internet site [www.guild.com], where they sell direct to collectors and other consumers. In this virtual gallery, artists are on a 50% commission rate and show work that is either readily available or is available within a short period of time. *In other words, commissioned works of art are not sold via the Web site.* Many of these artists also advertise their one-of-a-kind, commissioned work in GUILD's *Sourcebooks*, as well as separate catalogues, which are produced by GUILD.com in the spring, summer and around the holidays. Because it is not cost-effective, Guild does not show one-of-a-kind work in their catalogues. For more information, visit their Web site [www.guild.com] and click on "Become a GUILD Artist."

GUILD's *Sourcebook of Architectural and Interior Art* provides an advertising venue for artists who are looking to reach clients interested in commissioning work. It is published annually in August and is distributed free of charge to 7,000 art-consultant, interior-design and architecture firms, as well as public art agencies in the U.S. and Canada. These firms use the *Sourcebook* as a means to locate artists who create the type of work they are looking for. The GUILD also sells another 2,000 copies domestically and 2,000 foreign copies.

GUILD's *Sourcebooks On-line* is the "virtual" counterpart to the printed *Sourcebook*, and resides on the Web at [www.guildtrade.com].

In addition, as part of a new venture GUILD has developed a series of two consumer-focused *Sourcebooks* titled *The Artful Home: Art for the Wall* and *The Artful Home: Furniture, Sculpture and Objects*. These books are published annually in March. An on-line counterpart, located at [www.guild.com], will be called GUILD Custom Design Center, which is scheduled to debut in July 2002. The distribution for these publications will be: 4,000 books free to proven art buyers, collectors, home builders and galleries; 2,000 domestic consumer sales; 2,000 trade professional book sales; and 2,000 international book sales.

Advertising artists receive their Commission Opportunities listings via e-mail. This consists of consumer and trade-professional commission requests and "Call for Artists" listings from public art agencies. The Guild's in-house trade sales consultants and customer-care consultants work with clients who go to them directly with commission requests so that they find an artist who is best-suited to meet their needs. The resulting financial transactions are handled through GUILD's office and paid out to the artist. Commissioning new works of art is the focus of *The Sourcebook of Architectural and Interior Art* and *The Artful Home* series.

vii. Professional Associations

Professional associations exist for virtually every craft discipline and provide an essential source of information for artists working in a specific field. Many associations, such as the Glass Art Society (GAS) and National Council on Education for the Ceramic Arts (NCECA), organize conferences that are important networking vehicles for artists, curators, galleries and publishers. They usually also publish magazines or newsletters that include: "Calls for Entry" for up-coming exhibitions and competitions; advertisements from galleries seeking new artists to represent; reviews of exhibitions; book reviews; information about artist-in-residence programs; and workshop and summer school offerings. By joining such organizations, you will automatically be connected to "the" source of information for your field and become aware of greater opportunities.

[See Appendix B]

viii. State Arts Organizations

Each of the fifty state arts organizations were contacted by our researchers to determine what, if any, programming they have in place that is accessible to Canadian artists. For artists seeking opportunities to execute large-scale commissions, there was some very good news. Eleven of the organizations that were contacted offer Percent for the Arts in Public Buildings programs that are open to Canadians. This could be significant for any artist who is successful in securing one of these contracts, since sizeable public commissions can often take the better part of a year or more to complete.

Several organizations also offer exhibition opportunities, artist-in-residence programs, and slide registry programs that are open to Canadians. These agencies suggested that artists go directly to their Web sites for information about existing programs, exhibition opportunities, announcements about new programs, and links to other related organizations.

Not surprisingly, since they are all publicly funded, the majority of the state arts organizations concentrate their resources on promoting the advancement of the arts within their particular state and do not have specific programs in place that are open to Canadians. However, they have been included in Appendix C – Other State Arts Organizations – since their Web sites contain important links to exhibitions, grants, publications, educational opportunities, teaching opportunities, etc.

[See Appendix C.]

6. PREPARING TO EXPORT

This section may be the most difficult to digest, simply because it forces you as an artist to learn what amounts to a foreign language. If you are not already familiar with getting your work over the border, it may be helpful to consider that since other artists have done it, so can you. There are a few tenets, which, if you keep them in focus, may be helpful:

- Everyone's situation is different, so you need to become the expert on exporting *your* work.
- A customs broker (someone who helps you get your work over the border) is usually worth their weight in gold
- If you don't use a customs broker, try to develop a good working relationship with a U.S. Customs officer at the border crossing you frequent.
- Don't try to hide anything from Customs; the ramifications could seriously impede the exporting side of your business.
- After you've done it a few times, exporting becomes routine.

i. Export-Readiness Defined

The term "export readiness" refers to your ability to market and ship to a foreign country – in this case, the United States. It has to do with your knowledge of the exporting procedures. It also implies that you have established yourself in the domestic market and that you are committed to spending the time, energy and money it requires to create a presence in the United States. Artists who take on the American market without a lot of preparation tend to give up before becoming truly successful exporters, since the complete investment that a committed approach requires must often be made before there is even interest from a gallery across the border.

You should know that due to the infinite supply of artwork available domestically in the United States and the use of intermediaries who handle the details for most foreign artists, galleries are usually unaware of importing procedures. Gallery owners are so busy running a retail establishment and all that that entails, they tend to be unwilling to go to the extra trouble involved in handling the import paperwork and over-seeing the border related details.

As a "foreign" artist, you will want to shield your galleries from additional charges and what would likely be perceived as an extra hassle on their end. Thus, it is important to know how business is conducted in the U.S. and offer identical terms with regard to pricing, delivery and service. By taking control of the export process, Canadian artists – as compared to other foreigners – can more easily put themselves on a par with American artists. In the end, you should be able to honestly say to your galleries that you take care of everything and that dealing with you is as easy as dealing with an artist living in the United States.

Here's what you'll need in order to be considered export-ready:

- A U.S. price list that includes duty (if any), customs brokerage fees (if any), other processing fees (if any) and shipping/insurance to a U.S. point – whether it's just over the border or directly to the gallery's door.
- Knowledge of the classification codes for your work, according to the Harmonized Tariff Schedule (administered by U.S. Customs). You'll need this both in order to fill out the Customs paperwork and to determine if there is duty on your work.
- An understanding of the U.S. Customs paperwork and how to fill it out.
- Knowledge of where your materials come from so that you can certify their Country of Origin.
- An understanding of U.S. marking and labelling regulations.
- A relationship with a good U.S. customs broker, who is experienced in handling your type of work.
- A reliable method of shipping.
- A basic ability to speak the "language" of U.S. Customs.

ii. Converting Your Prices for the U.S.

With pricing, there is always the ethical debate of how much to charge in the United States vs. in Canada (e.g., if I charge \$1,000 Canadian and can get \$1,000 U.S. for my work in the States, what should I do?). That question is dealt with in Chapter 3 – iii. "Pricing", and clearly deserves some thoughtful consideration.

As far as the technical side of developing your U.S. prices, here is a simple step-by-step model for calculating them.

1. Start with the retail price of your work in Canadian dollars and multiply it by the exchange rate. So, for example, a \$1,000 Canadian price might initially convert to \$640 U.S. (depending, of course, on the current exchange rate). Then, just to cover exchange-rate fluctuation and any minor unexpected charges, add 5-10% back into the price. You might then arrive at \$700 U.S.
2. Next, add in any duty for that particular piece of work, once you've determined how it will be classified by U.S. Customs and if any duty will be assessed. [See the next section.]

3. Assuming you'll need a customs broker to make a formal entry, you'll have to estimate what a typical shipment might be. Contact your broker [see Section x. below] to find out what they would charge to clear your hypothetical shipment and then assign a percentage of their fee to each item that would be included in the shipment. (For example, if you're shipping six pieces that are valued approximately the same, divide your customs broker's fees six ways and add that to the price of each piece.)
4. Are you subject to any other border clearance charges, such as U.S. Fish & Wildlife processing fees? If so, do the same as above – assign a percentage of the charges to each object that would incur the extra fees.
5. Again, using your estimated typical shipment, find out what the shipping and insurance costs would be and then assign a percent to each piece.

That's it! Your work should be no more in U.S. dollars than it was in Canadian dollars – at least, theoretically. In fact, it very well could be less in U.S. dollars. Using the example above, your work that would sell for \$1,000 Canadian might now sell for approximately \$800 U.S. (inclusive of shipping and other fees).

In your portfolio, make sure it's clear that your prices are in U.S. dollars and that they include shipping – either to the gallery's door or to a point in the U.S. If you are stating retail prices, as is customary when dealing with galleries, make sure that's clear, too. Just remember that you are trying to relieve them of any psychological sales barrier to doing business with a foreign artist. Exchange rates, duty, customs brokerage fees, etc. all need to be built in to make it easier for them.

iii. Classifying Your Work for U.S. Customs

Since the introduction of the North American Free Trade Agreement (NAFTA), most products made in Canada are not assessed duty when entering the United States. Notable exceptions are wearable art and other textile-related products. (See Section v. "Wearable Art and Works Involving Textiles.") Also, work that contains feathers, certain types of leather or other animal parts may be subject to U.S. Fish & Wildlife inspection and some hefty "per shipment" inspection fees.

Before you can determine if there is duty on your work and begin to export, you will need to "classify" everything that you produce according to the Harmonized Tariff Schedule (HTS), which is a worldwide product classification system. The HTS is made up of many chapters (essentially, product groupings) and is available on the U.S. Customs Web site – [www.customs.gov] – under "Importing & Exporting." From a Customs point of view, everything fits into one of the various categories they've identified. As an artist, you may have difficulty with this, especially since they tend to be very banal in their interpretation of your work. Try not to be offended if they consider your *pate de verre* bowl to be an "Article of Glass" or your wood sculpture to be "Original Sculpture or Statuary in Any Material."

One thing you should know is that Canadian artists making one-of-a-kind work – other than those incorporating textiles and textile fibers – may be able to qualify for special designation as a "Recognized Fine Artist" by United States Customs. What does this do for you? First, it allows you to bring your work into the United States duty free. As a Canadian, under NAFTA, you already can send most non-textile items into the U.S. without incurring duty. But this status should make it easier for you to deal with U.S.

Customs on every shipment you make to the United States. As a qualified "artist," you can expect less intensity during each examination of your work at the border, since you've established your credentials with U.S. Customs and have documentation to support that.

Whether you become a "Recognized Fine Artist" or not, U.S. Customs still makes a distinction between the artist and the work. For example, you may be qualified as an artist, but Customs will not consider your work "Art" unless you produce non-functional objects *and* your production is limited to 12 editions of any design. Wearable art, apparel and textile-related items do not qualify as "Art" in their view. Nor does jewelry, since it is functional, no matter how sculptural or artistic.

iv. Obtaining a Binding Ruling

Anyone wanting to sell into the United States can seek a binding ruling from a U.S. Customs specialist who reviews your work and decides where it "fits" in the Harmonized Tariff Schedule (HTS). Having a binding ruling will ensure that your work will be cleared more easily by Customs, since there's less of a chance for classification dispute at any point of entry. For work that might fall between two or more categories (e.g., Is it a bowl or a sculpture? Or, is it an "Article of Glass" or an "Original Sculpture or Statuary in Any Material?"), it eliminates the time Customs takes to ask you more about your process or look up descriptions provided under each of the various product headings.

It is not a difficult process, and the Customs specialist in New York is accessible and experienced in working with artists. Here's how to go about getting a binding ruling and requesting special designation as a fine artist:

- Write to the National Import Specialist in New York, requesting a binding ruling. If you get a binding ruling, Customs will provide you with a document substantiating their decision so that – for each shipment you send – there is no question on the part of the local Customs inspector as to how to classify your work. This can save you a lot of time in getting your shipments processed through Customs down the road!
- Provide information on your education or prove your acceptance in the art world. Send them a copy of your CV that lists the exhibitions you've participated in. They have a rule of thumb called "the 2 E's" – education or exhibition – that helps artists establish their credentials as professionals.
- Describe what it is you make.
- State if the work is one-of-a-kind, or if limited-production, how many editions/castings are being produced from each original. Remember that they are looking for one-of-a-kind work or limited- production up to 12 editions, in order for you to be qualified as a "fine artist."
- Note: Wearable art or what they would consider to be functional items, including jewelry, are not considered for this designation, nor are other "textile" items. Only paintings, prints, sculptures (of clay, glass, metal, wood, etc.) and collages are eligible for this designation.

The contact at U.S. Customs in New York is:

National Import Specialist for Works of Art

United States Customs
Attention CIE/Ruling Request
1 Penn Plaza, 10th Floor
New York, NY 10119
Ph. (646) 733-3036

If you do not seek to obtain a binding ruling on your work, you may still be able to have your work classified under "Original Sculpture or Statuary in Any Material." Each time you ship to the United States, U.S. Customs will need information on your educational background or exhibitions in which you've participated to substantiate your claim as an artist. In addition, you must be recognized in the "free fine arts" through public exhibits or by being a published artist. If you cannot supply this information, Customs will probably classify your work according to construction and/or "constituent material" (e.g., "Article of Glass," "Article of Wood," etc.). For their purposes in deciding where to classify your work, the "essential character" matters. For example, a basket woven of wood that includes yarn and beads would probably be classified as an "Article of Wood" or an "Article of Plaiting Material."

v. Wearable Art and Works Involving Textiles

If you are an artist working in fabric or textiles, you may already know that there are a few added requirements in order to get your work into the United States. However, none should prevent you from becoming an exporter. The extra burden you bear is in educating yourself just a bit more fully than other artists and in supplying slightly more paperwork when you ship to the United States. Both tasks should be manageable, with the help of a good customs broker, especially one who has experience handling a sizable volume of apparel shipments.

First, realize that U.S. Customs *does not* have provisions for classifying wearable art, wall hangings, rugs or quilts as "Art." It may not seem right or fair, but for now at least, wearable art is classified as "Clothing," wall hangings are considered "Other Furnishings," rugs fall under "Floor Coverings," and quilts are classified as "Articles of Bedding."

Also, you should know that the reason there are more restrictions on bringing apparel and textile items into the United States has a lot to do with the American apparel and textile industry. When the trade agreements involving Canada, the United States and Mexico were struck, the U.S. textile industry lobbied hard to limit imports and to force domestic retailers and manufacturers to use American suppliers. One way of discouraging imports was to make it more costly to bring foreign goods into the United States (by way of *tariffs*). Another was to restrict the amount of goods coming from the big apparel manufacturing countries, such as China (by way of *quotas*).

Most *non*-textile items made in one of the three NAFTA countries (Canada, the United States and Mexico) generally qualify as being "made in a NAFTA country" if they are assembled in one of those countries. This is the case, even if they contain components produced outside of the NAFTA region, as long as they meet what are called "tariff shift" rules.

With apparel and textiles, however, there is what is called the "yarn forward" rule. This means that if you want your garments or textile items to qualify for NAFTA treatment (and enter the U.S. with no duty), not only does the item need to be cut and sewn in Canada, and not only does the *fabric* need to come from a NAFTA country, but the *yarn* going into the fabric has to be produced in Canada, the United States or Mexico. (Note that when U.S. Customs talks about "fiber," they mean "what the yarn or thread is made of" – for

example, wool, silk, cotton, etc. – not the broader definition of fiber that is commonly used in the craft field.) Beyond this, you as the exporter would have to be able to substantiate that with paperwork, stating the origin of your work and the components you've used – going all the way back to the yarn!

There are several implications here:

- Your work will be less expensive if you can qualify for NAFTA treatment, because you, or your customers, will be saving on duty.
- If you want to qualify for NAFTA treatment, you need to know – and be able to prove through documentation – where your materials are coming from. Recycled yarns and textiles probably won't work under this scenario.
- You may have to change your current practices by looking at alternate suppliers, those providing NAFTA-made fabrics and yarns, in order to qualify for NAFTA treatment.

As an exporter to the United States, you must provide a Certificate of Origin, regardless of the type of work you make. For apparel and textiles, you must provide documentation that goes back to the manufacturing country(ies) of the fabric as well as the yarn. To qualify for NAFTA treatment (which in most cases means that your work enters the U.S. with **zero duty**), the yarn and everything forward in the production process has to be produced in a NAFTA country (Canada, United States and Mexico).

If you decide this won't work for you or isn't worth the time to explore, you still have the option of bringing your work into the United States under the "Most Favoured Nation" status. You will incur duty (see below for some examples), but you can adjust your prices to absorb the extra charges and considering the exchange rate, this should leave you room to cover the additional costs of tariffs and not be too detrimental.

Here are the typical ranges for duty in several apparel and textile categories:

Wearable Art: Anything classified as Clothing or Apparel can have duty rates that range up to 35%. It all depends on the item and its construction. So, for example, a dress, a shirt and a vest will all have different rates of duty. Further, a knit vest could have a different rate than a woven vest, based on the Customs classification system.

Be prepared for U.S Customs to ask you questions that, as an artist, you may not feel are at all pertinent to your work. They are looking at trying to fit your "products" into the pre-determined categories they have to work with. It is important to know that Customs requires the use of very specific language, so you will need to be able to describe your work in the following manner:

- **What is it?** *A hat, purse, scarf, shawl, throw, etc.*
- **What is the textile fiber content?** *100% wool or 50/50 wool/cotton.*
- **If clothing, what gender is the garment?** *Women's, men's, girls', etc.*

Consequently, your paperwork might look something like these samples...

- **Description A:** *Women's Knitted Vest, 100% Cotton.*
- **Description B:** *Men's Felted Vest, 100% Felted Wool.*
- **Description C:** *Unisex Woven Vest, 100% Linen.*

Don't be surprised if Customs also ask about buttons, pockets and other components needed for classification purposes. Everything matters to them and affects the rate of duty. Also remember that apparel has very specific marking requirements. Each article must have a sewn-in label noting the country of origin and textile content. The location of the label depends on the kind of garment. Find more details on the U.S. Customs Web site [www.customs.gov] "Marking Requirements for Wearing Apparel," which is found under "Informed Compliance Publications" in the "Importing/Exporting" section of their Web site.

Here are some other categories in the textile field:

- **Quilts:** Classified as "Articles of Bedding". Most quilts made of natural fibers have 13.1% duty. (Customs will ask if your work includes batting or embellishment, for classification purposes.)

Sample Description: *Contemporary Quilt, 100% Cotton Cover and Batting, with Silk Embroidered Trim.*

- **Wall Hangings:** Classified as "Furnishings": 4-12% duty.

Sample Description: *Quilted Wall Hanging, 100% Cotton.*

- **Tapestries:** Handmade tapestries, where the backside is exactly the same as the front side and the work complies with other rigid Customs specifications: 0-2% duty.

Sample Description: *Handmade Tapestry, 100% Wool.*

- **Rugs:** Classified as "Floor Coverings, handwoven": 1-7% duty.

- **Blankets and Pillows:** Classified as "Other Made-Up Textile Articles."

vi. U.S. Customs Paperwork

There are two reliable sources for learning how to fill out the Customs documents that are required. One would be an independent customs broker. The other is U.S. Customs, itself, which is a government agency. You have the choice of looking at their Web site, where most of the common forms and instructions are found [www.customs.gov], or you may phone or meet with a Customs officer at the border. (Obviously, you should give yourself plenty of time to comply with their instructions and properly fill out the required forms. Showing up at the border when you're hoping to ship your work across is not a good time to start learning how it's done.)

As background, Customs paperwork is designed to classify and quantify what "goods" enter the United States. They want to know where imports are made and they want to be able to charge any applicable fees on products that incur duty or special processing. Customs wants information given in their "language." You just need to know in advance what they'll be asking and what the answers are for your particular shipments.

The paperwork will require a description of your work, the Harmonized Tariff Schedule codes for each piece in your shipment, the price for each "item" and a Certificate of Origin for each piece.

In addition, however, they will ask you for the Federal Tax ID number of your "consignee" (in other words, the person or gallery that you are shipping your work to). Requesting this information might be a little touchy for the person on the other end, unless they've

purchased from abroad before. You can gently inform them that this is something that is requested not by your country, but by theirs. U.S. Customs needs to have someone to contact if there are ever any unpaid fees that are due them (such as tariffs), and it has to be a U.S. entity. A Federal Tax ID number is something that every business should have, but if you are shipping to an individual, their Social Security number will suffice. Because people don't like giving out ANY tax identification numbers, be sure to only ask this *once* of each consignee (gallery, individual or otherwise) and keep the numbers on file for future use on your Customs documentation.

Finally, it's important to know how many copies you'll need of each document. Make at least four copies of a commercial invoice that states:

- Contents of the Shipment - for example, "2 Pieces of Glass Sculpture".
- The appropriate Harmonized Tariff Schedule (HTS) Classification Numbers or a copy of your "Recognized Fine Artist" Designation, if you have received it from U.S. Customs. So, for example, the invoice might state: "Original One-of-a-Kind Works of Art created by Canadian Artist: Jane Doe."
- Retail Price in U.S. Dollars.
- "Consigned for Exhibition" (or whatever applies).
- "Country of Origin – Canada"

Two copies of the invoice should accompany the shipment – one on the inside and one on the outside of the boxes, in an envelope. Another should be filed with U.S. Customs as part of your paperwork. A fourth should be kept in your files.

vii. Country of Origin

In order to determine if your work qualifies as being "Made In Canada," U.S. Customs needs to know not only where your work was produced, but also where the materials you used were made. This means that you need to keep documentation on your materials – whether glass from New Zealand or clay from the United States – that shows *not where the company you purchased your materials from* is located, but the country where the materials were originally produced. Works of art that were created in Canada using materials from various countries may easily qualify as "Made in Canada" because of the amount of work that was done or value that was added in Canada. The glaring exception to this – as discussed above in Section v. – is anything involving textiles.

The only way to ensure that your work enters the U.S. duty-free is if all the components came from and were assembled in one of the NAFTA countries (Canada, the United States and Mexico).

To satisfy U.S. Customs regulations, you will need to keep records on where your materials are produced to be able to properly fill out the export documentation. The good news is that this is something you only need to research once for each type of raw material you use, as long as you continue to acquire it from the same original source.

The Country of Origin form, as well as an overview of its use and instructions on how to fill it out, is available on the U.S. Customs Web site [www.customs.gov]. Click on "Importing & Exporting," then "International Agreements," then "NAFTA," then "Certificate of Origin."

viii. Labelling for the American Market

Everything that is made outside of the United States must be labelled with its "Country of Origin" when it enters the U.S. and there are strict guidelines as to how and where the work must be marked.

For instance, the country of origin must be provided in English, and must be legible and easy to find on casual observation. The reason for this is to inform the end-purchaser (the collector, for example) of where the work they are purchasing was made and how to care for it if it is a wearable item. Thus, it is important to properly mark or label your work so that U.S. Customs will allow it to enter the country. One option is a "Made in Canada" sticker that will be possible for the collector to remove. Another option is to sign your work and write "Made in Canada" directly on the piece. A customs broker can provide you with all of this information and guidance.

However, if your works are classified as "Art" (e.g., "Original Sculptures or Statuary in Any Material"), you can take advantage of the "J-List Exception." This means that your work is not subject to the same marking and labeling regulations that pertain to other imported products.

A full section called "Marking Country of Origin" is available on the U.S. Customs Web site [www.customs.gov] under "U.S. Import Requirements" located in the Importing and Exporting menu.

ix. Informal and Formal Entries

If your work is "Made in Canada" and it will not incur duty or special inspection fees, it can usually be shipped as an *informal entry*, as long as the value of the entire shipment is less than \$2,000 U.S. In this case, a customs broker is not needed and you may use Canada Post or any shipping company to send it directly to its final destination without incurring any additional charges to you or the recipient. Verify that the company you ship with will insure your work, since their insurance coverage will probably be cheaper than getting an "In-transit Policy" from your own insurance broker. Also, be sure to check with your shipping company to make sure they don't automatically do a formal entry which you or your gallery will be billed for.

If the shipment is valued at over \$2,000 U.S. or if it is subject to special charges – or if it is an apparel or textile-related shipment of any size – it will require a customs broker to make a *formal entry*. Customs brokers are bonded and provide a service (helping to classify your work, assessing duty, informing you of other government agencies' requirements, and processing your shipment) for a fee.

x. Customs Brokers

Not to be confused with U.S. Customs (a government agency), *customs brokers are private service firms that can be invaluable to the Canadian exporter of any size*. Try to choose one that is used to handling artwork (or apparel/textiles, if that's the field you're in), and one that understands the nuances of the art world, including the "language" you use to describe your work. Most shipping companies, such as UPS, offer brokerage services, as well. (Note that if you bring materials into Canada you may use a Canadian customs broker. For U.S. bound exports, you would use an American customs broker.)

Since service fees are assessed to every shipment that uses a broker, one way to keep your costs down is to consolidate your shipments whenever possible. The customs broker can clear several boxes at once, as a single shipment, and can then forward each

order to various U.S. galleries after they have crossed border. For example, you could send work to different galleries located in three different states and, once the overall shipment is cleared, each crate or box can then be forwarded to its respective destination. In this case, you would probably be billed only once for the minimum brokerage fees (approximately \$50, depending on the broker).

Customs brokers usually do not charge for their consultations, unless you require a great deal of assistance, and their fees are usually well worth the services – and peace of mind – they provide.

How to find a good customs broker? Talk to other artists and find out which ones they are working with. Also, major cities in the U.S. and border crossings nearest the larger Canadian cities will have customs brokers listed in their phone books. Speak with several brokers to get a feel for which ones sound most capable of dealing with the type of work you make.

You can also find customs brokers, by state, through the following organization:

The National Customs Brokers & Forwarders Association of America, Inc.
1200 18th Street, NW, #901
Washington, DC 20036
Tel: (202) 466-0222
Fax (202) 466-0226
E-mail : staff@ncbfaa.org
<http://www.ncbfaa.org/>

xi. Shipping

Another important item on your growing list of responsibilities is to figure out methods for packing and shipping your work that will ensure it arrives at the gallery's door safely and efficiently. Certainly, one of the comments that gallery owners echoed frequently, was that they had experienced breakage of work shipped from Canada and that they are very concerned that this be addressed.

Naturally, the safe shipment of your work begins with the packaging. Frequently, artists use a heavy-walled cardboard box, that is lined with 1" styrofoam, filled with styrofoam peanuts, and the bubble-wrapped piece of art. Another variation is to line the cardboard box with layers of mattress foam that have been carved to conform to the profile of the piece. If you are shipping a piece of furniture or large piece of sculpture, you will need to build a wooden crate that has a method to secure the piece inside of the crate, to prevent movement during transit. Such crates will also benefit from the addition of handles and wooden cleats underneath to provide clearance for forklifts.

In order to make things extremely easy for the gallery, many artists attach on the underside of the lid, a photo of the enclosed piece and a list of instructions for: packing and unpacking, assembly (if required), and return shipping. And finally the liberal use of "Fragile" stickers should help draw attention to your shipment.

▪ Canada Post

When shipping packages to the United States via Canada Post or their subsidiary Purolator International, be aware that Canada Post does not insure fragile works of art or high value items such as jewelry. While they can insure for loss up to \$1,000 through their Xpress Post USA service, they recommend that the shipper insure for damages

through their own home insurance policy. This may or may not be a viable alternative for your shipments to the United States. Much depends on the value of the shipment and the contents. In any case, if shipping through Canada Post, and the shipment is valued at under \$2,000 (U.S.) and the contents are duty free, simply fill out a Customs Declaration Form listing what is inside.

To reach Canada Post, either call your local post office or phone 1-888-550-6333. The toll-free phone number for Purolator International is 1-888-744-7123.

▪ **Other Shipping Options**

Canadian artists whose shipments fit within the size guidelines often use commercial shippers such as UPS, for getting their work into the United States. If the shipment is larger, then a commercial trucking line will be necessary. Freight forwarders that handle less-than-truckload (LTL) shipments can pack your boxes with others that are bound for the same general region. Freight forwarders are listed in the phone book and can offer such services as "Late Night Pick-Up," "Heavy-weight," and "International and Domestic," etc.

Many of these companies will offer full customs brokerage services, which will simplify the customs procedure for you. However, because each shipment is unique – in terms of value, fragility, time sensitivity, and the cost to ship it – it is difficult to say which method will work best for you. The bottom line is that you'll need to check out the shipping options that are available in your area and "cost out" typical shipments to see what is insured, how soon it will reach its destination and how much the service(s) will cost.

Some artists living within easy driving distance choose to drive the work across the border, and then ship from within the U.S. In this case, be aware that you will be charged a \$5.00/U.S. entry fee at the border for using your vehicle for commercial purposes. Whatever method you choose, be sure to take the time to talk to others in your field to see what they've experienced and what they recommend.

7. EXPORT CONTACTS

i. Working with the Embassy and Consulates in the United States

Once you've developed your price list, prepared your marketing materials for the U.S. (See Chapter 3 – ii. "Developing A Profile") and done preliminary exploration to determine where you would like to be selling, you may find it helpful to contact the Canadian Embassy or the appropriate Canadian Consulate office. They can provide specific guidance in their region of the United States. While the offices do not create your appointment schedules or act as your agent, they can often give helpful information and market intelligence relating to the local market, trade events, shows and channels of distribution, in addition to providing lists of selected contacts (such as galleries) in their region.

Sometimes firsthand knowledge or a personal relationship between the Embassy/Consulate officer and a local gallery can help you get a foot in the door. Or, based on their knowledge of the market, the officer can alert you to special events around which to time your visit to the market. Thus, it's a good idea to develop a relationship with the officer in the region you're seeking to enter.

When you contact the person responsible for fine craft (and it may be someone in the Business Development Section or the Public Affairs Section, depending on the office), it

is important to provide them with a portfolio submission package. Also, try to give them a sense of where you'd like to be selling and put your work into a context that they can relate to. For example, if you can identify other artists whose work is typically found in the same galleries that handle your work, let the officer know. That way, they can more easily identify the right galleries for you to concentrate on.

The Embassy/Consulate officer may also be able to suggest local art critics and other media contacts for you. In addition, each office has a Canada Room (or Maple Leaf Room) which Canadian business people (including artists) can book for a day or two; usually the space is available at no charge. You may consider mounting a brief solo or group show (which you'd have to organize) that could be held at the Embassy or Consulate.

The bottom line when working with the Canadian Embassies and Consulates world wide is to select only one or two target markets at a time (in the U.S., this means one or two regions) and develop a relationship with the responsible officers. The more seriously you take your export marketing, the more deeply they are likely to engage on your behalf. If you have done your homework in terms of selecting their region over others and preparing your approach (have become export-ready, gotten to know something about the market, etc.), you can more effectively use their talents and services.

WIN Exports is the Trade Commissioner's client management database, and though it seems more geared to larger companies, it is still a very good idea to be registered in WIN. Embassies and Consulates around the world refer to it in sourcing inquiries from local buyers. It is very relevant to have artists in the database who are interested in selling outside of Canada. Simply call this toll-free number to register in WIN: 1-800-551-4946 or visit their Web-site [www.infoexport.gc.ca/winexports].

[See Appendix D – Government Contacts]

ii. New Exporter Assistance

As stated earlier, Canadian artists contemplating entering the U.S. market should generally already be well-established in Canada and be prepared to invest time and money over a period of years to "grow" their business properly.

There are two fine Web sites that the Government of Canada has developed, both rich with information on exporting. One, which includes on-line export-readiness diagnostics, is maintained by Industry Canada and called Export Source [www.exportsource.gc.ca]. The other, maintained by the Department of Foreign Affairs and International Trade is the Canadian Trade Commissioner Service's Info Export [www.infoexport.gc.ca]. This site features market reports and services abroad. The first is probably most helpful to those gearing up to export for the first time, while the second provides more support to those who have made the commitment to export.

At some point – whether you do preliminary research on-line or not – you'll need to connect with people. Often the first point of contact for learning about export procedures and opportunities is your local federal or provincial trade office. These offices can help prepare individual exporters by providing them with a sense of what is involved in developing an export strategy and who some of the key contacts are that will need to be made (customs brokers, Embassy/Consulate contacts, etc.). They will probably suggest that you begin exporting into the nearest U.S. market, since it often makes sense to tackle a single, more familiar region than to try to cover the entire U.S. One exception to this rule of thumb is if there is a limited market for your work based on its price, its style or the

medium. For example, if you produce high-end handmade quilts, your "target market" may be only a handful of galleries that are scattered around the United States.

The federal and provincial trade offices can also let exporters know if financial support programs are available or applicable. To contact your nearest office simply call Team Canada's toll-free number: 1-888-811-1119. This will give you the Canada Business Service Centre in your region, and you just need to explain that you are an artist who wishes to export your work to the United States. An export specialist will assess your level of "export-readiness" and provide you with the names of resources (human and otherwise) that can help you get to the next step. Again, you may also consult the Government of Canada's Export Source Web site [www.exportsource.gc.ca].

Other important contacts for Canadian artists are the provincial craft councils, media-specific organizations, and other art and craft organizations. Many will provide support to their members who need advice and information on exporting. Some even get involved in selected conferences and shows in the U.S. For example, the Quebec Craft Council currently exhibits each year at the Sculptural Objects Functional Art (SOFA) Show in Chicago and New York. They and other provincial craft councils also send artists and their work to various media-specific conferences such as the National Council on Education for the Ceramic Arts (NCECA). A number of these organizations have valuable information and experiences that they can share with their members.

In the art and craft business, as in other fields, one of the most valuable habits to develop is talking to others who have become successful exporters. Try to find other Canadian artists who have had good experiences in the U.S. market. Ask their advice on how they've handled shipping, what shows and conferences they've attended and galleries they recommend. Informal networking can generate some of the best leads and methods because they are specific to your industry. If you run across someone who has nothing but horror stories to share about exporting, take it with a grain of salt. Often, there's more to the story that you're not hearing. In some cases, it's just that they didn't do enough to prepare ahead of time (understand the export documentation, get bids on shipping, check the reputation of a new gallery, etc.). But even these second-hand experiences can be valuable in your export education.

If you're looking for motivation to get started exporting your work to the U.S., consider joining forces and networking with other like-minded Canadian artists. Sometimes a group effort can be just what you need to jumpstart you and run you through the steps of exporting. Whether it's proposing that your provincial craft council sponsor a group exhibition at a major conference in the U.S., researching opportunities through the Canadian Consulate office, or simply checking in with other artists periodically to chart your progress, all of these steps can be formative in assisting you to take the next step in exporting to the U.S.

8. BORDER ISSUES

i. Immigration - Getting You Across the Border

Whether you are going to a conference, attending an opening, or researching galleries in person, you will probably find the need to travel to the U.S. on business. All too often, artists take the time to research the procedures to their get their *work* across the border, but forget that they too must get across the border. It is extremely helpful to understand how Canadian business travellers may enter the U.S. and what they are allowed (and not allowed) to do.

When you go through Immigration at the airport or the border, you will in essence be requesting a visa. What is a visa? Simply, a visa is a permit to cross the border. Canadian business visitors have always had immigration privileges in entering the U.S. Some visas (such as the B-1) can be applied for and granted right at the border; however, under certain circumstances, visas must be applied for in advance of a visit. It is important for all Canadian business visitors to understand what visa they will likely be receiving and what are the permissible activities.

Perhaps 95% or more of all Canadians entering into the U.S. to do business do so with the B-1 visa. This visa is the easiest, fastest and least expensive of the visas and allows you to conduct limited business transactions in the U.S. for a non-U.S. employer (in this case, you, the artist). Approved B-1 activities include:

- Taking orders for goods purchased from and manufactured abroad (in this case, work made in Canada).
- Negotiation of contracts.
- Consultations with business associates.
- Participation in professional or business conventions (e.g., SOFA, NCECA or other conferences).
- Independent research.
- To attend board meetings.
- Litigation.
- Organizing or staffing of a U.S. business by a foreign owner.
- After-sales service, if included in the original contract and incidental to the sale. (This might include the installation of a work of art.)

Since Immigration grants the B-1 based on how the business traveller responds to all the questions and based on the judgement of the interviewing officer, it is important to word your replies carefully to avoid any confusion. Useful phrases to explain why you are going to the United States on business include:

- Appointing a U.S. artist's agent.
- Meeting with your U.S. attorney or accountant.
- Attending a trade show or business convention.
- Soliciting orders from galleries (not "selling").
- Researching the market.

Documents that may be required include proof of citizenship (a passport is preferred) or a birth certificate and photo ID, such as a valid driver's license. It is also helpful to have proof of Canadian residence and any documentation you have concerning the purpose and length of the trip, including a list of appointments.

Lying to a border official is a serious offence. An Immigration agent, with the concurrence of a supervisor, can bar a non-citizen from the United States for five years if, in their judgement, the individual presented false documentation or a misrepresentation was made. Visitors to the United States should also be aware that the vehicle driver could be held responsible for the ineligibility of passengers, regardless of prior knowledge or association.

Helpful Web sites regarding immigration issues:

www.dfait-maeci.gc.ca/nafta-alena/cross-e.asp
www.usembassycanada.gov

www.ins.usdoj.gov
www.canam.ca
www.grasmick.com
www.americanlaw.com

ii. Selling at Art Shows and Craft Fairs

Please note that a B-1 visa does *not* allow a foreigner to actually exchange product for money (conduct a sales transaction) within the United States. If attending a retail art or craft fair, with the intention of selling your work, one method to do so legally is to employ an American to handle the actual sales in your booth. And while you may know of Canadians who routinely exhibit in U.S. retail shows, the price if you get caught in violation of an Immigration law is simply not worth it. You risk having all of your work seized, paying a fine and being barred from entering from the U.S. for five years or more.

Some art and craft fairs may be able to provide you with the name of a qualified American, who could, in essence, act as your employee at the show. Or, they may have a special on-site payment facility for exhibitors who wish (or need) to run their sales transactions through a central desk. As long as you are hiring an American and can show this to the Immigration officials at the border if they ask, you should be fine. Their job is essentially to protect employment for Americans. So, as a Canadian artist, you are allowed to be on-hand to explain your work, inspiration and techniques to your clients. Just be sure you're personally not involved in "exchanging product for money" while you are in the United States.

Each state has its own regulations vis-à-vis collecting and paying state taxes. Familiarize yourself with the requirements. Usually the show organizers or managers will be able to assist by providing details.

iii. Getting Your Work Back Into Canada

Perhaps you're involved in an exhibition in the States, or maybe you have consignment work that has not sold in one of your U.S. galleries. In either case, you'll need to get your work back into Canada. With some preparation, this is a fairly easy and inexpensive process.

First of all, it is advisable to document (with photographs) all the work you are shipping to the United States ahead of time. Make two sets of this archival information – one for you to keep and one to file with U.S. Customs. This will make it easier to show that the works you are "importing" back to Canada were the same pieces you exported to the U.S.

In the long run, although it's not required, it may be helpful to have Canada Customs verify what you are exporting before your shipment leaves Canada. This can be done in one of three ways, according to Canada Customs. One option is simply to have them stamp a copy of your list of works that you're exporting to the U.S. Alternately, you can file an E-15 Certificate of Destruction/Exportation or a B-13 Export Declaration with Canada Customs. Both forms are available on the Canada Customs Web site [www.ccr.gc.ca] and there is no charge for filing them.

Next, when you export your work and file your Entry Consumption Document with U.S. Customs, keep a copy of the documents to present to Canada Customs when the work is returned. This is your proof that the items you exported were made in Canada and that they entered the United States. Ask U.S. Customs, at the time of entry, if they will keep one set of your archival information (mentioned above) along with your other entry documents.

If you have to pay duty on your work when it enters the U.S. (for example, with textiles), you are entitled to apply to U.S. Customs for *duty drawback* when the goods return to Canada. (Note that Canada Customs will not charge duty when you return the work to Canada.) If you are applying for duty drawback, you must file your paperwork *before you leave the United States* in order to qualify for consideration. If approved, you will get back 99% of the duty you paid to U.S. Customs.

Once your work is heading back to Canada – whether you are accompanying it or not – you will begin the re-entry process. First, you file the B-3 form, which is Canada Customs' regular import form. As you did when you entered your work into the U.S., you will itemize your "goods" and assign the Harmonized System (HS) classification number to each piece.

In addition, on your entry paperwork you should fill in the HS classification: HS 9813.00.00. This is the tariff code that Canada Customs uses to designate "Canadian Goods Returning." (This only applies if the work has not been changed while it was in the United States.)

There should be no fee if you do the paperwork and clear the goods yourself; however, if you require a customs broker or if you use a shipping carrier that provides customs brokerage services, you will most likely be billed by them for the service they provide.

It is advisable to contact Canada Customs ahead of time, just to be sure that you understand what is required of you and to make sure that changes haven't occurred in their practices. The Automatic Customs Services Information (ACSI) toll-free number is 1-800-461-9999. In addition to having recorded messages answering frequently asked questions, Canada Customs agents are available to speak with in person. The Web site for Canada Customs is [www.ccr.gc.ca].

8. APPENDIXES

(Note: The information contained in this Appendix was current as of June 2002 and may have changed. Please verify the information before sending portfolios, etc.)

Appendix A – Galleries

Alabama...

Gallery	Gallerie Alegria
Address	600 Olde English Lane, Suite 128 Birmingham, AL 35223
Phone	205-868-9320
Fax	205-868-9323
Email	rjaffe9614@aol.com
Web site	www.galleriealegria.com
Contact	Richard and Sue Jaffe
Gallery Focus	Contemporary art glass and studio art glass.
Sales Focus	100% one-of-a-kind objects from \$200. - \$40,000.
Representing New Artists	Artists at all stage of their careers. Currently represent Canadians. They attend shows, follow up recommendations from artists they represent, and review portfolio submissions to find new artists.
Submission	Prints, Slides, CV, Artist Statement, Biography, Price List (retail and wholesale), and a SASE.
Terms	Consignment only, a contract is provided if required. Payment: 50% of retail to the artist and 50% to the gallery. The artist will be paid whenever all money for the piece is received. Gallery provides insurance on-site, pays return shipping and insurance. Shipping arrangements to the gallery will be made with the artist upon acceptance. Gallery requests exclusivity.
Comments	They work for the artist whenever possible, by trying to get their pieces into museum collections.

Arizona...

Gallery	Duley-Jones Gallery
Address	7100 East Main Street Scottsdale, AZ 85251
Phone	480-945-8475
Fax	480-945-6640
Email	duleyjones@msm.com
Web site	N/A
Contact	Kathy Duley
Gallery Focus	Sculptural Objects: Glass, Fibre, and Metal.
Sales Focus	75% one-of-a-kind objects from \$300 - \$5,000 25% limited-production objects from \$150 - \$2,000
Representing New Artists	Emerging and nationally recognized artists. They attend shows, look at magazines, follow up recommendations, and review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, and a SASE.
Terms	Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site and insurance for return shipping. Artist pays shipping and insurance to gallery. Gallery requests exclusivity.

Comments While the gallery does carry wood products, they will not accept work from out of state because the climate differences are hard on the wood. They have represented Canadians, but experienced some difficulties with Customs and shipping procedures.

Gallery **gallerymateria**
Address 4222 North Marshall Way
Scottsdale, AZ 85251
Phone 480-949-1262
Fax 480-949-6050
Email http://gallerymateria@uswest.net
Web site www.gallerymateria.com
Contact Betsy Rosenmiller
Gallery Focus Sculptural Objects: Clay, Glass, Fibre, Metal, and Wood.
Functional Objects: Clay, Wood, and Jewelry.
Sales Focus 100% one-of-a-kind objects from \$1,000 - \$50,000
Representing Artists at all stages of their careers.
New Artists They attend shows, conferences, follow up recommendations from artists they represent and review portfolio submissions to find new artists.
Submissions Slides, CV, Artist's Statement, and a SASE.
Terms Consignment only, a contract is provided. Terms will be discussed upon acceptance of work. Payment to the artist is made within 45 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance through courier. Artist pays shipping and . Gallery requests exclusivity.

Gallery **Obsidian Gallery**
Address 40 N. Campbell Avenue, Suite 90
Tucson, AZ 85718
Phone 520-577-3598
Fax 520-577-9018
Email obsidiagal@earthlink.net
Web site N/A
Contact Elouise Rusk
Gallery Focus Sculptural and Functional Objects: Clay, Glass, Fibre, Mixed Media, Metal, and Wood.
Sales Focus Primarily one-of-a-kind objects from \$50 - \$5,000
Representing Emerging and nationally recognized artists.
New Artists They attend shows (ACC), follow up recommendations from artists they represent, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, and a SASE. Artists are requested to contact the gallery before sending portfolio submissions.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site and insurance for return shipping. Artist pays insurance and shipping to the gallery. Gallery requests exclusivity.
Comments They have represented Canadians, but experienced some difficulties with Customs and shipping procedures.

Gallery **Philabaum Glass Gallery**
Address 711 South Sixth Avenue
Tucson, AZ 85701
Phone 520-884-7404

Fax 520-884-0679
 Email philabaumgallery@quest.net
 Web site N/A
 Contact Nancy Wilson or Tom Philabaum
 Gallery Focus Contemporary Glass: Sculptural and Functional.
 Sales Focus 60% one-of-a-kind objects from \$50 - \$3,000
 40% limited-production objects from \$7 - \$1,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows, follow up recommendations and personal connections, and review portfolio submissions to find new artists.
 Submissions Slides, CV, SASE, and a cover letter addressed to Tom Philabaum.
 Terms Consignment only, a consignment agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid at the end of each month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.

California...

Braunstein/Quay Gallery
 Gallery Address 430 Clementina Street
 San Francisco, CA 94103
 Phone 415-278-9850
 Fax 415-278-9841
 Email bquayg@pacbell.net
 Web site N/A
 Contact Ruth Braunstein or Shannon Trimble
 Gallery Focus Contemporary Sculptural Objects: Clay, Glass, Mixed Media and Wood.
 Sales Focus 99% one-of-a-kind objects from \$300 - \$100,000
 Representing Emerging and nationally recognized artists. Willing to represent Canadians, but it's contingent on who the artist is.
 New Artists They attend shows and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist's Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site and splits the shipping costs, 50/50, with the artist. Gallery requests exclusivity.
 Comments "Shipping of larger pieces has been problematic."

CODA Gallery
 Gallery Address 73 - 151 El Paseo
 Palm Desert, CA 92260-4225
 Phone 760-346-4661 or 800-700-4661
 Fax 760-776-4010
 Email codaart@aol.com
 Web site www.codagallery.com
 Contact David Katz or Barbara Hill Stanley
 Gallery Focus Contemporary Sculptural Objects: Mixed Media and Glass. Some functional glass.
 Sales Focus 100% one-of-a-kind objects from \$35 - \$85,000
 Representing Artists at all stages of their careers.
 New Artists They review portfolio submissions to find new artists.
 Submissions Prints, CV, and a SASE.
 Terms Terms of consignment and payment will be discussed upon acceptance. No contract is provided. Gallery provides insurance on-site and for return

shipping. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery
Address **Compositions Gallery**
317 Sutter Street
San Francisco, CA 94108

Phone 415-693-9111
Fax 415-693-9344
Email info@compositionsgallery.com
Web site www.compositionsgallery.com
Contact Siegfried Ehrmann
Gallery Focus Contemporary Sculptural Glass.
Sales Focus 100% one-of-a-kind objects from \$1,000 - \$25,000
Representing Artists at all stages of their careers.
New Artists They attend shows, look at magazines, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, Artist Statement, SASE or via the Internet/e-mail.
Terms Consignment only, contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist is responsible for shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery
Address **Concepts**
P.O. Box 301
Sixth and Mission Streets
Carmel, CA 93921

Phone 831-624-0661
Fax 831-625-8684
Email N/A
Web site N/A
Contact Jacqueline Steakley
Gallery Focus Sculptural and Functional Objects: Clay, Glass, Jewelry, Metal and Wood.
Sales Focus 50% one-of-a-kind objects from \$400 - \$25,000
50% limited-production objects from \$100 - \$11,000
Representing Artists at all stages of their careers.
New Artists They attend shows (ACC), to find new artists. Representation through portfolio submissions is very limited.

Submissions Slides, CV, Artist Statement, SASE and via the Internet.
Terms Mornings are the best time to make contact.
Terms of consignment and payment schedules will be discussed upon acceptance of the work. Gallery provides insurance on-site, pays return shipping, but insurance on shipping varies. Artist pays shipping and insurance to gallery. Gallery requests exclusivity.

Comments Carmel is a very small tourist town, therefore saturation is achieved very quickly.

Gallery
Address **Culture Shop**
1511A Montana Avenue
Santa Monica, CA 90403

Phone 310-656-2656
Fax 310-394-7087
Email cultureshop@netzero.net
Web site N/A

Contact Sand Brim
Gallery Focus Functional Art and some 2-D work. Functional Objects: Clay, Glass, Jewelry, Mixed Media assemblages, Metal, and Furniture.
Sales Focus 25% one-of-a-kind objects from \$1,000 - \$7,000
 75% limited-production objects from \$100 - \$200
Representing New Artists Internationally recognized artists. Currently represent 8 or 9 Canadians. They attend shows, look at Web sites, and review portfolio submissions to find new artists.
Submissions Terms Prints, Slides, CV, Artist Statement and a SASE, or via Internet/e-mail. Consignment on the higher priced objects, usually 50% of retail to the artist and 50% to the gallery. Smaller objects are bought outright – and represent about 95% of what is carried in the gallery. A consignment agreement is provided. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within the immediate area.
Comments They wish that more Canadian artists would show in American galleries. Suggest that “Canadians approach U.S galleries and they will be well received.”

Gallery Address **del Mano Gallery**
 11981 San Vicente Blvd.
 Los Angeles, CA 90049
Phone 310-476-8508 or 1-800-335-6266
Fax 310-471-0897
Email galler@delmano.com
Web site www.delmano.com
Contact Jan Peters
 Sculptural and Functional Objects: Clay, Glass, Fibre, Jewelry, Mixed Media, Metal, and Wood.
Sales Focus 40% one-of-a-kind objects up to \$50,000; 40% limited-production objects (prices vary). 20% production objects (prices vary).
Representing New Artists Artists at all stages of their careers. They attend shows, look at magazines, follow up recommendations from artists, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, Price List, Biographical Statement, and a SASE.
Terms Consignment only, an agreement with the gallery is provided. Payment: ranges from 50% of retail to the artist and 50% to the gallery, to 40% of retail to the artist and 60% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. No earthquake insurance! Artist pays shipping and insurance to gallery. Exclusivity depends on the objects.
Comments “Be professional!”

Gallery Address **Frank Lloyd Gallery**
 2525 Michigan Avenue, B5b
 Santa Monica, CA 90404
Phone 310-264-3866
Fax 310-264-3868
Email N/A
Web site N/A
Contact Frank Lloyd
Gallery Focus Sculptural and Functional Ceramics.
Sales Focus 100% one-of-a-kind objects from \$200 - \$150,000

Representing New Artists Submissions Terms	Artists at all stages of their careers. Currently represent Canadians. They attend shows, and review portfolio submissions to find new artists. Slides, CV, Artist Statement, and a SASE. Consignment terms and percentages will be discussed upon acceptance to the gallery. Gallery provides insurance on-site, terms for insurance for return shipping will be discussed. Artist pays shipping and insurance to the gallery. A contract is provided.
Comments	Presently represent a stable of 34 artists.
Gallery	Free Hand
Address	8413 West Third Street Los Angeles, CA 90048
Phone	323-655-2607
Fax	323-655-7241
Email	email@freehand.com
Web site	www.freehand.com
Contact	Carol Sauvion
Gallery Focus	Functional Craft: Clay, Glass, Fibre, Jewelry, and Wood.
Sales Focus	50% one-of-a-kind objects from \$40 - \$5,000 50% limited-production objects from \$25 - \$1,000
Representing New Artists	Emerging and nationally recognized artists. They attend shows to find new artists, and artists personally bring their work into the gallery.
Submissions	Prefer to see the work in person if possible, in order to respond to it and decide if they would like to carry the work in the gallery.
Terms	Consignment only, a consignment sheet is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid on the first of each month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments	Would consider mounting a group show of Canadian artists.
Gallery	Gallery Alexander
Address	7925 Girard Avenue LaJolla, CA 92037
Phone	858-459-9433
Fax	858-459-0080
Email	galalex@aol.com
Web site	www.galleryalexander.com
Contact	Lisa Metzger
Gallery Focus	Contemporary Craft Gallery. Sculptural and Functional Objects: Clay, Glass, Jewelry, Mixed Media, Metal, Wood, and Judaica.
Sales Focus	20% one-of-a-kind objects up to \$2,000 80% limited-production objects up to \$1,000
Representing New Artists	Emerging and nationally recognized artists. They attend shows and conferences, look at Web sites and magazines, work with agents, follow up recommendations from artists, respond to walk-ins, and review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, Artist Statement, Price List (retail and wholesale), and a SASE.
Terms	Consignment only, a consignment agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid the first of the month, 2 months after the piece is sold. Customers are given a 30 day

money back guarantee. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments	Have represented Canadians, but experienced some difficulties with Customs and shipping (breakage).
Gallery	Gallery Eight
Address	7464 Girard Avenue La Jolla, CA 92037
Phone	858-454-9781
Fax	858-454-0804
Email	N/A
Web site	N/A
Contact	Shere Stuggard
Gallery Focus	Sculptural & Functional Objects: Clay, Glass, Jewelry, Metal, and Wood.
Sales Focus	The percentage of one-of-a-kind and production work was not available. Price points from \$12 - \$1,000
Representing	Emerging and nationally recognized artists.
New Artists	They attend shows and review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, Artist Statement, and a SASE.
Terms	Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Gallery	Imago Galleries
Address	45 - 450 Highway 74 Palm Desert, CA 92260
Phone	760-776-9890
Fax	760-776-9891
Email	info@imagogalleries.com
Web site	www.imagogalleries.com
Contact	David or Lisa Austin
Gallery Focus	Sculptural Objects: Clay, Glass, Mixed Media, Metal & Wood.
Sales Focus	100% one-of-a-kind objects from \$2,000 - \$375,000
Representing	Artists at all stages of their careers.
New Artists	They review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, Artist Statement, SASE or E-mail.
Terms	Consignment, payment, insurance, shipping and contracts will be discussed upon acceptance of work.
Gallery	Jenkins Johnson Gallery
Address	464 Sutter Street San Francisco, CA 94108
Phone	415-677-0770
Fax	415-677-0780
Email	art@jenkinsjohnsongallery.com
Web site	www.jenkinsjohnsongallery.com
Contact	Karen Jenkins
Gallery Focus	Sculptural Glass.
Sales Focus	One of a kind objects from \$1,000 - \$70,000
Representing	Emerging and nationally recognized artists.
New Artists	They attend shows, look at magazines, seek out artists they are interested

in, follow up recommendations from artists they represent, and review portfolio submissions to find new artists (but only about 2% of these are represented in the gallery).

Submissions Slides, Transparencies, Biography, CV, Artist Statement, magazine articles and a SASE.

Terms Consignment percentages, contracts and payment schedules vary, will be discussed upon acceptance. Gallery provides insurance on-site, but all other shipping and insurance details are varied. Exclusivity is varied from artist to artist.

Comments The gallery is looking for abstract and conceptual work in glass.

Gallery **L.H. Selman Ltd.**
Address 123 Locust Street
Santa Cruz, CA 95060
Phone 831-427-1177
Fax 831-427-0111
Email larry@paperweight.com
Web site www.theglassgallery.com
Contact Larry Selman
Gallery Focus Studio glass and paperweights. Sculptural and Functional Glass.
Sales Focus 50% one-of-a-kind objects from \$200 - \$50,000
50% limited-production objects from \$100 - \$5,000

Representing Artists at all stages of their careers.
New Artists They attend shows and conferences, look at magazines, follow up recommendations, and review portfolio submissions to find new artists.
Submissions Request that artists call first to make verbal contact, before sending any materials or information.
Terms Consignment only, a contract is provided if required. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays insurance and return shipping. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments "Do your research and talk with someone from the gallery, to see if the direction of your work meets the gallery's needs." Also suggest that you check their Web site to ensure the suitability of your work for their gallery.

Gallery **La Jolla Fibre Arts**
Address 7644 Girard Avenue
La Jolla, CA 92037
Phone 858-454-6732
Fax 858-454-6641
Email info@lajollafiberarts.com
Web site www.lajollafiberarts.com
Contact Lynn Noble
Gallery Focus Fibre Arts: Sculptural and Functional.
Sales Focus 80% one-of-a-kind objects from \$25 - \$2,000
20% limited-production objects from \$25 - \$600

Representing Emerging and nationally recognized artists. Currently represent Canadians.
New Artists They attend shows and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement and a SASE.
Terms Consignment only, a consignment agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale.

Gallery provides insurance on-site. Shipping to and from the gallery depends on arrangements made with the artist. Gallery requests exclusivity for the San Diego area.
"Keep creating!"

Comments

Gallery
Address

Sculpture To Wear
Bergamot Station Arts Center
2525 Michigan Avenue, C2
Santa Monica, CA 90404

Phone
Fax
Email
Web site

310-829-9960
310-829-9860
lisa@sculpturetowear.com
www.sculpturetowear.com

Contact
Gallery Focus

Lisa Berman
Art Jewelry and Wearable Art. Shoulder and Neck Adornment. Fibre - woven shoulder pieces, using alternative materials - no constructed garments.

Sales Focus

75% one-of-a-kind objects from \$200 - \$15,000
25% limited-production objects from \$100 - \$900

Representing

Focus is on internationally recognized artists, who make up 75% of the gallery's stable of artists. Some emerging and nationally recognized artists are represented. Currently represent Canadians.

New Artists

They attend shows, look at Web sites and magazines, travel, and follow up recommendations to find new artists.

Submissions

Like to see digital images initially, then will request slides or samples, if interested.

Terms

Consignment makes up 90% of their inventory. The rate is 50% of retail to the artist and 50% to the gallery, but varies from exhibition to exhibition. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity during an exhibition, however if an on going relationship with the gallery is struck, exclusivity is not necessary.

Comments

Would like to see a show of a group of Canadian artists. "The more the artist knows about the business aspect – shipping, insurance, contracts, etc. – the more successful the artist will be. Knowing more about the business would create a better relationship with the gallery, a mutual respect."

Gallery
Address

Seekers Glass Gallery
4090 Burton Drive
Cambria, CA 93428

Phone
Fax
Email
Web site

805-927-4352 or 800-841-5250
805-927-5984
ams@seekersglass.com
www.seekersglass.com

Contact
Gallery Focus

Mike Adelson
Contemporary Glass: Sculptural and Functional.

Sales Focus

50% one-of-a-kind objects from \$750 - \$7,500
50% limited-production objects from \$5 - \$750

Representing

Artists at all stages of their careers.

New Artists

They attend shows and review portfolio submissions to find new artists.

Submissions

Prints, Slides, CV's, E-mails, Samples, Price List, plus any additional information to: Mike Adelson, 2450 Main St. Cambria, CA 93428. Ph. 805-

927-8626

Terms Will only buy outright. No consignment. Gallery requests exclusivity.
Comments Have represented Canadians but experienced some difficulties with Customs and shipping procedures.

Gallery
Address **Tercera Gallery**
534 Ramona Street
Palo Alto, CA 94301

Phone 650-322-5320
Fax 650-322-5639
Email pa@terceragallery.com
Web site www.terceragallery.com
Contact Seb Hamamjian
Gallery Focus Contemporary Art and Studio Furniture. Sculptural and Functional Objects: Clay and Jewelry. Studio Furniture: Metal, Wood, and Mixed Media.

Sales Focus 90% one-of-a-kind objects in all price ranges.
Representing Emerging and nationally recognized artists.
New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, SASE and any other pertinent information.
Terms Consignment terms and contract will be discussed upon acceptance. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery
Address **Tercera Gallery**
550 Sutter Street
San Francisco, CA 94102

Phone 415-773-0303
Fax 415-773-0306
Email sf@terceragallery.com
Web site www.terceragallery.com
Contact Seb Hamamjian
Gallery Focus Contemporary Art and Studio Furniture. Sculptural and Functional Furniture: Metal, Wood and Mixed Media

Sales Focus 100% one-of-a-kind objects from \$4,000 - \$30,000
Representing Nationally recognized artists.
New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, Artist Statement and a SASE.
Terms Consignment terms and contract will be discussed upon acceptance. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery
Address **Tercera Gallery**
24 North Santa Cruz Avenue
Los Gatos, CA 95030

Phone 408-354-9484
Fax 408-354-0965
Email lg@terceragallery.com
Web site www.terceragallery.com
Contact Seb Hamamjian

Gallery Focus Contemporary Art and Studio Furniture; Sculptural and Functional: Clay and Jewelry.
Sales Focus 90% one-of-a-kind objects in all price ranges.
Representing Emerging and nationally recognized artists.
New Artists They attend shows and conferences, look at Web sites and magazines, occasionally work through agents, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV and a SASE.
Terms Consignment terms and contract will be discussed upon acceptance. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery **The Rafael's**
Address 643 Market Street
 San Francisco, CA 94105
Phone 415-974-6772
Fax 415-974-6773
Email N/A
Web site N/A
Contact Carmel Rafael
Gallery Focus Wearable Arts: Functional Fibre and Jewelry.
Sales Focus 50% one-of-a-kind wear-able art from \$1,000 - \$10,000
 50% limited-production wear-able art from \$1,000 - \$6,000
Representing Nationally and internationally recognized artists. Currently represent Canadians.
New Artists They attend shows, follow up recommendations, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV and a SASE. Prefer to see samples of the actual work.
Terms Varies, depending on the work, buys outright and takes work on consignment. Consigned work is paid out every 60 days. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. A contract is provided if needed.
Comments Would like to see more Canadian shows and are interested in obtaining lists of Canadian artists.

Gallery **Velvet Da Vinci**
Address 508 Hayes Street
 San Francisco, CA 94102
Phone 415-626-7478
Fax 415-386-2492
Email info@velvetdavinci.com
Web site www.velvetdavinci.com
Contact Mike Holmes
Gallery Focus Art Jewelry: Sculptural and Functional.
Sales Focus 70% one-of-a-kind objects from \$75 - \$6,000
 30% limited-production objects from \$75 - \$6,000
Representing Artists at all stages of their careers. 50% of the artists represented are local.
New Artists They attend shows, travel and review portfolio submissions to find new artists – but have never identified anyone by this means.
Submissions Prints, Slides, and a SASE. Prefers to see the work in person.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the

artist and 50% to the gallery, paid on the 15th of each month following the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Does not request exclusivity.

Comments Suggest if you are in the area, that you call to make an appointment, bring samples and your portfolio. They do not see much Canadian work, but are interested in representing Canadians. Have experienced some difficulties with Customs and shipping procedures.

Gallery **Virginia Breier Contemporary & Traditional Crafts**

Address 3091 Sacramento Street
San Francisco, CA 94115

Phone 415-929-7173

Fax 415-929-7173

Email vbreir@earthlink.net

Web site vbreircraftgallery.com

Contact Virginia Breier

Gallery Focus Contemporary Sculptural and Functional Objects: Clay, Glass, Fibre, Jewelry, Metal and Wood.

Sales Focus 100% one-of-a-kind objects from \$20 - \$10,000

Representing Emerging and established artists.

New Artists They attend SFIGS and ACC shows, look at magazines, and review portfolio submissions to find new artists.

Submissions Prints, other pertinent information, and a SASE.

Terms Consignment only. A consignment sheet is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid every 30 days. Gallery provides insurance on-site, pays return shipping and insurance. They do not have earthquake insurance. Artist pays shipping and insurance to the gallery. Do not request exclusivity.

Gallery **William Zimmer Gallery**

Address Kasten and Ukiah Streets
P.O. Box 263

Medocino, CA 95460

Phone 707-937-5121

Fax 707-937-2405

Email wzg@mcn.org

Web site www.williamzimmergallery.com

Contact William Zimmer

Gallery Focus Contemporary & Traditional Fine Art and Craft. Sculptural Objects: Clay, Glass, Metal (bronze). Functional Objects: Jewelry, Rugs, Studio Furniture.

Sales Focus 90% one-of-a-kind objects from \$200 - \$20,000

Average sale: \$1,200. Average price point: \$1,000 - \$2,000

Representing Artists at all stages of their careers.

New Artists They attend SOFA, follow up recommendations, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, Artist Statement, Wholesale Price List (include dimensions and medium), and a SASE.

Terms Consignment only, no contract provided. Payment: 50% of retail to the artist and 50% to the gallery paid on everything except furniture and bronze pieces – the gallery charges less of a percentage. Paid on the 1st of every month. Gallery provides insurance on-site and requests exclusivity

Comments within a 50 mile radius.
 Would like to see more Canadian artists represented. Have experienced some difficulties with Customs and shipping procedures. They are booked three years in advance for shows. 30% of the gallery's yearly business occurs at SOFA, which gives them a national base of collectors to draw from.

Colorado...

Gallery **Carson Masuoka Gallery**
Address 760 Santa Fe Drive
 Denver, CO 80204
Phone 303-573-8585
Fax 303-573-8587
Email scarson@ecentral.com
Web site N/A
Contact Sandy Carson or Mark Masuoka
Gallery Focus Contemporary Fine Art and Fine Craft. Sculptural Objects: Clay, Glass, Fibre, Mixed Media, Metal and Wood. Functional Objects: Wood.
Sales Focus 90% one-of-a-kind objects from \$600 - \$20,000
 10% limited-production objects from \$300 - \$2,000
Representing New Artists Artists at all stages of their careers.
 They attend shows, follow up recommendations, and review portfolio submissions to find new artists.
Submissions Prints, Slides, Digital Images, CV, Artist Statement, Price List, Cover Letter, and a SASE.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity
Comments *Note: The contract provided is not an exhibition contract. Submit high quality reproductions – "send great portfolios or don't bother at all."
 Gallery also provides art consulting services.

Gallery **Hibberd McGrath Gallery**
Address P.O. Box 7638
 101 North Main Street
 Breckenridge, CO 80424
Phone 970-453-6391
Fax 970-453-6391
Email hmgallery@hotmail.com
Web site N/A
Contact Martha Hibberd or Terry McGrath
Gallery Focus Sculptural Objects: Clay, Glass, Fibre, Jewelry and Wood. Functional Objects: Clay, Glass, and Jewelry.
Sales Focus 100% one-of-a-kind objects from \$175 - \$5,000
Representing New Artists Emerging and nationally recognized artists.
 They attend shows (SOFA), follow up recommendations, and review portfolio submissions to find new artists.
Submissions Slides, CV, Artist Statement, Biography, Price List, and a SASE. Call early in the day, during the week.
Terms Consignment only. An agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery

provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity, including Denver.

Comments They mount 7 solo shows per year, 4 in the winter and 3 in the summer. Are interested in representing Canadians. Have experienced some difficulties with Customs and shipping procedures.

Gallery Address **Pismo Art Furnishings**
 Market Square, 61 Avondale Lane, #10
 Beaver Creek, CO 81620
 Mailing address: P.O. Box 1996, Edwards, CO 81632

Phone 970-949-9495
Fax 970-949-9365
Email pismofurnishings@aol.com
Web site www.pismoartfurnishings.com
Contact Sandy Sardella
Gallery Focus Furniture: All media and home accessories. Accessories: Textiles, Paper and Clay.

Sales Focus 55% one-of-a-kind Furniture up to \$10,000; Accessories up to \$2,000
Representing Emerging and nationally recognized artists.
New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists. They are often contacted directly by artists, who then submit slides.

Submissions Prints, Slides, CV, Artist Statement, and a SASE.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Payment schedule is laid out in contract. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery Address **Pismo Contemporary Art Furniture**
 2727 East 3rd Ave.
 Denver, CO 80206

Phone 303-333-2879
Fax 303-355-8132
Email pismofurniture@aol.com
Web site www.pismoartfurnishings.com
Contact Sandy Sardella
Gallery Focus Furniture: All Media. Accessories: Fibre, Paper and Clay.

Sales Focus 55% one-of-a-kind Furniture up to \$10,000; Accessories up to \$2,000
Representing Emerging and nationally recognized artists.
New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists. They are often contacted directly by artists, who then send slides.

Submissions Prints, Slides, CV, Artist Statement, and a SASE.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, payment schedule is laid out in contract. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping/insurance to the gallery. Gallery requests exclusivity.

Gallery Address **Pismo Contemporary Art Glass**
 Cherry Creek North
 235 Fillmore Street

Denver, CO 80206
 Phone 303-333-2879
 Fax 303-333-3523
 Email pismoglass@aol.com
 Web site www.pismoglass.com
 Contact Sandy Sardella
 Contemporary Sculptural Glass. Some functional glass objects and glass related jewelry – such as glass beads.

Sales Focus 60% one-of-a-kind objects from \$6 - \$260,000
 40% limited-production objects from \$6 - \$260,000

Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions. Sometimes they are contacted directly by artists.

Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid on the 15th of each month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments They have found it delightful working with Canadian artists and hope to see more Canadian work in the future.

Gallery Name Pismo Gallery
 Address Gallery Location: Village Hall, Beaver Creek, CO
 Mailing Address: P.O. Box 1996, Edwards, CO 81632
 Phone 970-949-0908
 Fax 970-949-1267
 Email pismobeavercreek@aol.com
 Web site www.pismoglass.com
 Contact Sandy Sardella
 Gallery Focus Contemporary Sculptural Glass. Gallery carries a limited amount of functional glass and glass related jewelry, such as glass beads.

Sales Focus 60% one-of-a-kind objects from \$6 - \$260,000
 40% limited-production objects from \$6 - \$260,000

Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions. Sometimes they are contacted directly by artists.

Submissions Prints, Slides, CV, Artists Statement, and a SASE.
 Terms Consignment only, and a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid on the 15th of each month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments They have found it delightful working with Canadian artists and hope to see more Canadian work in the future.

Gallery The Rachael Collection
 Address 433 E. Cooper Avenue
 Aspen, CO 81611
 Phone 970-920-1313
 Fax 970-925-8039
 Email N/A
 Web site www.rachaelcollection.com

Contact	Penny Straka
Gallery Focus	Contemporary Glass Art. Sculptural and Functional Glass.
Sales Focus	95% one-of-a-kind objects from \$3,000 - \$300,000 5% limited-production objects from \$2,500 upwards.
Representing	Nationally and internationally recognized artists. Currently represent Canadians.
New Artists	They attend shows and conferences, look at Web sites and magazines, work with agents, occasionally visit schools, and review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, Artist Statement, E-mail, and a SASE.
Terms	Consignment only, a contract is not provided. Payment: 50% of retail to the artist and 50% to the gallery. Some exceptions may apply. Gallery does not provide on-site insurance, but does provide insurance on return shipping. The artist pays shipping and insurance to the gallery. Exclusivity varies with each artist.
Comments	"We are only interested in artists who have established a profile."

Connecticut...

Gallery	browngrotta arts
Address	276 Ridgefield Road Wilton, CT 06897
Phone	203-834-0623 or 1-800-666-0623
Fax	203-762-5981
Email	art@browngrotta.com
Web site	www.browngrotta.com
Contact	Rhonda Brown
Gallery Focus	Contemporary Textiles and Basketry. Sculptural, abstract objects, of a specific aesthetic.
Sales Focus	100% one-of-a-kind objects from \$400 - \$150,000
Representing	The gallery represents a stable of 85 fibre artists, that are nationally and internationally recognized. They rarely represent emerging artists.
New Artists	They review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, Artist Statement, and a SASE. Note: "We are very slow returning portfolios."
Terms	Consignment only, a loose contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments	Gallery catalogues and chronicles each show, mounting three major shows per year. Some of their international shows travel, one major show went to MOMA. No figurative work! They strongly suggest that you research the gallery and make sure it is a suitable venue for your work. The gallery represents some of the best textile artists in the world. "Keep on plugging away. It's a tough business both for the gallery owners and the artists."

District Of Columbia...

Gallery	Jewelers' Werk Gallerie
Address	2000 Pennsylvania Avenue NW Washington, DC 20006
Phone	202-293-0249

Fax 202-659-4149
 Email ellenreiben@earthlink.net
 Web site N/A
 Contact Ellen Reiben
 Gallery Focus Jewelry: Functional and Sculptural.
 Sales Focus Percentage of one-of-a-kind work compared to production work was not available. Prices from \$30 - \$10,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists. Also they discover new artists when travelling and quite often new artists will find them.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment percentages are dependent on the artist. Payment is made quarterly. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
 Comments Small gallery. They are always willing to look at new work but are very selective and particular, given the size of the gallery.

Gallery
Address **Maurine Littleton Gallery**
 1667 Wisconsin Avenue NW
 Washington, DC 20007
Phone 202-333-9307
Fax 202-342-2004
Email littletongallery@aol.com
Web site www.littletongallery.com
Contact Michael Eaton
Gallery Focus Primarily a Contemporary Glass Gallery. Sculptural and Functional Objects: Glass, Clay, Fibre and Metal.
Sales Focus 95% one-of-a-kind objects from \$1,000 - \$150,000
Representing Nationally and internationally recognized artists.
New Artists They attend shows, and review portfolio submissions to find new artists.
Submissions Slides, CV, Artist Statement, and a SASE.
Terms Consignment only, no contract provided. Payment: 50% of retail to the artist and 50% to the gallery. Payment discussed upon acceptance. Gallery provides insurance on-site, pays return shipping and insurance. Artist responsible for shipping and insurance to the gallery. Gallery requests exclusivity within a 500 mile radius.
Comments Have developed established relationships with a stable of artists over a very long period of time.

Florida...

Gallery
Address **Elaine Baker Gallery**
 The Gallery Center
 608 Banyan Trail
 Boca Raton, FL 33431
Phone 561-241-3050
Fax 561-241-5976
Email ebakerart@aol.com
Web site www.gallerycenter.org
Contact Beverly Berner or Elaine Baker
Gallery Focus Contemporary art gallery, from abstract to super realism.

Sales Focus Sculptural Objects: Clay, Bronze, and Aluminum.
Representing Primarily one-of-a-kind objects. Price range varies.
New Artists Artists at all stages of their careers.
Submissions They review portfolio submissions to find new artists.
Terms Prints, Slides, CV, Artist Statement, Price List, and a SASE.
 Consignment only, no contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery **Habatat Galleries**
Address 608 Banyan Trail
 Boca Raton, FL 33431
Phone 561-241-4544
Fax 561-241-5793
Email info@habatatgalleries.com
Web site www.habatatgalleries.com
Contact Linda Boone
Gallery Focus Contemporary Studio Glass: Sculptural and Functional.
Sales Focus 90% one-of-a-kind objects up to \$350,000; 10% limited-production objects (series of 5) from \$5,000 - \$40,000
Representing Artists at all stages of their careers.
New Artists They attend shows, and review portfolio submissions to find new artists. The gallery represents a stable of well-established artists. New artists are constantly approaching the gallery.
Submissions Prints, Slides, CV, Artist Statement, and a SASE. "The more information you submit the better."
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments International show in December is a good time to introduce a new artist. Suggest that "Canadian artists need to be more visible." At one time they represented more Canadians. Have experienced some difficulty with Customs and shipping (breakage).

Georgia...

Gallery **The Signature Shop & Gallery**
Address 3267 Roswell Road, NW
 Atlanta, GA 30305
Phone 404-237-4426
Fax 404-237-2382
Email sigshop@thesignatureshop.com
Web site www.thesignatureshop.com
Contact Carr McCuistin
Gallery Focus Contemporary Ceramics is the main focus. Sculptural and Functional
Sales Focus Objects: Clay, Glass, Fibre, Jewelry, Mixed Media, Metal, and Wood.
 85% one-of-a-kind objects from \$60 - \$10,000
 15% limited-production objects from \$15 - \$2,500
Representing Emerging and nationally recognized artists.
New Artists They attend shows and conferences, look at magazines, follow up recommendations, and review portfolio submissions to find new artists.

Submissions Terms Prints, Slides, CV, Artist Statement, and a SASE.
 Consignment only, a verbal or informal contract is provided. Payment: 50% of retail to the artists and 50% to the gallery, paid at the end of the month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments They focus on American craft, but are willing to represent Canadians. Are excited about Canadian work and feel that the U.S. is a good market for Canadians.

Idaho...

Gallery Address **Gail Severn Gallery**
 400 1st Ave. N.
 P.O Box 1679
 Ketchum, ID 83340-1679

Phone 208-726-5079
 Fax 208-726-5092
 Email gseverngallery@svidaho.net
 Web site www.gailseverngallery.com
 Contact Nikki Moosmam
 Gallery Focus Contemporary Sculptural Objects: Mixed Media, Metal, and Jewelry.
 Sales Focus 95% one-of-a-kind objects from \$500 - \$100,000
 Representing Internationally recognized artists.
 New Artists They attend shows, follow up recommendations, and review portfolio submissions to find new artists.

Submissions Terms Slides, CV, Artist Statement, and a SASE.
 Consignment, payment schedules and contracts are contingent upon acceptance to the gallery. Gallery provides insurance on-site. Shipping to and from the gallery varies on an individual basis.

Comments "Sun Valley is an art haven, Canadian work would be well received."

Gallery Address **Roland Gallery**
 220 East Avenue
 Ketchum, ID 83340

Phone 208-726-2333
 Fax 208-726-6266
 Email rolandgallery@aol.com
 Web site www.rolandgallery.com
 Gallery Focus Sculptural and Functional Objects: Glass, Jewelry, Mixed Media & Metal.
 Sales Focus 75% one-of-a-kind objects from \$12 - \$1,000
 25% limited-production objects from \$12 - \$1,000
 Representing Emerging and nationally recognized artists.
 New Artists They attend shows, follow up recommendations, and review portfolio submissions to find new artists.

Submissions Terms Prints, Slides, CV, Artist Statement, and a SASE.
 All work is purchased outright. No consignment. Artist pays shipping to the gallery, if the work is accepted. They do not request exclusivity.

Illinois...

Gallery Address **Ann Nathan Gallery**
 218 West Superior

Chicago, IL 60610
 Phone 312-664-6622
 Fax 312-664-9392
 Email nathangall@aol.com
 Web site www.annnathangallery.com
 Contact Victor Armendariz or Ann Nathan
 Gallery Focus Contemporary. Sculptural and Functional: Clay, Metal, Furniture, and Painting.
 Sales Focus 100% one-of-a-kind objects from \$500 - \$50,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows, review portfolio submissions and, to some extent, find new artists walk in the door.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only. Payment: 50% of retail to artist and 50% to the gallery. Payment schedule not available. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. A consignment agreement is provided. Gallery requests exclusivity.

Aron Packer Gallery
 Address 118 North Peoria
 Chicago, IL 60607
 Phone 312-226-8984
 Fax 312-226-8985
 Email aronpacker@excite.com
 Web site www.aronpacker.com
 Contact Aron Packer
 Gallery Focus Unusual and accessible art in all media. Sculptural Objects: Clay, Fibre, Mixed Media, and Wood (Furniture).
 Sales Focus 100% one-of-a-kind objects from \$500 - \$5,000
 Representing Emerging and mid-career artists.
 New Artists They follow up recommendations, are contacted directly by artists, and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist Statement, and a SASE. They are "not responsible for the return of unsolicited materials."
 Terms Consignment only, a verbal contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site and pays return shipping. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Habatat Galleries
 Address 222 West Superior Street
 Chicago, IL 60610
 Phone 312-440-0288
 Fax 312-440-0207
 Email habatatchi@syrynet.com
 Web site www.habatatchicago.com
 Contact Ferdinand Hampson
 Gallery Focus Contemporary Studio Glass: Sculptural and Functional.
 Sales Focus 100% one-of-a-kind objects from \$2,500 - \$150,000
 Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They attend shows, look at magazines, follow up recommendations, and review portfolio submissions to find new artists.

Submissions Terms	Prints, Slides, CV, Artist Statement, and a SASE. Consignment only, a consignment agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Gallery Address	Marx Saunders Gallery 230 W. Superior Street Chicago, IL 60610
Phone	312-573-1400
Fax	312-573-0575
Email	marxsaunders@earthlink.net
Web site	www.marxsaunders.com
Contact	Ken Saunders
Gallery Focus	Contemporary Glass: Sculptural and Functional.
Sales Focus	100% one-of-a-kind objects from \$3,000 - \$150,000
Representing	Artists at all stages of their careers.
New Artists	They attend shows and review portfolio submissions to find new artists.
Submissions Terms	Slides, CV, Artist Statement, E-mail, and a SASE. Consignment only. Payment, contracts, insurance and shipping will be discussed upon acceptance to the gallery. Gallery requests exclusivity.
Gallery Address	Perimeter Gallery, Inc. 210 West Superior Chicago, IL 60610
Phone	312-266-9473
Fax	312-266-7984
Email	artchicago@aol.com
Web site	www.perimetergallery.com
Contact	Frank Paluch
Gallery Focus	Sculptural Objects: Masters in Clay and Fibre.
Sales Focus	80% one-of-a-kind objects from \$1,000 - \$175,000 20% limited-production objects from \$1,000 - \$40,000
Representing	Emerging and established national artists.
New Artists	They follow up recommendations from other dealers, and review portfolio submissions to find new artists.
Submissions Terms	Slides, CV, Artist Statement, and a SASE. Consignment only, no contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Collectors receive a 10% discount, which is split with the artist. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments	"If you get into a gallery don't think that you have arrived. There is an on-going cooperative agreement between the gallery and the artist that must be maintained."
Gallery Address	Portals, Ltd. 742 North Wells Chicago, IL 60610
Phone	312-642-1066
Fax	312-642-2991
Email	artisnow@aol.com

Web site N/A
 Contact Dubhe Carreno
 Gallery Focus Sculptural Objects: Glass, Metal (Steel and Bronze).
 Sales Focus 95% one-of-a-kind objects from \$2,500 - \$30,000
 5% limited-production objects from \$2,500 - \$30,000
 Representing Nationally and internationally recognized artists.
 New Artists They review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery
Address **Portia Gallery**
 207 W. Superior Street
 Chicago, IL 60610
Phone 312-932-9500
Fax 312-932-9501
Email portia2@interaccess.com
Web site www.portiagallery.com
Contact Amy O'Daniel
Gallery Focus Contemporary Sculptural Glass.
Sales Focus 95% one-of-a-kind objects from \$800 - \$180,000
 5% limited-production objects from \$100 - \$800
Representing Internationally recognized artists, but will occasionally represent emerging artists. Currently represent Canadians.
New Artists They attend shows (SOFA) and conferences, look at magazines, occasionally work through agents, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, Retail Price List, and a SASE.
Terms Consignment only, a contract is provided. Payment: 50% of retail to artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Kentucky...

Gallery
Address **Marta Hewett Gallery**
 815 West Market Street
 Louisville, KY 40202
Phone 502-584-4510
Fax 502-584-9414
Email marta@louisvilleglassworks.com
Web site www.martahewettgallery.com
Contact Marta Hewett
Gallery Focus Contemporary Studio Glass: Sculptural and Functional.
Sales Focus 100% one-of-a-kind objects from \$1,500 - \$40,000
Representing Artists at all stages of their careers. Currently represent Canadians.
New Artists They attend shows, conferences, look at Web sites and magazines, network, and review portfolio submissions to find new artists.
Submissions Send 10-12 Slides, CV, Artist Statement, Price List, and a SASE.
Terms Consignment only, contract agreements are varied. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery

Comments provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity. "When submitting work or portfolios make sure the material is as concise, clean and professional as you possibly can. Be straight forward and well organized."

Gallery **Objects of Desire Gallery**
Address 3704 Lexington Road
Louisville, KY 40207
Phone 502-896-2398
Fax 502-896-9389
Email objectsd@bellsouth.net
Web site www.objectsofdesire.com
Contact Julia Comer
Gallery Focus Contemporary Art Jewelry. Sculptural Objects: Glass, Metal, Mixed Media, and Wood. Functional Objects: Mixed Media, Jewelry, Metal, and Wood.
Sales Focus 40% one-of-a-kind; 60% limited-production objects. Jewelry: \$10 - \$5,000; Glass: \$1,200 - \$6,000; Wood: \$5,000 - \$20,000
Representing New Artists Artists at all stages of their careers. They attend shows, look at magazines, and review portfolio submissions to find new artists.
Submissions Terms Slides, CV, Artist Statement, and a SASE. Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 – 45 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within city limits.
Comments Very interested in international fine craft, and expressed a strong desire to include more Canadian content.

Louisiana...

Gallery Name **Thomas Mann Gallery**
Address 1804 Magazine Street
New Orleans, LA 70130
Phone 504-581-2113
Fax 504-568-1416
Email tmd@thomasmann.com
Web site www.thomasmanngallery.com
Contact Tom Mann
Gallery Focus Jewelry.
Sales Focus 10% one-of-a-kind objects from \$50 - \$600,000
90% limited-production objects from \$250 - \$2,000
Representing New Artists Nationally recognized artists. They attend shows, look at Web sites and magazines, and review portfolio submissions to find new artists.
Submissions Terms Prints, Slides, CV, Artists Statement, and a SASE. Consignment only, no contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Maryland...

Gallery	The Glass Gallery
Address	4720 Hampden Lane Bethesda, MD 20814
Phone	301-657-3478
Fax	301-657-3478
Email	salgall@worldnet.att.net
Web site	www.theglassgallery-usa.com
Contact	Sally Hansen
Gallery Focus	Contemporary Sculptural Glass.
Sales Focus	98% one-of-a-kind objects from \$500 - \$50,000
Representing	Emerging and nationally recognized artists.
New Artists	They follow up recommendations, and review portfolio submissions to find new artists.
Submissions	Slides, CV, Artist Statement, and a SASE.
Terms	Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays insurance and shipping to the gallery. Gallery requests exclusivity.
Comments	Are interested in representing Canadians, but have experienced some difficulties with Customs and shipping procedures.

Massachusetts...

Gallery	Chappell Gallery
Address	14 Newbury Street Boston, MA 02116
Phone	617-236-2255
Fax	617-236-5522
Email	amchappell@aol.com
Web site	www.chappellgallery.com
Contact	Ms. Alice Chappell
Gallery Focus	Contemporary Glass Sculpture.
Sales Focus	100% one-of-a-kind objects from \$1,000 - \$20,000
Representing	Artists at all stages of their careers. They have mounted two emerging artist shows, with Canadian students.
New Artists	They attend SOFA, Wheaton Village, the Glass Art Society Conference, follow up recommendations, will meet face-to-face, and review portfolio submissions to find new artists. Gallery often works with museums.
Submissions	Prints, Slides, CV, Artist Statement, and a SASE. Prefers to be contacted in the early summer, after SOFA, NY.
Terms	Consignment only; contract is sometimes provided. Payment: 50% to the artist and 50% to the gallery. The gallery asks artists to share the first 10% of any discounts given to collectors or adjust their prices to accommodate this policy. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.
Comments	They typically mount 5 solo and 5 group shows per year. "There is some excellent work coming out of Canada. Word of mouth and personal contact is very important in this business." Galleries will often ask artists to share the costs of catalogues, advertising and other promotional efforts. Artists need to consider this, as they can be very profitable marketing tools.

Gallery	Ferrin Gallery
----------------	-----------------------

Address 56 Housatonic Street
 Lenox, MA 01241
 Phone 914-271-9362
 Fax 914-271-0047
 Email leslie@ferringallery.com
 Web site www.ferringallery.com
 Contact Ms. Leslie Ferrin
 Gallery Focus Contemporary Ceramics: Sculptural & Functional. Sculptural Mixed Media.
 Sales Focus 80% one-of-a-kind objects from \$500 - \$20,000; 20% limited-production
 objects from \$500 - \$5,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows, conferences (NCECA), work with agents, follow up
 recommendations, and review portfolios to find new artists.
 Submissions Photographs and or Slides (labeled - dimensions, title, year and price), CV,
 Artist Statement, E-mail, and a SASE.
 Terms Consignment only. Payment: 50% of retail to the artist and 50% to the
 gallery, paid 30 days after the gallery is completely paid. Gallery provides
 insurance on-site, pays return shipping and insurance. Artist pays shipping
 and insurance to the gallery. Typically the gallery requests exclusivity.
 Comments They mount 15 solo and 3 group shows per year. Mailing Address: Ferrin
 Gallery, 163 Teatown Road, Croton on Hudson, NY 10520. "Be clear
 about whether prices are retail or wholesale prices." Like to work on the
 web and e-mail, since it is easier to view work, time zones don't matter and
 it frees the gallery from the responsibility of sending back slides, which can
 often take a while.

Gallery
Address **Grand Central Gallery**
 133 Commonwealth
 Boston, MA 02116
 Phone 617-267-2074
 Fax 617-267-2530
 Email info@grandcentralgallery.com
 Web site www.grandcentralgallery.com
 Contact Jacqueline Franks
 Gallery Focus Contemporary Studio Glass: Sculptural Glass. Contemporary Painting.
 Sales Focus 99% one-of-a-kind objects from \$4,000 - \$40,000
 Representing Emerging and established nationally recognized artists.
 New Artists They attend shows and conferences, look at Web sites and magazines,
 work through e-mail, and review portfolio submissions to find new artists.
 Submissions Slides, strong digital images via E-mail, CD's, CV, Artist Statement, SASE.
 Terms Consignment percentages and payment schedules vary. A contract is
 provided. Gallery provides insurance on-site, pays return shipping and
 insurance. Artist pays shipping and insurance to the gallery. Gallery
 requests exclusivity.
 Comments They participate in art fairs, and curate shows at other venues. Otherwise,
 gallery is open "by appointment." A word of advice..."be sure to have a
 professional portfolio and good images."

Gallery
Address **Habatat Galleries**
 117 State Road 7
 Great Barrington, MA 01230
 Phone 413-528-9123
 Fax 413-644-9981

Email info@habatatgalleries.com
 Web site www.habatatgalleries.com
 Contact Linda Boon
 Gallery Focus Contemporary Studio Glass: Sculptural and Functional.
 Sales Focus 90% one-of-a-kind objects up to \$350,000 range. 10% limited-production (series of 5) objects from \$5,000 - \$40,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows, follow up recommendations, and review portfolio submissions to find new artists. Have been in business for 30 years and developed a solid reputation and a stable of artists that they represent.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE. Suggest that "the more information, the better."
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.
 Comments Suggest that "Canadian artists need to be more visible." At one time they represented more Canadians. Have experienced some difficulty with Customs and shipping procedures, sometimes pieces arrived broken.

Holsten Galleries
 Gallery Address 3 Elm Street
 Stockbridge, MA 01262
 Phone 413-298-3044
 Fax 413-298-3275
 Email artglass@holstengalleries.com
 Web site www.holstengalleries.com
 Contact Kenn Holsten
 Gallery Focus Contemporary Glass Sculpture.
 Sales Focus 75% one-of-a-kind objects from \$1,500 up. 25% limited-production objects from \$2,500 - \$6,000
 Representing Some emerging artists, but mainly internationally recognized artists. Currently represent Canadians.
 New Artists They attend shows and look at magazines to find new artists.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, no contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid monthly as the sale occurs. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
 Comments They mount a seasonal group show, that highlights one artist within the show. Words of encouragement..."keep being wonderful artists and best of luck."

Mobilia Gallery
 Gallery Address 358 Huron Avenue
 Cambridge, MA 02138
 Phone 617-876-2109
 Fax 617-876-2109
 Email mobiliaart@aol.com
 Web site www.mobilia-gallery.com
 Gallery Focus Contemporary Decorative Art and Studio Jewelry.
 Sales Focus 100% one-of-a-kind objects in all price ranges.
 Representing Artists at all stages of their careers.

New Artists They attend museum exhibitions, look at magazines, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, and E-mail.

Terms Consignment percentages will be discussed upon acceptance. A contract is provided. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery **Sienna Gallery**

Address 80 Main Street
Lennox, MA 01240

Phone 413-637-8386

Fax 413-637-8387

Email sienna@berkshire.net

Web site www.siennagallery.com

Contact Sienna Patti

Gallery Focus Contemporary Art Jewelry.

Sales Focus 100% one-of-a-kind objects from \$100 - \$15,000

Representing Artists at all stages of their careers. Currently represent Canadians.

New Artists They attend shows and conferences, look at Web sites and magazines, will occasionally work through agents, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, Artist Statement, and a SASE. Suggest that "the more information, the better."

Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Paid every 15 days June through Sept., and every 30 days during the rest of the year. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments Suggest that it would be great to have a Canadian artists' Web site.

Michigan...

Gallery **Gallery: Functional Art**

Address 21 North Saginaw Street
Pontiac, MI 48342-2111

Phone 248-333-0333

Fax 248-333-2685

Email serge-1er@msn.com

Web site www.functionart.com

Contact Scott Patria

Gallery Focus Fine Contemporary Craft, Studio Furniture and Glass. Accepts all media.

Sales Focus 75% one-of-a-kind objects from \$200 - \$20,000
25% limited-production objects from \$10 - \$150,000

Representing Emerging and nationally recognized artists.

New Artists They attend conferences such as SOFA, and review portfolio submissions to find new artists.

Submissions E-mail initial portfolio – jpeg images followed by small thumbnails. Do not send large electronic files. Send retail price list in U.S. currency.

Terms Consignment terms and percentages discussed upon acceptance. The artist is paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.

Comments Are interested in representing Canadians. Have experienced some difficulties with Customs and shipping procedures. They mount 4 major group exhibitions per year, one each for glass, furniture, vessels, boxes and baskets.

Gallery **Habatat Galleries**
Address 7 North Saginaw Street
Pontiac, MI 48342
Phone 248-333-2060
Fax 248-333-2717
Email habatatmi@aol.com
Web site www.habatat.com
Contact Ferdinand Hampson
Gallery Focus Contemporary Studio Glass: Sculptural and Functional.
Sales Focus 100% one-of-a-kind objects from \$2,500 - \$150,000
Representing Artists at all stages of their careers.
New Artists They attend shows, look at magazines, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, Artist Statement, and a SASE.
Terms Consignment only, a consignment agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments International show in December is a good time to introduce a new artist. Suggest that "Canadian artists need to be more visible." At one time they represented more Canadians. Have experienced some difficulty with Customs and shipping procedures – sometimes pieces arrived broken.

Gallery **Sandra Collins**
Address 470 North Old Woodward Avenue
Birmingham, MI 48009-5372
Phone 248-642-4795
Fax 248-642-4892
Email scgallery@earthlink.com
Web site N/A
Gallery Focus Specialize in Art Knives and Decorative Arts. Sculptural and Functional Objects: Clay, Glass, Fibre and Jewelry.
Sales Focus 100% one-of-a-kind objects from \$500 - \$50,000
Representing Artists at all stages of their careers.
New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists.

Submissions Prints, Slides, CV, Artist Statement, and a SASE.
Terms All work is purchased outright, no consignment. Gallery requests exclusivity.

Comments Gallery will pay for shipping, if they decide to purchase work.

Gallery **The Sybaris Gallery**
Address 202 East Third Street
Royal Oak, MI 48067
Phone 248-544-3388
Fax 248-544-8101
Email sybarisgallery@msn.com

Web site N/A
 Contact Arlene Selik
 Gallery Focus Contemporary Art and Studio Jewelry. Sculptural Objects: Clay, Fibre, Jewelry, Mixed Media, Metal, and Wood.
 Sales Focus 99% one-of-a-kind objects from \$250 - \$25,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows, look at magazines and publications, and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Will split collector's discount with artist. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within a 75 mile radius.

Yaw Gallery
 Address 550 North Old Woodward
 Birmingham, MI 48009
 Phone 248-647-5470
 Fax 248-647-3715
 Email yawgallery@email.msncom
 Web site www.yawgallery.com
 Contact Nancy Yaw
 Gallery Focus Nationally and internationally recognized Gold and Silversmiths.
 Sales Focus 85% one-of-a-kind objects from \$2,000 - \$50,000
 15% limited-production objects from \$500 - \$2,000
 Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They review portfolio submissions to find new artists.
 Submissions See full-page ads in Metalsmith magazine – Call for Entry will provide submission details.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid when the gallery receives payment. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
 Comments They mount two large international shows each year.

Missouri...

R.Duane Reed Gallery
 Address 7513 Forsyth Blvd.
 St. Louis, MO 63105
 Phone 314-862-2333
 Fax 314-862-8557
 Email reedart@primary.net
 Web site www.RDuaneReedGallery.com
 Contact Kate Anderson
 Gallery Focus Sculptural Objects: Clay, Glass, Fibre, Jewelry, Mixed Media, Metal, Wood.
 Sales Focus 100% one-of-a-kind objects, average price \$8,000
 Representing Artists at all stages of their careers, but rarely represent emerging artists.
 New Artists They attend shows and conferences, and follow up recommendations to find new artists. Rarely find new artists to represent through portfolio submissions.

Submissions Terms Prints, Slides, CV, Artist Statement, and a SASE. NO E-MAIL
 Consignment only, no contract is provided. Payment: usually 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, return shipping and insurance will be subject to approval. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments Are interested in representing Canadians. Have experienced some difficulties with Customs and shipping procedures. Prefer to work with "nice, easy-going artists."

Gallery Address **Sherry Leedy Contemporary Art**
 2004 Baltimore Avenue
 Kansas City, MO 64108

Phone 816-221-2626
 Fax 816-221-8689
 Email sherryleedy@sherryleedy.com
 Web site www.sherryleedy.com
 Contact Marcus Cain
 Gallery Focus Contemporary. Sculptural Objects: Clay and Glass.
 Sales Focus 100% one-of-a-kind objects from \$200 - \$100,000
 Representing Regionally and internationally recognized artists, at all stages of their careers.

New Artists They attend shows, look at magazines, follow up recommendations, and review portfolio submissions to find new artists.

Submissions Terms Slides, CV, Artist Statement, and a SASE.
 Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within a 50-mile radius.

New Jersey...

Gallery Address **Mostly Glass Gallery**
 3 East Palisade Avenue
 Englewood, NJ 07631

Phone 201-816-1222
 Fax 201-816-9582
 Email info@mostlyglass.com
 Web site www.mostlyglass.com
 Contact Charles Thinehardt or Sami Harawi
 Gallery Focus Mostly Sculptural and Functional Glass, with some Clay and Wood.
 Sales Focus 75% one-of-a-kind objects from \$20 - \$20,000
 25% limited-production objects in all price ranges.

Representing Emerging and internationally recognized artists.
 New Artists They review portfolio submissions to find new artists.
 Submissions Terms Slides, CV, Artist Statement, and a SASE.
 Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid when the work is sold. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments The gallery typically mounts 3 solo and 3 group shows per year.

New Mexico...

Gallery
Address **Gerald Peters Gallery**
 1011 Paseo de Peralta
 Santa Fe, NM 87501
Phone 505-954-5700
Fax 505-954-5754
Email N/A
Web site N/A
Contact Donna Davies
Gallery Focus Sculptural Objects: Glass and Bronze.
Sales Focus Percentage of one-of-a-kind and limited-production, not available. Prices range from \$1,000 up.
Representing Artists at all stages of their careers.
New Artists They review portfolio submissions to find new artists.
Submissions Send 8 Slides, CV, Artist Statement, Price List, and a SASE.
 Portfolios are only reviewed in January.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after sale. Consignment percentages varies with artist and medium. Gallery provides insurance on-site. Artist is responsible for shipping and insurance to and from the gallery. Gallery requests exclusivity.

Gallery
Address **Handsel Gallery**
 112 Don Gaspar
 Santa Fe, NM 87501
Phone 505-988-4030
Fax N/A
Email art@handselgallery.com
Web site www.handselgallery.com
Contact Michael Matassa
Gallery Focus Mainly Contemporary Painting.
 Sculptural Objects: Clay and Glass.
Sales Focus 99% one-of-a-kind objects from \$1,000 - \$15,000
Representing Emerging and nationally recognized artists.
New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, Retail Prices and a SASE.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery will sometimes provide insurance on-site, but does not pay for return shipping and insurance. Artist pays shipping and insurance to and from the gallery. Gallery requests exclusivity.
Comments Artists should be prepared to cover shipping, advertising and insurance. "It is a costly proposition, so make sure your portfolio submissions are professional. Sending poor quality portfolios does not do any service to the work."

Gallery
Address **LewAllen Contemporary**
 129 West Palace Avenue
 Santa Fe, NM 87501
Phone 505-988-8997
Fax 505-989-8702
Email LewContemp@aol.com
Web site www.LewAllenArt.com

Contact Arlene LewAllen
Gallery Focus Contemporary Sculptural Objects: Clay, Glass, Fibre, Metal, and Stone.
 Functional Objects: Metal.
Sales Focus 90% one-of-a-kind objects from \$2,500 - \$60,000
 10% limited-production objects from \$500 - \$5,000
Representing New Artists Emerging and nationally recognized artists.
 They attend shows and conferences, look at magazines, follow up recommendations and personal contacts, and review portfolio submissions to find new artists.
Submissions Terms Slides, CV, Artist Statement, and a SASE.
 Consignment percentages will be decided upon acceptance. No contract is provided. Gallery provides insurance on-site, pays return shipping. Artist pays shipping and insurance to the gallery. Requests exclusivity within Santa Fe.

Gallery Address **Mariposa Gallery**
 3500 Central SE
 Albuquerque, NM 87104
Phone 505-268-6828
Fax 505-268-6825
Email fay@mariposa-gallery.com
Web site www.mariposa-gallery.com
Contact Fay Abrams
Gallery Focus Contemporary Craft. Sculptural and Functional Objects: Clay, Glass, Fibre, Jewelry, Metal, and Wood.
Sales Focus One-of-a-kind and limited-production objects from \$15 - \$3,500
Representing 90% of the artists they represent are from New Mexico. Currently represent Canadians.
New Artists They look at Web sites and review portfolio submissions to find new artists.
Submissions Terms Slides, CV, Artist Statement, and a SASE.
 Consignment only, a contract is negotiable. Payment: 50% of retail to the artist and 50% to the gallery, paid on the 10th of the month following the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.
Comments The gallery has been in business since 1975.

Gallery Address **Patina Gallery**
 131 West Palace Avenue
 Santa Fe, NM 87501
Phone 505-986-3432
Fax 505-986-1879
Email info@patina-gallery.com
Web site www.patina-gallery.com
Contact Ivan Barnett
Gallery Focus Sculptural and Functional Objects: Clay, Glass, Fibre, Jewelry, and Wood.
Sales Focus 75% one-of-a-kind objects from \$500 - \$15,000
 25% limited-production objects from \$500 - \$10,000
Representing New Artists Artists at all stages of their careers.
 They attend shows and review portfolio submissions to find new artists.
Submissions Terms Slides, CV, Artist Statement, Retail Price List, and a SASE.
 Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 15 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping

Comments and insurance to the gallery. Gallery requests exclusivity.
 "The more professional an artist is when submitting their portfolio, the better their chance of getting into the gallery."

Gallery **Running Ridge Gallery**
 Address 640 Canyon Road
 Santa Fe, NM 87501
 Phone 505-988-2515
 Fax 505-988-7692
 Email running@nets.com
 Web site www.runningridgegallery.com
 Contact Patt Abbott
 Gallery Focus Fine Contemporary Craft.
 Sculptural and Functional Objects: Clay, Glass, and Jewelry.
 Sales Focus 75% one-of-a-kind objects from \$1,000 - \$8,000
 25% limited-production objects from \$100 - \$3,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows such as the ACC Show and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery **Thirteen Moons Gallery**
 Address 652 Canyon Road
 Santa Fe, NM 87501
 Phone 505-995-8513
 Fax 505-995-8507
 Email thirteenmoonsgallery@earthlink.net
 Web site www.thirteenmoonsgallery.com
 Contact Janice Jonsin
 Gallery Focus Contemporary Fibre and Fibre/Mixed Media: Sculptural and Functional.
 Sales Focus 100% one-of-a-kind objects from \$250 - \$40,000
 Representing Nationally recognized artists.
 New Artists They attend shows and conferences, look at Web sites and magazines, work with agents, and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid on the 25th of the month after gallery is paid. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within Santa Fe.
 Comments Be sure to provide all information asked for when submitting, they request both prints and slides.

Gallery **Weyrich Gallery/The Rare Vision Art Galerie**
 Address 2935-D Lousiana N.E.
 Albuquerque, NM 87110
 Phone 505-883-7410
 Fax 505-298-2370
 Email vtibbart@hotmail.com

Web site www.collectorsguide.com/weyrich
 Contact Valerie Tibbetts
 Gallery Focus Eclectic, Primitive, Contemporary Fine Craft. Sculptural Objects: Clay, Glass, and Furniture. Functional Objects: Fibre, Jewelry and Furniture.
 Sales Focus 70% one-of-a-kind objects from \$100 - \$1,500
 30% limited-production objects from \$50 - \$1,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows and conferences, and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, Price List, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery usually provides insurance on-site, especially for international work. Artist pays shipping and insurance to and from the gallery. Suggest the artist include these costs into the price of the work. Gallery requests exclusivity.
 Comments "Society is measured by the art it leaves...art and artists are the shaman-of today." They have represented Canadians.

New York...

Gallery **Aaron Faber Gallery**
Address 666 Fifth Avenue
 New York, NY 10103
Phone 212-586-8411
Fax 212-582-0205
Email info@aaronfaber.com
Web site www.aaronfaber.com
Contact Erika Rosenbaum
Gallery Focus Sculptural and Functional Jewelry. Designer Jewelry from 1900 - present. Niches are: studio art jewelry, complex techniques in gold, and classic estate jewelry and watches.
Sales Focus Mostly one-of-a-kind objects, but also carry the work of a few limited-production artists. The price range varies accordingly.
Representing Artists at all stages of their careers. Emerging artists will be accepted if they employ unusual, highly complex techniques in gold.
New Artists They attend SOFA, look at Web sites, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, and a SASE.
Terms Terms of payment, shipping, and insurance will be discussed upon acceptance to the gallery. Gallery requests exclusivity.
Comments They typically mount 2-3 solo and 5-7 group shows per year. Will occasionally highlight new work on a monthly basis to see how well it sells. Do your homework. Know your galleries before approaching them, and contact the director to book an appointment. Every gallery is always looking for new artists if the work is right. The galleries want the artist to be successful and if they like the artist and their work, they'll give them good recommendations and suggest other options, even if the work is not right for them.

Gallery **Barry Friedman Ltd.**
Address 32 East 67th Street
 New York, NY 10021
Phone 212-794-8950

Fax 212-794-8889
 Email contact@barryfriedmanltd.com
 Web site www.barryfriedmanltd.com
 Contact Carole Hochman
 Gallery Focus Main focus is glass, and historical furniture from the 20th century.
 Sculptural Objects: Glass, Metal, and Wood.
 Sales Focus 100% one-of-a-kind objects from \$3,000 - \$40,000
 Representing Internationally recognized artists.
 New Artists They attend SOFA, NY, follow up recommendations, and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms The gallery will often buy work outright. Consignment terms vary from artist to artist. Gallery provides insurance on-site, and pays return shipping. Artist pays shipping and insurance to gallery. Gallery requests exclusivity.
 Comments Advice to artists: First, research the gallery to see if your work is appropriate, since they are very busy. Secondly, don't just show up, make an appointment and send visual materials in advance.

Chappell Gallery
 Gallery Address 526 West 26th Street
 New York, NY 10001
 Phone 212-414-2673
 Fax 212-414-2678
 Email amchappell@aol.com
 Web site www.chappellgallery.com
 Contact Alice Chappell
 Gallery Focus Contemporary Glass Sculpture.
 Sales Focus 100% one-of-a-kind objects from \$1,000 - \$20,000
 Representing Artists at all stages of their careers. They have shown Canadian students' work.
 New Artists They attend SOFA and the Glass Art Society conference, visit Wheaton Village, follow up recommendations, have face-to-face meetings, and review portfolio submissions to find new artists. Gallery often works with museums.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Prefers to be contacted in the early summer, after SOFA, NY. Consignment only, a contract is sometimes provided. Payment: 50% of retail to the artist and 50% to the gallery. The gallery asks artists to share the first 10% of discounts given to collectors or the artist should be prepared to adjust their prices. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.
 Comments The gallery typically mounts 5 solo and 5 group shows per year. "There is some excellent work coming out of Canada." Recommendations and personal contacts are very important in this business. Galleries will often ask their artists to share the costs of catalogues, advertisements, and other promotional efforts. Artists need to consider this, as they can be very profitable marketing tools.

Charles Cowles Gallery
 Gallery Address 420 West Broadway
 New York, NY 10012

Phone 212-925-3500
 Fax 212-925-3501
 Email info@cowlesgallery.com
 Web site www.cowlesgallery.com
 Contact Michael Sweeney
 Gallery Focus Primarily a fine-art gallery, with some sculptural clay.
 Sales Focus 100% one-of-a-kind objects from \$1,500 - \$100,000
 Representing Artists at all stages of their careers.
 New Artists They review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Payment schedules, insurance, contracts, and shipping terms will be discussed upon acceptance.
 Comments The gallery typically mounts 8 solo and 2 group shows per year. They have worked with at least one Canadian artist in the past.

Gallery Charon Kransen Arts
 Address 357 West 19th Street
 New York, NY 10011
 Phone 212-627-5073
 Fax 212-633-9026
 Email chakran@earthlink.net
 Web site N/A
 Contact Charon Kransen
 Gallery Focus Dealer and curator of innovative, contemporary jewelry, using non-traditional materials.
 Sales Focus 75% one-of-a-kind objects from \$300 - \$30,000
 25% limited-production objects from \$200 - \$2,500
 Representing Artists at all stages of their careers.
 New Artists They attend shows (SOFA) and conferences, look at Web sites, travel – which includes studio visits and art shows, and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is usually provided. Payment: 50% of retail to the artist and 50% to the gallery, paid by foreign draft, 3 months after every art fair. Dealer provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the dealer. Dealer requests exclusivity.
 Comments What matters to them: materials, technique, idea, and execution. “Much of the Canadian work that they have seen so far is, in many ways, not up to the international standard, set in Germany, Holland, Switzerland, and Scandinavia. It tends to either be too commercial or too dated for their clientele.”

Gallery CODA Gallery
 Address 472 Broome St.
 New York, NY 10013
 Phone 212-334-0407
 Fax 646-613-0152
 Email codaart@aol.com
 Web site www.codagallery.com
 Contact Virginia Martin
 Gallery Focus Contemporary Sculptural Objects: Mixed Media, Glass and Painting. Some functional glass.

Sales Focus 100% one-of-a-kind objects from \$200 - \$40,000
 Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They attend shows (SOFA), follow up recommendations and review
 portfolio submissions to find new artists.
 Submissions Prints, CV, and a SASE.
 Terms Terms of consignment and payment will be discussed upon acceptance.
 No contract is provided. Gallery provides insurance on-site and for return
 shipping. Artist pays shipping and insurance to the gallery. Gallery
 requests exclusivity.

Gallery Franklin Parrasch Gallery, Inc.
Address 20 West 57th Street
 New York, NY 10019
Phone 212-246-5360
Fax 212-246-5391
Email franklin@franklinparraschgallery.com
Web site www.franklinparraschgallery.com
Contact Allison Stites
Gallery Focus Contemporary Sculpture: Clay, Glass, Metal, and Wood.
Sales Focus 100% one-of-a-kind objects from \$4,000 - \$65,000
Representing Artists Artists at all stages of their careers.
 They review portfolio submissions to find new artists. Generally artists find
 them, they do not need to search for new artists.
Submissions Prints, Slides, CV, Artist Statement, and a SASE. A portfolio either grabs
 their attention right away, or goes back into the envelope.
Terms Consignment only, a contract is sometimes provided. Payment: 50% of
 retail to the artist and 50% to the gallery, payment schedule varies. Gallery
 provides insurance on-site. Artist pays insurance and shipping to the
 gallery. Gallery requests exclusivity.
Comments They mount 6 solo and 6 group shows per year. "Being good natured, as
 an artist, goes a long way." Artists must understand and appreciate the
 role of the gallery. "There are enough great artists around that galleries
 can turn down someone who is just too difficult to deal with."

Gallery Gallery Henoeh
Address 555 West 25th Street
 New York, NY 10001
Phone 917-305-0003
Fax 917-305-0018
Email ghenoeh@earthlink.net
Web site www.galleryhenoeh.com
Contact George Henoeh Schectman
Gallery Focus Mainly a fine-art gallery, specializing in representational art.
 Also carry the work of one fine-furniture maker and one
 ceramic artist.
Sales Focus 100% one-of-a-kind objects from \$1,500 - \$70,000
Representing Artists Nationally and internationally recognized artists.
 They attend shows (ACC), visit the American Craft Museum, look at
 magazines, follow up recommendations from artists they represent, and
 review portfolio submissions to find new artists.
Submissions Slides, CV, Artist Statement, Web site info, and a SASE.
 Prefers to be contacted in the summer.
Terms Consignment only. No contract. Payment: 60% of retail to the artist and

40% to the gallery, paid as soon as the gallery is paid. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments They mount 6 solo and 6 group shows each year. Are interested in representing Canadians, as long as there are no hassles with Customs and shipping procedures. The work must be delivered to the gallery's door. "It is difficult for craft artists to find representation in fine-art galleries, since those galleries are not as used to dealing with the nuances of shipping and handling fragile 3-D work."

Garth Clark Gallery
Address 24 West 57th Street
New York, NY 10019
Phone 212-246-2205
Fax 212-489-5168
Email info@garthclark.com
Web site www.garthclarkgallery.com
Contact Contact the gallery.
Gallery Focus Sculptural Ceramics. Must be "professional, the finest quality, and growing".
Sales Focus 100% one-of-a-kind objects from \$2,500 - \$500,000
Representing Artists at all stages of their careers.
New Artists They attend conferences, look at magazines, travel for international jurying, network, and review portfolio submissions to find new artists.
Submissions Prints, Slides, and Artist Statement. "Keep it simple", send only 12 images. Gallery looks only at the work at first, and if they like it, will review the rest of the portfolio. "The work should speak for itself."
Terms Gallery provides insurance on-site and a contract. Other terms of insurance, shipping and payment will be discussed upon acceptance. Exclusivity varies from artist to artist.
Comments They mount 16 solo and 2 group shows per year. They wish to remind artists that their job is to "make good art" and they should devote time to their craft and treat it as seriously as any other career.

Heller Gallery
Address 420 West 14th Street
New York, NY 10014
Phone 212-414-4014
Fax 212-414-2636
Email info@hellergallery.com
Web site www.hellergallery.com
Contact Douglas Heller or Katya Heller
Gallery Focus Sculptural Glass and Wood.
Sales Focus 100 % one-of-a-kind objects from \$1,000 - \$40,000
Representing Artists at all stages of their careers.
New Artists They review portfolio submissions to find new artists.
Submissions Send 1 Sheet of Slides (labeled with technique, dimension and price), condensed CV, brief Artist Statement, and a SASE. Keep the package lean and effective. Do not appreciate puffed-up presentations.
Terms Consignment only, a contract is sometimes provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests

Comments exclusivity.
They mount 11 or more solo and 1 group show each year, plus one standing collection show. Do not like artists to call the gallery or drop by with portfolios; instead they prefer all submissions to be made through the mail.

Gallery **John Elder Gallery**
Address 529 West 20th Street, 7th Floor
New York, NY 10011
Phone 212-462-2600
Fax 212-462-2510
Email mail@johnelder.com
Web site www.johnelder.com
Contact John Elder or Don Thomas
Gallery Focus Contemporary Art Furniture, Ceramics and Sculpture.
Sales Focus 100% one-of-a-kind objects from \$300 - \$40,000
Representing Artists at all stages of their careers.
New Artists They review portfolio submissions to find new artists.
Submissions Slides, CV, Artist Statement, and a SASE.
Prefer to be contacted in January or February.

Terms Consignment only, a consignment agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 45 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments They mount 21 solo and 2 group shows each year.

Gallery **Leo Kaplan Modern**
Address The Fuller Building, 7th Floor
41 East 57th Street
New York, NY 10022
Phone 212-872-1616
Fax 212-872-1617
Email lkm@lkmodern.com
Web site www.lkmodern.com
Contact Scott Jacobson, Terry Davidson or Lynn Leff
Gallery Focus Studio Furniture and Contemporary Sculptural Glass.
Sales Focus 100% one-of-a-kind objects from \$10,000 up.
Representing Nationally and internationally recognized artists; will sometimes represent emerging artists. Currently represent Canadians.
New Artists They follow up recommendations from collectors, and review portfolio submissions to find new artists.
Submissions Slides, CD's, Laser Prints - 4 x 5's, CV, Artist Statement, and a SASE.
Terms Consignment only. No contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments They mount one furniture show and one glass show each month. Suggests that artists "keep plugging away."

Gallery **Loveed Fine Arts**
Address 575 Madison Avenue, Suite 1006
New York, NY 10022-2511

Phone 212-605-0591
 Fax 212-605-0592
 Email N/A
 Web site N/A
 Contact Daniel Hamparsumyan or Ron Kuchta
 Gallery Focus Contemporary Sculptural Clay: "Ceramic Works of Art."
 Sales Focus 100% one of a kind objects from \$1,000 - \$40,000
 Average price point: \$15,000
 Representing Artists at all stages of their careers.
 New Artists They attend SOFA and NCECA, and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Like to keep portfolios on file.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Exclusivity varies from artist to artist.
 Comments Not a gallery in the normal sense; by appointment only. Mainly sell to corporate and museum collections.

Gallery Nancy Margolis Gallery
 Address 560 Broadway
 New York, NY 10012
 Phone 212-343-9523
 Fax 212-343-9524
 Email margolisny@aol.com
 Web site <http://margolisny@aol.com>
 Gallery Focus Mostly Sculptural Clay with some Sculptural Fibre.
 Sales Focus 100% one-of-a-kind objects from \$1,000 - \$20,000
 Representing Established and mid-career artists.
 New Artists They read magazines, attend exhibitions, and review portfolio submissions to find new artists, but it is rare for them to find new artists this way.
 Submissions Slides, CV, Artist Statement, Price List, Reviews and Publications.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
 Comments They mount 12 shows per year. Suggest that artists try to do as much homework as possible to know what the focus of the gallery is, otherwise the artists may be wasting their time.

Gallery Pritam & Eames
 Address 29 Race Lane
 East Hampton, NY 11937-2445
 Phone 631-324-7111
 Fax 631-324-4942
 Email pritameame@aol.com
 Web site N/A
 Contact Bebe Johnson
 Gallery Focus Studio Furniture.
 Sales Focus 80% one-of-a-kind objects from \$875 - \$75,000
 20% limited-production objects in all price ranges.
 Representing Emerging and internationally recognized artists.

New Artists Submissions They review portfolio submissions to identify new artists Slides, CV, Artist Statement, and a SASE. Prefer to be contacted from November through February. Are slow to look at portfolios, but do get around to it.

Terms Consignment only, a letter of agreement is provided. Payment: 60% of retail to the artist and 40% to the gallery, paid promptly. Gallery provides insurance on-site. Artist is responsible for shipping and insurance to and from the gallery. Gallery requests exclusivity.

Comments They mount 4 or 5 group shows per year. Suggest that artists become acquainted with gallery's focus via magazines, or by visiting the gallery.

Gallery Address **Thea Burger**
39 - Fifth Ave, Suite 3B
New York, NY 10003

Phone 212-353-8560
Fax 212-358-1535
Email burgerthea@aol.com
Web site N/A
Contact Thea Burger
Gallery Focus Contemporary Sculptural Ceramics; with some Sculptural Fibre and Mixed Media.

Sales Focus 100% one-of-a-kind objects from \$5,000 - \$125,000
Representing New Artists Nationally and internationally recognized artists. No emerging artists. They attend shows and review portfolio submissions to find new artists. Portfolios are pre-screened by an assistant, and one out of 25 submissions is put on the "maybe" pile.

Submissions Terms Slides, CV, Artist Statement, and a SASE. Consignment only. No contract, a good-faith handshake is the norm. Payment: Percentages are negotiable, paid as soon as payment is received. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Exclusivity is not required.

Comments Often need work immediately, so border issues must be made easy. Suggest that artists should never approach a gallery at an art fair. Also, that artists keep galleries informed of where they can see your work. "Enter shows and competitions as often as possible and the galleries will find you this way."

North Carolina...

Gallery Address **Bellagio**
Biltmore Village
5 Biltmore Plaza
Asheville, NC 28803

Phone 828-277-8100
Fax 828-274-2851
Email bellagio98@hotmail.com
Web site www.bellagioartwear.com
Contact Matt Chambers
Gallery Focus Art to Wear - Wearable Art. Sculptural Objects: Glass and Wood. Functional Objects: Fibre and Jewelry.

Sales Focus 25% one-of-a-kind objects from \$200 - \$15,000; 75% limited-production objects from \$14 - \$6,000; Jewelry: up to \$8,000.

Representing	Emerging and nationally recognized artists. Currently represent Canadians.
New Artists	They attend glass shows (Baltimore Gift Show and SOFA), follow up recommendations and leads, and review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, Artist Statement, and a SASE.
Terms	Consignment, and buy some work outright. Consignment: 50% of retail to the artist and 50% to the gallery, paid at the end of the month. Artist pays shipping to the gallery and return shipping is negotiable. Gallery requests exclusivity.
Comments	They mount six shows per year, in which the same group of artists are continually represented. Are interested in representing Canadians. Have experienced some difficulties with Customs and shipping procedures. If the gallery accepts your work, you will need to be ready to supply them with enough work. "Send really good images and as much information as possible."
Gallery	Gallery W.D.O.
Address	Suite 610 - Atherton Mill 2000 South Boulevard Charlotte, NC 28203
Phone	704-333-9123
Fax	704-376-9183
Email	info@gallerywdo.com
Web site	www.gallerywdo.com
Contact	Rob Williams
Gallery Focus	Contemporary Ceramics with a focus on a clean, minimal esthetic. Sculptural Objects: Clay, Glass, Jewelry, Metal, Furniture, Turned Wood.
Sales Focus	80% one-of-a-kind and 20% limited-production objects. Clay: from \$400 - \$500; Glass: from \$8,000 - \$16,000
Representing	Artists at all stages of their careers. Currently represent Canadians.
New Artists	They attend SOFA and NCECA, and approach artists that they want to represent. Rarely select new artists via portfolio submissions.
Submissions	Prints, Slides, CV, Artist Statement, and a SASE. The gallery will respond within 2 weeks upon receiving submissions.
Terms	Consignment only. A contract is provided; one contract for shows and another for general consignment. Payment: 50% of retail to the artist and 50% to the gallery. Percentage increases if the artist is solicited by the gallery, paid on the 10 th of the month, after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments	Are looking for integrity in both the work and in the dealings with the artists. They strive to develop a good relationship with the artist and suggest that it is the most important thing.
Gallery	New Morning Gallery
Address	Biltmore Village 7 Boston Way Asheville, NC 28803
Phone	800-933-4438 or 828-274-2831
Fax	828-274-2851
Email	nmg@brinet.com

Web site www.newmorningnc.com
 Contact John Cram
 Gallery Focus "Art for Living." Clay and Glass: Sculptural and Functional. Metal and Wood Furniture, and Garden Art.
 Sales Focus 40% one-of-a-kind objects from \$2,000 up.
 60% limited-production objects from \$50 up.
 Representing Nationally recognized artists.
 New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid on the first of the month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Somerhill Gallery
 Gallery Address 3 Eastgate, East Franklin Street
 Chapel Hill, NC 27514
 Phone 919-968-8868
 Fax 919-967-1879
 Email somerhill@mindspring.com
 Web site N/A
 Contact Joseph Rowand
 Gallery Focus Sculptural Objects: Clay, Glass, Metal, and Stone.
 Functional Objects: Clay, Glass, Jewelry, and Metal.
 Sales Focus 50% one-of-a-kind objects from \$500 - \$20,000
 50% limited-production objects from \$10 - \$300
 Representing Emerging and nationally recognized artists.
 New Artists They attend gift shows, craft shows and conferences, look at Web sites and magazines, work with agents, and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return insurance and shipping. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Ohio...

Thomas R. Riley Galleries
 Gallery Address 2026 Murray Hill Road
 Cleveland, OH 44106
 Phone 216-421-1445
 Fax 216-421-1435
 Email clevelandinfo@rileyhawk.com
 Web site www.rileyhawk.com
 Contact Tom Riley
 Gallery Focus Contemporary Glass: Sculptural and Functional.
 Sales Focus 80% one-of-a-kind objects from \$3,000 - \$200,000
 20% limited-production objects from \$50 - \$2,000
 Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They look at some Web sites but mainly review portfolio submissions to find new artists.

Submissions Terms Slides, CV, Artist Statement, and a SASE.
Consignment only, contract information is not available. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery Address **Thomas R. Riley Galleries**
642 North High Street
Columbus, OH 43215

Phone 614-228-6554
Fax 614-228-6550
Email columbusinfo@rileyhawk.com
Web site www.rileyhawk.com
Contact Tom Riley
Gallery Focus Contemporary Glass: Sculptural and Functional.
Sales Focus 80% one-of-a-kind objects from \$3,000 - \$200,000
20% limited-production objects from \$50 - \$2,000

Representing New Artists Artists at all stages of their careers. Currently represent Canadians. They look at some Web sites but mainly review portfolio submissions to find new artists.

Submissions Terms Slides, CV, Artist Statement, and a SASE.
Consignment only, contract information is not available. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Oregon...

Gallery Address **Changes**
927 Yamhill
Portland, OR 97205

Phone 503-223-3737
Fax 503-223-8675
Email N/A
Web site N/A
Contact Jan Phillippi
Gallery Focus Functional Fibre and Jewelry.
Sales Focus 10% one-of-a-kind objects, in all price ranges.
90% limited-production objects from \$20 - \$1,500

Representing New Artists Emerging and nationally recognized artists. They attend shows, work with artist's representatives and review portfolio submissions to find new artists.

Submissions Terms Slides, CV, Artist Statement, and a SASE.
Some consignment, a contract is provided. Payment: 55% of retail to the artist and 45% to the gallery, paid 30 days after the sale. They do purchase some inventory outright. Gallery provides insurance on-site, pays return shipping and insurance. Other shipping and insurance details are negotiated upon acceptance to the gallery. Do not request exclusivity.

Gallery Address **Contemporary Crafts Gallery**
3934 S.W. Corbett Avenue

Portland, OR 97201
 Phone 503-223-2659
 Fax 503-223-0190
 Email ccg3934@aol.com
 Web site www.geocities.com/ccgpdx
 Contact Darcy Edgar or Ryan Griffiths
 Gallery Focus Fine Contemporary Craft: Sculptural and Functional Objects.
 Sales Focus 100% one-of-a-kind objects from \$15 - \$25,000
 Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They review portfolio submissions to identify new artists.
 Submissions Slides, CV, Artist Statement, Statement of Interest and a SASE.
 Terms Consignment only. Payment: 60% of retail to the artist and 40% to the gallery, paid on the 15th of the month, that the exhibition closes. Gallery provides insurance on-site. Other shipping arrangement to and from the gallery varies. Do not request exclusivity.
 Comments They mount 26 shows each year. They are a non-profit organization that encompasses a sales gallery, a cultural center, and a museum. Most "Calls for Submissions" are open to Canadians. Sales gallery inquiries should be made to Ryan Griffiths. Would suggest artists seek more information before submitting portfolios.

Gallery
Address **Laura Russo Gallery**
 805 NW 21st Avenue
 Portland, OR 97209
 Phone 503-226-2754
 Fax 503-226-0706
 Email N/A
 Web site www.laurarusso.com
 Contact Laura Russo
 Gallery Focus Contemporary, Pacific Northwest Art.
 Sculptural Objects: Clay, Mixed Media, Metal, Wood & Stone.
 Sales Focus 90% one-of-a-kind objects from \$500 - \$60,000
 10% limited-production objects.
 Representing Emerging and nationally recognized artists.
 New Artists They attend shows and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.

Gallery
Address **Margo Jacobson Gallery**
 1039 NW Gilsan
 Portland, OR 97209
 Phone 503-224-7287
 Fax 503-224-4620
 Email margo@margojacobsengallery.com
 Web site www.margojacobsengallery.com
 Contact Margo Jacobson
 Gallery Focus Pacific Northwest Artists - Painting and Glass.
 Sculptural Objects: Clay, Glass, and Metal (bronze).
 Sales Focus Percentages of one-of-a-kind work and limited-production are not available. Price points from \$1,200 - \$30,000

Representing New Artists Emerging and nationally recognized artists. They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists.

Submissions Terms Prints, Slides, CV, Artist Statement, and a SASE. Consignment percentages, payment schedules and shipping is varied and will be confirmed upon acceptance. Insurance is provided on-site.

Gallery Address **The Bullseye Connection Gallery**
 300 NW 13th Avenue
 Portland, OR 97209

Phone 503-227-0222
Fax 503-227-0008
Email gallery@bullseye-glass.com
Web site www.bullseyeconnectiongallery.com
Contact Lani McGregor
Gallery Focus Sculptural and Functional Glass Objects made with Bullseye glass.
Sales Focus 100% one-of-a-kind objects from \$800 - \$200,000
Representing New Artists Artists at all stages of their careers. They attend shows and glass conferences, and review portfolio submissions to find new artists.
Submissions Terms Prints, Slides, CV, Artist Statement and a SASE. Consignment terms and contracts vary. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments They will only represent artists who are using Bullseye glass in their work.

Gallery Address **The Real Mother Goose**
 901 SW Yamhill
 Portland, OR 97205

Phone 503-223-9510 or 800-968-1070
Fax 503-223-8675
Email info@therealmothergoose.com
Web site www.therealmothergoose.com
Contact Kirstin Kurtz
Gallery Focus Fine American Craft. Functional Objects: Clay, Glass, Fibre (wearable art), Jewelry and Furniture. They also carry some sculptural clay.
Sales Focus 40% one-of-a-kind objects from \$10 - \$10,000
 60% limited-production objects from \$10 - \$10,000
Representing New Artists Artists at all stages of their careers. They attend shows and review portfolio submissions to find new artists.
Submissions Terms Prints, Slides, CV, Artist Statement, Small Samples, Price List (retail and wholesale), and a SASE. No contract is provided. Payment on consignment is 45% of retail to the gallery and 55% to the artist. Furniture is on a sliding scale; paid on a monthly basis. Gallery shipping and insurance information was not available. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments They have three locations, represent 800 - 1000 artists, and have been in business for 30 years. Further, they have been recognized in the industry as a top retailer of craft. Portfolios are juried for consignment work in October and February. They do purchase some work outright, at 50%.

Gallery **White Bird Gallery**
Address Box 502 N. Hemlock Street
 Cannon Beach, OR 97110
Phone 503-436-2681
Fax 503-436-2681
Email N/A
Web site N/A
Contact Dawn ReKate
Gallery Focus Sculptural Objects: Clay, Glass, and Wood. Functional Objects: Clay, Glass, Jewelry, and Wood.
Sales Focus 100% one-of-a-kind objects from \$35 - \$2,000
Representing Artists at all stages of their careers.
New Artists They attend shows and conferences, respond to walk-ins, and review portfolio submissions to find new artists.
Submissions Prints, CV, Artist Statement, and a US Retail Price List.
Terms Consignment only, an agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery; payment schedule not available. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within 60 miles.
Comments In business 30 years. They do not carry representational bronze sculpture. Looking for good functional handmade pottery and unique, mid-range jewelry that retails from \$50. - \$100.

Gallery **Widney Moore Gallery**
Address 202 NW 13th Avenue
 Portland, OR 97209
Phone 503-223-4278
Fax 503-223-4279
Email widney@widneymoore.com
Web site www.widneymoore.com
Contact Widney Moore
Gallery Focus Wearable Art: Garments and Jewelry.
Sales Focus Hand-crafted objects. Mostly one-of-a-kind, with some limited-production work. Price points from \$100 - \$3,000
Representing Primarily nationally recognized artists, and some internationally recognized artists.
New Artists They attend shows (ACC) and conferences, look at Web sites, and review portfolio submissions to find new artists. Most new artists are identified by personal contact and follow up recommendations.
Submissions Slides, CV, Artist Statement, Price List, and a SASE.
Terms Consignment only, a consignment contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. They do not request exclusivity.

Pennsylvania...

Gallery **Gallery 500**
Address Church and Old York Roads
 Elkins Park, PA 19027
Phone 215-572-1203
Fax 215-572-7609

Email gallery500@msn.com
 Web site www.gallery500.com
 Contact Rita Greenfield
 Gallery Focus Contemporary Fine Art. Sculptural Objects: Clay, Glass, Fibre, Jewelry, Mixed Media, and Metal.
 Sales Focus 50% one-of-a-kind objects from \$600 - \$12,000
 50% limited-production objects from \$100 - \$500
 Representing Emerging and nationally recognized artists.
 New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist Statement, E-mail and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Helen Drutt: Philadelphia
 Gallery Address 1721 Walnut Street
 Philadelphia, PA 19103
 Phone 215-735-1625
 Fax 215-732-1382
 Email N/A
 Web site www.helendrutt.com
 Contact Helen Drutt
 Gallery Focus Contemporary Ceramics, Jewelry and Fibre: Sculptural and Functional.
 Sales Focus 100% one-of-a-kind objects.
 Representing Emerging and nationally recognized artists.
 New Artists They do not review portfolio submissions; would rather see the work in person and respond to it.
 Submissions They do not like to send slides or work back.
 Terms Consignment only, no contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 - 45 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.
 Comments Currently working on a survey show of contemporary ceramics that includes the work of 4 Canadian artists.

Morgan Contemporary Glass Gallery
 Gallery Address 5833 Ellsworth Avenue
 Pittsburgh, PA 15232
 Phone 412-441-5200
 Fax 412-441-0655
 Email morglass@sgi.net
 Web site N/A
 Contact Amy Morgan
 Gallery Focus Contemporary Glass: Sculptural and Functional.
 Sales Focus 90% one-of-a-kind objects from \$1,000 up.
 10% limited-production objects up to \$500
 Representing Artists at all stages of their careers. Currently represent Canadians.
 New Artists They attend shows and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 - 45 days after the sale. Gallery

provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.

Gallery **The Clay Studio**
Address 139 North Second Street
Philadelphia, PA 19106
Phone 215-925-3453
Fax 215-925-7774
Email claystudio@libertynet.org
Web site N/A
Contact Jimmy Clark
Gallery Focus Contemporary Ceramics: Sculptural and Functional.
Sales Focus 70% one-of-a-kind and 30% limited-production. Prices from \$15 - \$15,000.
Representing Artists at all stages of their careers. Currently represent Canadians.
New Artists They attend shows and conferences, look at Web sites and magazines, and review portfolio submissions to find new artists. They will often seek out an artist that they wish to represent.
Submissions Slides, CV, Artist Statement, and a SASE. Portfolios for solo exhibitions are juried in May; artists should request submission forms in January.
Terms Consignment only, an agreement is provided. Payment: 60% to the artist and 40% to the gallery. Gallery provides insurance on-site but not for return shipping, unless the artist was invited. Artist is generally responsible for shipping and insurance to and from the gallery. They do not request exclusivity.
Comments The Clay Studio also operates a school, which results in the gallery selecting exhibitions that are educational, and often include emerging artists. The gallery has an international reputation, with space for 25 artists, and offers a visiting artist program. They are seeking work under \$200. Send information to the Gallery Manager.

Gallery **The Works Gallery**
Address 303 Cherry Street
Philadelphia, PA 19106
Phone 215-922-7775
Fax 215-238-9351
Email frank@snyderman-works.com
Web site www.snyderman-works.com
Contact Frank Hopson
Gallery Focus Sculptural and Functional Objects: Clay, Fibre, and Jewelry.
Sales Focus 80% one-of-a-kind objects from \$100 - \$10,000
20% limited-production objects from \$200 - \$500
Representing Artists at all stages of their careers.
New Artists They attend shows, look at Web sites and magazines, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, and a SASE.
Terms Consignment only. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments They mount 10 solo and 2 group shows each year.

Gallery **Topeo Gallery**
Address 15 North Main Street

New Hope, PA 18938
 Phone 215-862-2750
 Fax 215-862-2744
 Email topeo@topeo.com
 Web site www.topeo.com
 Contact Walter Hazzarz or Andre Morin
 Gallery Focus Sculptural Objects: Clay, Bronze, and Wood (Furniture).
 Functional Objects: Clay, Jewelry, and Leather.
 Sales Focus Price points from \$1,000 up.
 Representing Mainly nationally recognized artists.
 New Artists They attend shows and conferences, travel, and review portfolio
 submissions to find new artists. Currently represent Canadians.
 Submissions Request that artists contact the gallery before portfolios are
 sent. Slides, CV, Artist Statement, E-mail, and a SASE.
 Terms All work is purchased outright. Gallery requests exclusivity.
 Comments They are striving for a continuing relationship with their artists, and have
 been dealing with some of the same artists for 15 years.

Gallery
Address **Topeo Gallery**
 35 North Main Street
 New Hope, PA 18938
 Phone 215-862-2750
 Fax 215-862-2744
 Email topeo@topeo.com
 Web site www.topeo.com
 Contact Walter Hazzarz or Andre Morin
 Gallery Focus Contemporary Glass: Sculptural and Functional.
 Sales Focus 80% one-of-a-kind; 20% limited-production objects. Prices up to \$15,000
 Representing 600 nationally recognized artists. Currently represent Canadians.
 New Artists They attend shows and conferences, travel, and review portfolio
 submissions to find new artists.
 Submissions Request that artists contact the gallery before portfolios are sent. Slides,
 CV, Artist Statement, E-mail and a SASE.
 Terms All work is purchased outright. Gallery requests exclusivity.
 Comments They are striving to develop a continuing relationship with their artists, and
 have been dealing with some of the same artists for 15 years.

Gallery
Address **Wexler Gallery**
 201 North Third Street
 Philadelphia, PA 19106
 Phone 215-923-7030
 Fax 215-923-7031
 Email info@wexlergallery.com
 Web site www.wexlergallery.com
 Contact Lewis Wexler
 Gallery Focus Fine Art Glass; Contemporary and Vintage Furniture.
 Sales Focus 99% one-of-a-kind objects from \$300 - \$43,000
 Representing Artists at all stages of their careers.
 New Artists They attend shows and conferences, look at Web sites and magazines,
 follow up recommendations, and review portfolio submissions to find new
 artists.
 Submissions Prints, Slides, CV, Artist Statement and a SASE.
 Terms Consignment only, no contract is provided. Payment: 50% of retail to the

artist and 50% to the gallery. Gallery provides insurance on-site. Return shipping and insurance varies. Artist pays shipping and insurance to the gallery. They do not request exclusivity.

Rhode Island...

Gallery	Peck Gallery
Address	424 Wickenden Street Providence, RI 02903
Phone	401-751-0017
Fax	N/A
Email	info@peckgallery.com
Web site	www.peckgallery.com
Contact	Douglas Peck
Gallery Focus	Sculptural Ceramics, with some Functional Fibre.
Sales Focus	100% one-of-a-kind objects from \$100 - \$5,000
Representing	Artists at all stages of their careers.
New Artists	They attend shows, and review portfolio submissions to find new artists.
Submissions	Prints, Slides, CV, Artist Statement, Cover Letter, Price List, and a SASE.
Terms	Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid as soon as possible after the sale. Gallery provides insurance on-site and pays return shipping, unless the crates are large or from abroad. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments	The gallery mounts 7 shows a year. They are concerned about the possible difficulty of shipping work to and from Canada. Suggest that artists "keep on making art, it's tough out there".

Tennessee...

Gallery	Prism Glass Gallery
Address	Opry Mills 241 Opry Mills Drive Nashville, TN 37214
Phone	615-514-6018
Fax	615-514-6019
Email	pkglass@aol.com
Web site	www.prismglassgallery.com
Contact	Lisa Sojka or Patti Kissinger
Gallery Focus	Contemporary Glass: Sculptural and Functional.
Sales Focus	40% one-of-a-kind objects from \$500 - \$14,000 60% limited-production objects from \$10 - \$1,500
Representing	110 artists at all stages of their careers. Currently represent Canadians.
New Artists	They attend shows (ACC and Rosen), follow up recommendations, and review portfolio submissions to find new artists.
Submissions	Slides, CV, Artist Statement, and a SASE.
Terms	Consignment only, an agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments	Offer demonstrations in their hot-shop, by visiting artists who are showing in the gallery. Winter is their strongest sales season.

Gallery Address	Prism Glass Gallery Suite 121, Paddock Place 73 White Bridge Road Nashville, TN 37205
Phone	615-356-4950
Fax	615-356-4696
Email	pkglass@aol.com
Web site	www.prismglassgallery.com
Contact	Lisa Sojka or Patti Kissinger
Gallery Focus	Contemporary Glass: Sculptural and Functional.
Sales Focus	40% one-of-a-kind objects from \$500 - \$14,000 60% limited-production objects from \$10 - \$1,500
Representing New Artists	110 artists at all stages of their careers. Currently represent Canadians. They attend shows (ACC and Rosen), follow up recommendations, and review portfolio submissions to find new artists.
Submissions Terms	Slides, CV, Artist Statement, and a SASE. Consignment only, an agreement is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments	Offer demonstrations in their hot-shop, by visiting artists who are showing in the gallery. Winter is their strongest sales season.

Texas...

Gallery Address	Gallery Vetro 600 N. Presa at College St. San Antonio, TX 78205
Phone	210-354-0001
Fax	210-475-0006
Email	N/A
Web site	www.galleryvetro.com
Contact	Phillip Schrank
Gallery Focus	Sculptural and Functional Glass.
Sales Focus	Percentages of one-of-a-kind and production objects not available.
Representing New Artists	Artists at all stages of their careers. Currently represent Canadians. They attend shows (SOFA) and conferences (GAS), and review portfolio submissions to find new artists.
Submissions Terms	Slides, CV, Artist Statement, and a SASE. Terms will be negotiated upon acceptance into the gallery.

Gallery Address	Goldsberry Gallery 2625 Colquitt Houston, TX 77098
Phone	713-528-0405
Fax	713-528-0418
Email	ingoldes@aol.com
Web site	N/A
Contact	Nancy Goldsberry or Oliver Goldsberry
Gallery Focus	3-D Cutting Edge Contemporary. Sculptural Objects: Clay, Glass, Metal, and Wood.
Sales Focus	100% one-of-a-kind objects from \$300 - \$12,000
Representing	Emerging and nationally recognized artists. Currently represent

Canadians.
 New Artists They attend SOFA, follow up recommendations from artists that they represent, and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is negotiable. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
 Comments Have experienced some difficulties with Customs and shipping procedures.

Kittrell/Riffkind Art Glass
 Gallery Address 5100 Belt Line Road #820
 Dallas, TX 75240
 Phone 972-239-7957
 Fax 972-239-7998
 Email artglass@KittrellRiffkind.com
 Web site N/A
 Contact Michael Riffkind or Barbara Kittrell
 Gallery Focus Contemporary Glass: Sculptural and Functional.
 Sales Focus Percentages of one-of-a-kind and production objects not available. Price points from \$15 - \$7,000
 Representing Emerging and nationally recognized artists. Currently represent Canadians.
 New Artists They attend shows, follow up recommendations, and review portfolio submissions to find new artists.
 Submissions Slides, CV, Artist Statement, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid at the end of the month. Gallery provides insurance on-site, pays return shipping and insurance in most cases. Artist pays shipping and insurance to the gallery. Does not request exclusivity.
 Comments Recently mounted a glass show with 23 Canadian artists.

Sable V Gallery
 Gallery Address On the Square
 P.O. Box 1792
 Wimberely, TX 78676
 Phone 512-847-8975
 Fax 512-847-6445
 Email art@sablev.com
 Web site www.sablev.com
 Contact Karen Boden
 Gallery Focus Sculptural and Functional Objects: Clay, Glass, Fibre, Metal, Wood, and Cast Paper.
 Sales Focus 95% one-of-a-kind objects from \$100 - \$10,000
 5% limited-production objects from \$25 - \$200
 Representing Over 300 artists, at all stages of their careers.
 New Artists They attend shows and review portfolios submissions to find new artists.
 Submissions Prints, Slides, CV, Price List, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.

Comments They typically mount 8 thematic shows each year.

Gallery **Sable V Gallery**
 Address 2211 The Strand, Suite 105
 Galveston, TX 77550
 Phone 409-750-8975
 Fax 409-750-9645
 Email art@sablev.com
 Web site www.sablev.com
 Contact Karen Boden
 Gallery Focus Sculptural and Functional Objects: Clay, Glass, Fibre, Metal, Wood, and Cast Paper.
 Sales Focus 95% one-of-a-kind objects from \$100 - \$10,000
 5% limited-production objects from \$25 - \$200
 Representing Over 300 artists, at all stages of their careers.
 New Artists They attend shows and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Price List, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery.

Comments They typically mount 8 thematic shows a year.

Utah...

Gallery Name **CODA Gallery**
 Address 804 Main St.
 P. O. Box 28002
 Park City, UT 84060
 Phone 435-655-3803
 Fax 435-655-3805
 Email codaart@aol.com
 Web site www.codagalleryparkcity.com
 Contact Linda Littell
 Gallery Focus Contemporary Sculptural Objects: Mixed Media, and Glass.
 Some functional glass.
 Sales Focus 100% one-of-a-kind objects from \$40 - \$40,000
 Representing Artists at all stages of their careers.
 New Artists They review portfolio submissions to find new artists.
 Submissions Prints, CV, and a SASE.
 Terms Terms of consignment and payment will be discussed upon acceptance. No contract is provided. Gallery provides insurance on-site and pays return shipping. Artist pays return shipping and insurance. Gallery requests exclusivity.

Virginia...

Gallery **Kane Marie Fine Arts Gallery**
 Address 2865 Lynnhaven Drive, Suite C-3
 Virginia Beach, VA 23451
 Phone 757-496-5567
 Fax 757-496-2836
 Email kanemarie@aol.com

Web site www.kanemarie.com
 Contact Gail Levine
 Gallery Focus Sculptural Objects: Clay, Glass, and Bronze.
 Functional Objects: Glass and Jewelry.
 Sales Focus 50% one-of-a-kind objects from \$3,000 - \$50,000 (glass).
 50% limited-production objects in all price ranges.
 Representing Artists at all stages of their careers.
 New Artists They attend shows and conferences, look at Web sites and magazines,
 occasionally work with agents, and review portfolio submissions to find new
 artists.
 Submissions Prints, Slides, CV, Artist Statement, Price List, and a SASE.
 Terms Consignment only, a contract is provided. Payment: 50% of retail to the
 artist and 50% to the gallery. Gallery provides insurance on-site, pays
 return shipping and insurance. Artist pays shipping and insurance to the
 gallery. Gallery requests exclusivity.
 Comments They are striving for a long-term relationship with artists, which helps to
 create credibility for both parties. "The economy is hard right now, and it is
 taking longer to sell pieces."

Washington...

Gallery
Address **Bryan Ohno Gallery**
 155 South Main Street
 Seattle, WA 98104
Phone 206-667-9572
Fax 206-667-9589
Email N/A
Web site N/A
Contact Bryan Ohno
Gallery Focus Contemporary Abstract Paintings and Mixed Media Sculpture.
 Sculptural Objects: Clay, Glass, Fibre, Mixed Media, Metal, and Wood.
Sales Focus 100% one-of-a-kind objects from \$800 up.
Representing Artists at all stages of their careers.
New Artists They follow up recommendations and review portfolio submissions to find
 new artists.
Submissions Slides, CV, Artist Statement, and a SASE.
Terms Consignment only, a "soft" contract is provided. Payment: 50% of retail to
 the artist and 50% to the gallery, paid when the work sells. Gallery
 provides insurance on-site, pays return shipping and insurance. Artist pays
 insurance and shipping to the gallery. Gallery requests exclusivity.
Comments "Do your research to identify the most appropriate gallery!"

Gallery
Address **EarthenWorks Gallery**
 713 First Street
 LaConner, WA 98257
Phone 360-466-4422
Fax 360-466-1320
Email earthenworksart@aol.com
Web site www.earthenworksgallery.com
Contact Cynthia Hoskins and Donald Hoskins
Gallery Focus Sculptural and Functional Objects. Clay, Glass, Fibre, Jewelry, Mixed
 Media, Metal, Wood, and Paper.
Sales Focus 70% one-of-a-kind objects from \$1,000 - \$6,000

30% limited-production objects from \$75 - \$500

Representing New Artists Emerging and nationally recognized artists. They attend shows and conferences, look at Web sites and magazines, work with agents, and review portfolio submissions to find new artists.

Submission: Prints, Slides, CV, Artist Statement, Price List (retail and wholesale), a Consignment List - if applicable, and a SASE.

Terms Consignment, a contract is provided. They do buy some work outright. Payment: 55% of retail to the artist and 45% to the gallery, paid at the end of the month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Comments "The quality and work needs to be consistent with the gallery's focus."

Gallery **EarthenWorks Gallery**
Address 702 Water Street
 Port Townsend, WA 98368
Phone 360-385-0328
Fax 360-379-9954
Email earthenworksart@aol.com
Web site www.earthenworksgallery.com
Contact Cynthia Hoskins and Donald Hoskins
Gallery Focus Sculptural and Functional Objects: Clay, Glass, Fibre, Jewelry, Mixed Media, Metal, Wood, and Paper.
Sales Focus 70% one-of-a-kind objects from \$1,000 - \$6,000
 30% limited-production objects from \$75 - \$500
Representing New Artists Emerging and nationally recognized artists. They attend shows and conferences, look at Web sites and magazines, work with agents, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, Price List (retail and wholesale), a Consignment List, and a SASE.
Terms Consignment, a contract is provided. They do buy some work outright. Payment: 55% of retail to the artist and 45% to the gallery, paid at the end of the month. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery **Elliott-Brown Gallery**
Address 215 Westlake Avenue North
 Seattle, WA 98109
Phone 206-340-8000
Fax 206-340-8008
Email kate@elliottbrowngallery.com
Web site www.elliottbrowngallery.com
Contact Kate Elliott
Gallery Focus Sculptural Objects: Glass, Mixed Media, and Photography.
Sales Focus 100% one-of-a-kind objects from \$2,000 - \$60,000
Representing New Artists Internationally recognized artists. They attend shows (SOFA), and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, Cover Letter, and a SASE. Will e-mail guidelines, upon request.
Terms Consignment, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery does not

provide insurance on-site, but pays return shipping to the artist. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity in Washington, Idaho and Oregon.

Comments They typically mount 8 solo and 4 group shows each year.

Gallery **Facere Jewelry Art Gallery**
Address City Centre
1420 5th Avenue
Seattle, WA 98101
Phone 206-624-6768
Fax 206-624-2852
Email facereart@aol.com
Web site www.facerejewelryart.com
Contact Karen Lorene or Helen Brooks
Gallery Focus Sculptural and Functional Jewelry.
Sales Focus 100% one-of-a-kind objects from \$25 - \$30,000
Representing Emerging and internationally recognized artists.
New Artists They review portfolio submissions to find new artists.
Submissions Slides, CV, Artist Statement, CD's, and a SASE.
Request that no submissions be sent via Internet.
Terms Consignment only, a contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid on the 10th of the month following the sale. No discounts are given. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.
Comments Gallery mounts 4-9 group shows per year. They recommend that artists visit the gallery if possible.

Gallery **Foster White Gallery**
Address 311 Occidental Avenue, South
Seattle, WA 98104
Phone 206-622-2833
Fax 206-622-7606
Email fosterwhite@juno.com
Web site www.fosterwhite.com
Contact Bridget Young
Gallery Focus Contemporary Painting and Sculpture.
Sculptural Glass and Clay.
Sales Focus 80% one-of-a-kind objects from \$1,200 - \$25,000
20% limited-production objects from \$1,200 - \$25,000
Representing Emerging, mid-career, and established artists from the Pacific Northwest.
Currently represent Canadians.
New Artists They attend shows, and review portfolio submissions to find new artists.
Submissions Slides, CV, Artist Statement, Price List, and a SASE.
Terms Consignment only, a contract is negotiable. Payment: 50% of retail to the artist and 50% to the gallery. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery **Northwest Fine Woodworking**
Address 101 South Jackson
Seattle, WA 98104
Phone 206-625-0429

Fax 206-382-1965
 Email director@nwfinewoodworking.com
 Web site www.nwfinewoodworking.com
 Contact Christopher Brookes
 Gallery Focus Furniture, Furnishings, and Home Accessories.
 Sales Focus 70% of sales from one-of-a-kind pieces. 30% of sales from limited-production pieces. Items under \$2,000 are easier to sell; \$4,000 - \$6,000 pieces are harder to sell; and work in the \$10,000 range is harder still.
 Representing Many of the best woodworkers in North America. Currently represent Canadians.
 New Artists They attend shows (Rosen) and review portfolio submissions to find new artists.
 Submissions Prints, Slides, CV, Artist Statement, a small sample piece, and a SASE. Phone to request a jury package.
 Terms Consignment. Rates vary depending on price points. Insurance, shipping, etc. will be discussed upon acceptance. Gallery requests exclusivity within Seattle.
 Comments Largest woodworking co-operative in the U.S. 30% of gallery's business is from commissioned work. Do not expect to get large pieces in the door right away; they have very limited floor space. Each November they mount a Box and Container show, which is a good market for gifts. "There is some really great work out there, and you need to look at the market and try to understand your customers. Make sure that your work stands apart and knocks 'em out."

Gallery
Address **Ragazzi's Flying Shuttle**
 607 First Avenue
 Seattle, WA 98104
Phone 206-343-9762
Fax 206-343-3101
Email N/A
Web site N/A
Contact Anna Williams
Gallery Focus Contemporary Fibre (wearable art), and Jewelry.
Sales Focus 95% one-of-a-kind objects up to \$2,800
 5% limited-production objects from \$55 - \$1,200
Representing Artists at all stages of their careers.
New Artists They review portfolio submissions to find new artists.
Submissions Slides, CV, Artist Statement, and a SASE.
Terms Consignment percentages and payment schedule, not available. A contract is provided. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery
Address **Thomas R. Riley Galleries**
 16 Central Way
 Kirkland, WA 98033
Phone 425-576-0762
Fax 425-576-0772
Email seattleinfo@rileyhawk.com
Web site www.rileyhawk.com
Contact Tom Riley
Gallery Focus Contemporary Glass: Sculptural and Functional.

Sales Focus 80% one-of-a-kind objects from \$3,000 - \$200,000
 20% limited-production objects from \$50 - \$2,000
Representing New Artists Artists at all stages of their careers.
Submissions They review portfolio submissions to find new artists.
 Slides, CV, Artist Statement, and a SASE.
Terms Consignment only. Payment: 50% of retail to the artist and 50% to the gallery, paid 30 days after the sale. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity.

Gallery Address **Simon Edwards Gallery**
 811 West Yakima Avenue, Suite 101
 Yakima, WA 98902
Phone 509-453-7723
Fax 509-453-7723
Email simonir@hotmail.com
Web site N/A
Contact Irene Simon
Gallery Focus Contemporary Glass, Oil Painting, and Cast Bronze Sculpture.
Sales Focus 97% one-of-a-kind objects and 3% limited edition bronzes.
 Price points from \$300 - \$25,000
Representing New Artists Artists at all stages of their careers.
 They attend shows, follow up recommendations, and review portfolio submissions to find new artists.
Submissions Prints, or Slides (include medium, dimensions, etc.), Artist Statement, Price List, and a SASE.
Terms Consignment only, no contract is provided. Payment: 50% of retail to the artist and 50% to the gallery, paid after the show is finished. Gallery provides insurance on-site, pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within city limits.
Comments "When submitting a portfolio, be as professional as possible. Call first to set up an appointment to present your portfolio, if you are in the area. Do your follow-up work when you said you would."

Gallery Address **The American Art Company**
 1126 Broadway Plaza
 Tacoma, WA 98402
Phone 253-272-4327
Fax 253-272-4907
Email rickg@americanartco.com
Web site www.americanartco.com
Contact Rick Gottas or Glen Nutt
Gallery Focus Contemporary Sculptural and Functional Objects: Clay, Fibre, Mixed Media, Metal, and Wood.
Sales Focus 100% one-of-a-kind objects from \$250 - \$20,000
Representing New Artists Artists at all stages of their careers.
Submissions They look at Web sites and review portfolio submissions to find new artists.
 Send letter of introduction before submitting a portfolio.
 Slides, CV, Artist Statement, List of Awards, and a SASE.
Terms Consignment terms, percentages and payments are discussed upon acceptance. Gallery provides insurance on-site and requests exclusivity.

Gallery **The Wood Merchant**
Address 709 S. First Street
 P.O. Box 511
 La Conner, WA 98257
Phone 360-466-4741
Fax 360-466-4741
Email N/A
Web site N/A
Contact Stewart Hutt
Gallery Focus Contemporary Furniture and Accessories. Represent 100 Northwest Woodworkers.
Sales Focus 25% one-of-a-kind furniture from \$500 - \$15,000
 75% limited-production objects from \$5 - \$1,000
Representing Emerging and nationally recognized artists.
New Artists They attend shows, look at magazines, follow up recommendations, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, Price List, and a SASE.
Terms Consignment, a contract is provided. Payment: Percentages vary, paid at the end of the month. Gallery provides insurance on-site. Shipping to and from the gallery varies. Gallery requests exclusivity within La Conner.
Comments They are very interested in working with Canadian artists, given the close proximity to the border.

Gallery **Vitri**
Address 1408 First Avenue
 Seattle, WA 98101
Phone 206-667-9608
Fax 206-621-9447
Email heather@vitriglass.com
Web site www.vitriglass.com
Contact Heather Eslien
Gallery Focus Contemporary Glass: Sculptural and Functional.
 Everything from paperweights to very high-end sculpture.
Sales Focus 75% one-of-a-kind objects from \$50 - \$10,000
 25% limited-production objects from \$50 - \$850
Representing Over 100 artists, at all stages of their careers. Currently represent Canadians.
New Artists They attend shows, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, and a SASE. "The more information, the better."
Terms Consignment only, verbal contract and consignment forms are provided.
 Payment: 50% of retail to the artist and 50% to the gallery, paid on the 15th of the month after the sale. Gallery provides insurance on-site, except for earthquake, and pays return shipping and insurance. Artist pays shipping and insurance to the gallery. Gallery requests exclusivity within downtown Seattle.
Comments The more professional the artist can be, the better chance for an interview. Consistency in the work is important. They are looking for unique form or colour, work that is continually growing and changing. Have experienced some difficulties with Customs and shipping procedures. Vitri is the smaller of the William Traver Galleries.

Gallery
Address **William Traver Gallery**
 110 Union Street, 2nd Floor
 Seattle, WA 98101-2028
Phone 206-587-6501
Fax 206-587-6502
Email traver@travergallery.com
Web site www.travergallery.com
Contact Daniel Kany or William Traver
Gallery Focus Contemporary Sculptural Objects: Clay, Glass, Mixed Media,
 Metal, Wood, and Stone.
Sales Focus 100% one-of-a-kind objects from \$200 - \$500,000
Representing Artists at all stages of their careers.
New Artists They attend shows and conferences, look at Web sites and magazines,
 work with agents, and review portfolio submissions to find new artists.
Submissions Prints, Slides, CV, Artist Statement, Price List, Sales History, and a SASE.
Terms Consignment, a contract is provided. Payment: Percentages vary, paid 30
 - 60 days after the sale. Gallery provides insurance on-site, except
 earthquake, pays return shipping and insurance. Artist pays shipping and
 insurance to the gallery. Gallery requests exclusivity.
Comments They are very familiar with shipping work to Canada.

Wisconsin...

Gallery
Address **Katie Gingrass Gallery**
 241 North Broadway
 Milwaukee, WI 53202
Phone 414-289-0855
Fax 414-289-9255
Email katieg@excepc.com
Web site www.gingrassgallery.com
Contact Archie Johnston, Sarah or Katie Gingrass
Gallery Focus Contemporary Craft and Furniture. Sculptural Objects: Clay, Glass, Fibre
 and Mixed Media. Functional Objects: Clay, Glass, and Fibre.
Sales Focus Percentages of one-of-a-kind and production not available. Price points
 from \$200 - \$10,000. Gallery also makes corporate sales.
Representing Information not available.
New Artists They attend shows, search guild.com, and review portfolio submissions to
 find new artists.
Submissions Prints, CV, Artist Statement, and a SASE.
Terms Consignment only, a contract is provided. Payment: 50% to the artist and
 50% to the gallery, paid when the gallery receives payment. Gallery pays
 return shipping and insurance. Artist pays shipping and insurance to the
 gallery. Gallery requests exclusivity.

Appendix B - Professional Associations

Fiber...

American Craft Council (ACC)
72 Spring St.
New York, New York 10012-4019
Ph. 212-274-0630
Fax. 212-274-0650
www.craftcouncil.org

Craft Emergency Relief Fund (CERF)
Box 838
Montpelier, Vermont 05601
Ph. 802-229-2306
Fax. 802-223-6484
E-mail: info@craftemergency.org.
www.craftemergency.org

Craft Organization Directors Association (CODA)
P.O. Box 59
Onia, Arkansas 72663
Ph./Fax. 870-746-5159
E-mail: lvt.coda@mvtel.net

American Tapestry Alliance
1523 Sunnymeade Avenue
South Bend, Indiana 46615
www.bulbach.com/americantapestryalliance.htm

Handweavers Guild of America (HGA)
Two Executive Concourse, Suite 201
3327 Duluth Highway
Duluth, Georgia 30096-3301
Ph. 770-495-7702
Fax. 770-495-7703
E-mail: weavespindye@compuserve.com
www.weavespindye.org

National Basketry Organization, Inc.
PO Box 681
Mercer, Wisconsin 54547
Ph. 715-360-8519
E-mail: nbobaskets@centurytel.net
www.nationalbasketry.org

Clay...

The American Ceramic Society (AcersS)
P.O. Box 6136
Westerville, Ohio 43086-6136
Ph. 614-890-4700
Fax. 614-899-6109
E-mail: info@acers.org
www.acers.org

National Council on Education for the Ceramic Arts (NCECA)
PO Box 1677
Bandon, Oregon 97411
Ph. 1-866-CONCECA
E-mail: office@nceca.net
www.nceca.net

Surface Design Association (SDA)
PO Box 360
Sebastapol, California 95473
Ph. 707-829-3110
www surfacedesign.org

Glass...

Glass Art Society (GAS)
1305 - 4th Ave., #711
Seattle, Washington 98101-2401
Ph. 206-382-1305
Fax. 206-382-2630
www.glassart.org

Society of Glass Beadmakers
1120 Chester Avenue, #470
Cleveland, Ohio 44114
Ph. 1-888-742-0242
www.sgb.org/

Enamel...

Enamelist Society
P.O. Box 310
Newport, Kentucky 41072
Ph. 606-291-3800
Fax. 606-291-1849
www.craftweb.com/org/enamel/enamel.htm

**Stained Glass Association of America
(SGAA)**

4450 Fenton Road
Hartland, Michigan 48353
Ph. 1-800-888-7422
E-mail: sgaofa@aol.com
www.stainedglass.org

National Woodcarvers Association

PO Box 43218
Cincinnati, Ohio 45243
Ph. 513-561-0627
www.chipchats.org/

Metal...

American Bladesmith Society

PO Box 977
Peralta, New Mexico 87042
Ph. 505-869-3912
Fax. 505-869-2509
www.americanbladesmith.com/

**Artist-Blacksmith's Association of North
America (ABANA)**

PO Box 816
Farmington, Georgia 30638
Ph. 706-310-1030
www.abana.org

Society of American Silversmiths (SAS)

PO Box 704
Chepachet, Rhode Island 02814
Ph. 401-567-7800
Fax. 401-567-7801
www.silversmithing.com

**Society of North American Goldsmiths
(SNAG)**

710 East Ogeden Avenue
Suite 600
Naperville, Illinois 60563-8603
Ph. 630-579-3272
Fax. 630-369-2488
www.snagmetalsmith.org

Wood...

**American Association of Wood Turners
(AAW)**

3499 Lexington, Ave. N., Suite 103
Shoreview, Minnesota 55126
Ph. 651-484-9094
Fax. 651-484-1724
E-mail: aaw@citilink.com
www.woodturner.org

Appendix C – State Arts Organizations

Alabama State Council on the Arts

201 Monroe Street
Montgomery, AL 36130-1800
Ph. 334-242-4076
Fax. 334-240-3269
E-mail: via Web site
Web site: www.arts.state.al.us
Contact: Georgine Clark, Visual Arts
Program Manager
- Exhibition opportunities available.
- Check Web site for current opportunities.

Colorado Council on the Arts

750 Pennsylvania Street
Denver, CO 80203
Ph. 303-894-2617
Fax. 303-894-2615
E-mail: coloarts@state.co.us
Web site: www.colorarts.state.co.us
Contact: Ramona Woods, Grants Manager,
Ext 14
- Percent for the Arts in Public Buildings
Program.
- Check Web site for current opportunities.

Florida Division of Cultural Affairs

1001 DeSoto Park Drive
Tallahassee, FL 32301
Ph. 850- 487-2980
Fax. 850-922-5259
E-mail: via Web site
Web site: www.dos.state.fl.us/dca
Contact: Laura Carpio, Ext. 119
- Percent for the Arts in Public Buildings
Program.
- Check Web site for current opportunities.

Louisiana Division of the Arts

PO Box 44247
Baton Rouge, LA 70804
Ph. 225-342-8180
Fax. 225-342-8173
E-mail: arts@crt.state.la.us
Web site: www.crt.state.la.us/arts
Contact: Maida Owens, Folk Life Program
Director
- Artists Registry for Art in Public Buildings.
- Artists Roster for Artist-in-Residence
opportunities.
- Check Web site for current opportunities.

Minnesota State Arts Board

Park Square Court
400 Sibley Street, Suite 200
St. Paul, MN 55101
Ph. 651-215-1600
Fax. 651-215-1602
Email: msab@arts.state.mn.us
Web site: www.arts.state.mn.us
Contact: Jim Dusso, Assistant Director
- Percent for Arts in Public Places Program.
- Check Web site for current opportunities.

Nebraska Arts Council

Joslyn Carriage House
3838 Davenport Street
Omaha, NE 68131-2329
Ph. 402-595-2122
Fax. 402-595-2334
E-mail: via Web site
Web site: www.nebraskaartscouncil.org
Contact: Suzanne Wise, Manager of
Programs -Arts Organizations and Artists.
- Percent for the Arts in Public Buildings
Program
- Exhibition opportunities available.
- Check Web site for current opportunities.

New Jersey State Council on the Arts

P.O. Box 306
Trenton, NJ 08625-0306
Ph. 609-292-6130
Fax. 609-989-1440
E-mail: via Web site
Web site: www.njartscouncil.org
Contact: Eileen Peterson,
eileen@arts.sos.state.nj.us
- Slide Registry. Used by public art projects;
corporations; galleries & museums.
- Check Web site for current opportunities.

New Mexico Arts

228 East Palace Avenue
Santa Fe, NM 87501
Ph. 505-827-6490
Fax. 505-827-6043
E-mail: via Web site
Web site: www.nmarts.org
Contact: Margaret Brommelsiek, Executive
Director
- Percent for the Arts in Public Buildings
Program
- Check Web site for current opportunities.

New York State Council on the Arts

915 Broadway, Suite 70
New York, NY 10010
Ph. 212-387-7000
Fax. 212-387-7164
E-mail: via Web site
Web site: www.nysca.org
Contact: Charlotte Cohen,
ccohen@culture.nyc.gov
- Percent for the Arts in Public Buildings
Program.
- Check Web site for current opportunities.

North Dakota Council on the Arts

418 East Broadway, Suite 70
Bismarck, ND 58501-4086
Ph. 701-328-3954
Fax. 701-328-3963
E-mail: via Web site
Web site: www.dicovernd.com/arts
Contact: Linda Ehreth, Arts & Ed. Co-
ordinator
- Artist in Residence Program
- Check Web site for current opportunities.

Rhode Island State Council on the Arts

83 Park Street, 6th Floor
Providence, RI 02903-1037
Ph. 401-222-3880
Fax. 401-222-3018
E-mail: via Web site
Web site: www.risca@state.ri.us
Contact: Randall Rosenbaum, Executive
Director
- Percent for the Arts in Public Buildings
Program.
- Check Web site for current opportunities.

South Dakota Office of the Arts

800 Governors Drive
Pierre, SD 57501-2294
Ph. 605-773-3131
Fax. 605-773-6962
E-mail: via Web site
Web site: www.sdarts.org
Contact: Michael Pangburn, Assistant
Director
- Artist in Residence Program.
- Exhibition opportunities available.
- Touring Arts Program.
- Check Web site for current opportunities.

**State Foundation on Culture and the Arts
(Hawaii)**

250 South Hotel Street, 2nd Floor
Honolulu, HI 96813
Ph. 808-586-0300
Fax. 808-586-0308
E-mail: sfca@sfca.state.hi.us
Web site: www.state.hi.us/sfca
Contact: Ronald Yamakawa Ph. 808-586-
0304
- Percent for the Arts in Public Buildings
Program.
- Folk Art Master/Apprenticeship Programs.
- Check Web site for current opportunities.

Tennessee Arts Commission

Citizens Plaza
401 Charlotte Avenue
Nashville, TN 37243-0780
Ph. 615-741-1701
Fax. 615-741-8559
E-mail: via Web site
Web site: www.arts.state.tn.us
Contact: Dennis Atkins, Director of
Communication
- Percent for the Arts in Public Buildings
Program.
- Check Web site for current opportunities.

Utah Arts Council

617 E. South Temple
Salt Lake City, UT 84102
Ph. 801-236-7555
Fax. 801-236-7556
E-mail: via Web site
Web site: www.arts.utah.gov
Contact: Fletcher Booth, Ph. 801-533-3586
- Percent for the Arts in Public Buildings
Program
- Check Web site for current opportunities.

Washington State Arts Commission

234 8th Avenue SE
P.O. Box 42675
Olympia, WA 98504-2675
Ph. 360-753-3860
Fax. 360-586-5351
E-mail: via Web site
Web site: www.arts.wa.gov
Contact: Bev Watt, Ph. 360-586-2422
- Percent for the Arts in Public Buildings
Program.
- Check Web site for current opportunities.

Wisconsin Arts Board

101 East Wilson Street, 1st Floor

Madison, WI 53702

Ph. 608-266-0190

Fax. 608-267-0380

E-mail: artsboard@arts.state.wi.us

Web site: www.arts.state.wi.us

Contact: Jennifer, Board Secretary

- Check Web site for current opportunities.

▪ **Other State Arts Organizations...**

These organizations do not have specific programs open to Canadians, however many have valuable links on their Web site and are included for your reference.

Alaska State Council on the Arts

Arkansas Arts Council

Arizona Commission on the Arts

California Arts Council

Connecticut Commission of the Arts

Delaware Division of the Arts

Georgia Council for the Arts

Idaho Commission of the Arts

Illinois Arts Council

Indiana Arts Commission

Iowa Arts Council

Kansas Arts Commission

Kentucky Arts Council

Maine Arts Commission

Maryland State Arts Council

Massachusetts Cultural Council

Michigan Council for Arts & Cultural Affairs

Mississippi Arts Commission

Missouri Arts Council

Montana Arts Council

Nevada Arts Council

New Hampshire State Council on the Arts

North Carolina Arts Council

Ohio Arts Council

Oklahoma Arts Council

Oregon Arts Commission

Pennsylvania Council on the Arts

South Carolina Arts Commission

Texas Commission on the Arts

Vermont Arts Council

Virginia Commission for the Arts

West Virginia Commission of the Arts

Wyoming Arts Council

www.aksca.org

www.arkansasarts.com

www.arizonaarts.org

www.cac.ca.gov

www.ctarts.org

www.artsdel.org

www.gaarts.org

www.state.id.us/arts

www.state.il.us/agency/iac

www.state.in.us/iac

www.culturalaffairs.org

www.arts.state.ks.us

www.kyarts.org

www.mainearts.com

www.msac.org

www.massculturalcouncil.org

www.cis.state.mi.us/arts

www.arts.state.ms.us

www.missouriartscouncil.org

www.art.state.mt.us

www.dmla.clan.lib.nv.us

www.state.nh.us/nharts

www.ncarts.org

www.oac.state.oh.us

www.arts.state.ok.us

www.art.econ.state.or.us

www.artsnet.org/pca/

www.state.sc.us/arts

www.arts.state.tx.us

www.vac.org

www.arts.state.va.us

www.wvculture.org

www.wioarts.state.wi.us

Appendix D – Key Government Contacts

Canadian Embassy and Consulates General in the United States...

Canadian Consulate General – Atlanta

Ms. Sylvie Racine, Market Information Coordinator
Ms. Mary Jane King, Communications and Cultural Affairs Officer
1175 Peachtree Street N.E.
100 Colony Square, Suite 1700
Atlanta, GA 30361
Ph. 404-532-2015, ext. 3351 for Sylvie Racine
or ext.3252 for Mary Jane King
Fax. 404-532-2050
sylvie.racine@dfait-maeci.gc.ca
mary.jane.king@dfait-maeci.gc.ca

Canadian Consulate General – Boston

Ms. Colette Lekborg, Business Development Officer
Three Copley Place, Suite 400
Boston, MA 02116
Ph. 617-262-3760, ext. 3357
Fax. 617-262-3415
colette.lekborg@dfait-maeci.gc.ca

Canadian Consulate General – Buffalo

Ms. Katrin Spence, Business Development Associate
3000 HSBC Center
Buffalo, NY 14203-2884
Ph. 716-858-9557
Fax. 716-852-4340
katrin.spence@dfait-maeci.gc.ca

Canadian Consulate General – Chicago

Ms. Ann Rosen, Business Development Officer
Two Prudential Plaza
180 N. Stetson Ave, Suite 2400
Chicago, IL 60601
Ph. 312-327-3624
Fax. 312-616-1878
ann.rosen@dfait-maeci.gc.ca

Canadian Consulate General – Dallas

Ms. Laura Aune
St. Paul Centre, Suite 1700
750 North St. Paul Street
Dallas, TX 75201
Ph. 214-922-9812, ext. 3357
Fax. 214-922-9815
laura.aune@dfait-maeci.gc.ca

Canadian Consulate General – Detroit

Ms. Anne Cascadden, Business Development Officer
600 Renaissance Center, Suite 1100
Detroit, MI 48243-1798
Ph. 313-567-2340, ext. 3357 for Anne Cascadden
Fax. 313-567-2164
anne.cascadden@dfait-maeci.gc.ca

Canadian Consulate General – Los Angeles

Ms. Pam Johnson, Cultural Relations Officer
Mr. Carl Light, Business Development Officer
550 S. Hope St, 9th Floor
Los Angeles, CA 90071 – 2627
Ph. 213-346-2756, ext. 3253 for Pam Johnson or ext. 3356 for Carl Light
Fax. 213-346-2767
pam.johnson@dfait-maeci.gc.ca
carl.light@dfait-maeci.gc.ca

Canadian Consulate General – Minneapolis

Ms. Dana Boyle, Business Development Officer
701 Fourth Avenue South, Suite 900
Minneapolis, MN 55415-1899
Ph. 612-332-7486, ext. 3358 for Dana Boyle
Fax: 612-332-4061
dana.boyle@dfait-maeci.gc.ca

**Canadian Consulate General –
New York**

Mr. Jeffrey Breithaupt
Cultural Affairs Officer
Ph. 212-596-1620
Fax. 212-596-1792

Mr. Jeffrey Stuart Crossman
Trade Commissioner (Culture)
Ph. 212-596-1765
Fax. 212 –596-1793

1251 Avenue of the Americas
New York, NY 10020-1175
commerce@canapple.com

**Canadian Consulate General –
Seattle**

Mr. Doug McCracken, Business
Development Officer
Mr. Rudy Brueggemann, Media,
Cultural and Public Affairs Officer
412 Plaza 600 Building, Sixth
Avenue & Stewart Street
Seattle, WA 98101-1286
Ph. 206-770-4080 for Doug
McCracken or
Ph. 206-770-4066 for Rudy
Brueggemann
Fax. 206-443-9735 or 206-443-9682
doug.mccracken.shaw@dfait-maeci.
gc.ca
rudy.brueggemann@dfait-
maeci.gc.ca

**Canadian Embassy –
Washington, DC**

Ms. Anne Delaney, Counsellor -
Cultural Affairs
501 Pennsylvania Avenue N.W.
Washington, DC 20001
Ph. 202-682-7712
Fax. 202-682-7619
anne.delaney@dfait-maeci.gc.ca

**Canadian Government Contacts in
Canada...**

**Department of Foreign Affairs
and International Trade**

125 Sussex Drive
Ottawa, Ontario K1A 0G2

Arts and Cultural Industries
Promotion Division (ACA)
Robin Mader, Trade Commissioner
Ph. 613-995-0674
robin.mader@dfait-maeci.gc.ca

North American Business
Development Division (NUB)
Maria Bernard, Trade Commissioner
Ph. 613-944-6903
maria.bernard@dfait-maeci.gc.ca

Canadian Heritage

15 Eddy Street
Hull, Quebec K1A 0M5
Trade and Investment Development
Lyse Ducharme, Senior Trade
Officer (Design, Visual Arts, Crafts)
Ph. 613-953-5377
Lyse_Ducharme@pch.gc.ca

Canada Council

350 Albert Street
Ottawa, Ontario K1P 5V8
Marianne Heggteit, Crafts
Ph. 1-800-263-5588
613-566-5269

Industry Canada

Quebec :

Héloïse Côté
Cultural Trade Commissioner
Industrie Canada
Centre du commerce international
5, Place Ville Marie
Montréal, (Québec) H3B 2G2
Tél : (514) 283- 4016
Télec. : (514) 283-8794
Cote.heloise@ic.gc.ca

**Manitoba, Saskatchewan,
Nunavut, Northwest Territories**
Nicki Dewar
Cultural Trade Commissioner
Industry Canada
International Trade Centre
400 St. Mary Avenue
Winnipeg (Manitoba)
R3C 4K5
Ph: 204 - 983-2300
Fax.: 204 - 983-2300
dewar.nicki@ic.gc.ca

**British Columbia, Alberta,
Yukon :**
Patricia Elliott
Cultural Trade Industry Canada
International Trade Centre
2000-300 West Georgia Street
Vancouver, British Columbia
V6B 6E1
Ph: 604 -666-1838
Fax : 604 - 666-0954
elliott.patricia@ic.gc.ca

**Nova Scotia, New Brunswick,
Prince Edward Island**
Helen Ferguson
Cultural Trade Commissioner
Industry Canada
International Trade Centre,
1800 Argyle Street
P.B. Box 940, Station M
Halifax, Nova Scotia B3J 2V9
Ph :902 - 426-7406
Fax : 902 - 426-5218
ferguson.helen@ic.gc.ca

Ontario
Michael O'Byrne
Cultural Trade Commissioner
Industry Canada
International Trade Centre
151 Yonge Street, 4th floor
Toronto, Ontario M5C 2W7
Ph: 416 - 952-7312
Fax: 416 - 973-8181
O'Byrne.Michael@ic.gc.ca

Newfoundland, Labrador

Randy Follett
Cultural Trade Commissioner
Industry Canada
International Trade Centre
10, Barter's Hill
PO Box. 8950
St. John's Newfoundland
A1B 3R9
Ph.: 709 - 722-6406
Fax : 709 - 722-5093
Follett.Randy@ic.gc.ca

Newsletters...

New Directions is a newsletter that provides valuable information to Canadian giftware manufacturers and craftspeople on the American market. To receive *New Directions*, please contact:

Ms. Doreen Kilbride (NUB)
Department of Foreign Affairs and
International Trade (DFAIT)
125 Sussex Drive
Ottawa, Ontario K1A 0G2
Ph. 613-944-6566
Fax. 613-944-9119
doreen.kilbride@dfait-maeci.gc.ca

Select Publications....

- **National Giftware and Craft Market Study for the United States**
- **US Market Report - A Guide for Canadian Exporters of Aboriginal Art & Craft**
- **Marketing Pacific Northwest Coast Native Arts and Crafts**

Published by The Department of Foreign Affairs and International Trade (DFAIT). These publications are available at no charge by contacting Enquiries Service in Ottawa. Ph.1-800-267-8376 or 613-944-4000 or Fax. 613-941-3796. The studies are also available on the Canadian Trade Commissioner Web site at [www.infoexport.gc.ca].

We invite you to visit the Department of Foreign Affairs and International Trade's Web site for a multitude of information on foreign markets such, as the United States, at [www.dfait-maeci.gc.ca] (to access this, click on Countries and Regions and then on the United States or whatever market you would like to research).

If you would like to request a complimentary subscription to the DFAIT export newsletter *CanadExport*, please call 613-996-2225, or for an e-mail subscription, please consult the *CanadExport* Web site at [www.infoexport.gc.ca/canadexport].

Other Helpful Government Web sites...

www.infoexport.gc.ca - The Web site for Canada's Trade Commissioner Service. This site is very useful and can provide you with market reports on various countries around the world, as well as event calendars and contacts for the Canadian Embassies and Consulates worldwide.

www.exportsource.gc.ca - The Web site for Industry Canada. This site provides guidance for first-time exporters and features an on-line export-readiness diagnostic tool.

www.infoexport.gc.ca/pemd - The Web site for DFAIT's financial assistance program geared to export marketing - called the Program for Export Market Development (PEMD).

www.dfait-maeci.gc.ca/nafta-alena/menu-e.asp - The Department of Foreign Affairs and International Trade's Web address for information on the North American Free Trade Agreement

(NAFTA)

www.canadacouncil.ca - The Web site for Canada Council for the Arts, which features visual arts programs called "Grants to Professional Artists - Fine Craft" and "Assistance to Canadian Contemporary Art Dealers." Both programs could be used to promote Canadian fine craft artists internationally. Access directly by clicking on www.canadacouncil.ca/grants/visual_arts

www.pch.gc.ca - The Web site for Canadian Heritage, which features the Trade Routes funding program - Canada's cultural trade opportunities initiative [www.pch.gc.ca/progs/ac-ca/progs/rc-tr/index_e.htm].

www.canadapost.ca - The Web site for Canada Post.

www.customs.gov - The Web site for U.S. Customs.

www.ins.usdoj.gov - The Web site for U.S. Immigration & Naturalization Service.

www.usembassycanada.gov - This Web site provides information and links to other sites for Canadians travelling to the United States.

Appendix E – Magazines

General interest...

American Craft

American Craft Council (ACC)
72 Spring St.
New York, New York 10012-4019
Ph. 212-274-0630
Fax. 212-274-0650
www.craftcouncil.org

American Style

3000 Chestnut Avenue, Suite 302
Baltimore, Maryland 21211
Ph. 1-800-272-3892
www.americanstyle.com

Art Calendar

P.O.Box 2675
Salisbury, Maryland 21802
E-Mail: info@ArtCalendar.com
www.ArtCalendar.com

Niche

Niche Magazine, Inc.
3000 Chestnut Avenue, Suite 302
Baltimore, Maryland 21211
Ph. 1-800-272-3892
www.nichemag.com

Sunshine Artist Magazine

3210 Dade Avenue
Orlando, Florida 32804
Ph. 407-228-9772
Fax. 407-228-9862
E-mail: business@sunshineartist.com
www.sunshineartist.com

The Crafts Report

300 Water Street
Wilmington, Delaware 19801
Ph. 1-800-777-7098
www.craftsreport.com

Clay...

American Ceramics

9 E. 45th Street
New York, New York 10017
Ph. 212-661-4397

Ceramics Monthly

735 Ceramic Place
PO Box 6102
Westerville, Ohio 43081-8720
Ph. 614-523-1660
www.ceramicsmonthly.org

The Studio Potter

Box 70
Goffstown, New Hampshire 03405
Ph. 603-774-3582
www.studiopotter.org

Enamel...

Glass On Metal

Enamelist Society
P.O. Box 310
Newport, Kentucky 41072
Ph. 606-291-3800
Fax. 606-291-1849
www.craftweb.com/org/enamel/enamel.htm

Glass...

Glass: The Urban Art Glass Quarterly

Urban Glass
647 Fulton Street
Brooklyn, New York 11237
Ph. 718-625-3685
www.urbanglass.com

GAS News

Glass Art Society (GAS)
1305 – 4th Ave., #711
Seattle, Washington 98101-2401
Ph. 206-382-1305
Fax. 206-382-2630
www.glassart.org

Stained Glass Quarterly

Stained Glass Association of America
(SGAA)
4450 Fenton Road
Hartland, Michigan 48353
Ph. 1-800-888-7422
E-mail: sgaofa@aol.com
www.stainedglass.org

Fiber...

Art/Quilt Magazine

Dept. F
P.O. Box 630927
Houston, Texas 77263-0927
Ph. 1-800-399-3532
Fax. 713-975-6072
E-mail: ArtQuiltMg@aol.com

Fiberarts

P.O. Box 2580
50 College Street
Asheville, North Carolina 28802-2580
Ph. 828-253-0467
www.larkbooks.com/home.nav/fa/index.html

Hand Papermaking

P.O. Box 77027
Washington, DC 20013-7027
Ph. 301-220-2393
www.bookarts.com/handpapermaking

Handwoven

Interweave Press Inc.
201 East Fourth Street
Loveland, Ohio 88537-5655
E-mail: Handwoven@Interweave.com

Shuttle, Spindle & Dyepot

Handweavers Guild of America (HGA)
Two Executive Concourse, Suite 201
3327 Duluth Highway
Duluth, Georgia 30096-3380
Ph. 770-495-7702
Fax. 770-495-7703
E-mail: weavespindye@compuserve.com
www.weavespindye.org

Surface Design Journal

Surface Design Association (SDA)
P.O. Box 360
Sebastopol, California 95473
Ph. 707-829-3110
www.surfacedesign.org

Metalsmith

Society of North American Goldsmiths
(SNAG)
710 East Ogeden Avenue
Napierville, Illinois 60563-8603
Ph. 630-579-3272
Fax. 630-369-2488
www.snagmetalsmith.org

Ornament

P.O. Box 2349
San Marcos, California 92079-9806
Ph. 760-599-0222/1-800-888-8950

Wood...

Fine Woodworking

The Taunton Press
63 South Main Street
P.O. Box 5506
Newtown, Connecticut 06470
Ph. 203-426-8171
www.finewoodworking.com

American Woodturner

American Association of Wood Turners
(AAW)
3499 Lexington Ave., N.
Suite 103
Shoreview, Minnesota 55126
Ph. 651-484-9094
Fax. 651-484-1724
www.woodturner.org

Metal...

The Anvil's Ring

Artist-Blacksmith's Association of North
America (ABANA)
P.O. Box 816
Farmington, Georgia 30638
Ph. 706-310-1030
www.abana.org

Appendix F- Museums, Public Galleries and Arts Centres

American Craft Museum

40 West 53rd Street
New York, New York 10019
Ph. (212) 956-3535
Fax. (212) 459-0926
E-mail: Visit the Web site for specific individuals' e-mail addresses
Web site:
www.americancraftmuseum.org

The Arkansas Arts Center

MacArthur Park, 9th & Commerce
Little Rock, Arkansas 72202
Ph. (501) 372-4000
Fax. (501) 375-8053
E-mail: mpreble@askarts.com
Web site: www.arkarts.com

Boise Art Museum

670 S. Julia Davis Drive
Boise, Idaho 83702
Ph. (208) 345-8330
Fax. (208) 345-2247
E-mail:
comments@boiseartmuseum.org
Web site: www.boiseartmuseum.org

Center for Book Arts

28 West 27th Street, 3rd Floor
New York, New York 10001
Ph. (212) 481-0295
Fax. (212) 481-9853
E-mail: info@centerforbookarts.org
Web site:
www.centerforbookarts.org

Charles A. Wustum Museum of Fine Arts

2519 Northwestern Avenue
Racine, Wisconsin 53404
Ph. (262) 636-9177
Fax. (262) 636-9231
E-mail: info@wustum.org
Web site: www.wustum.org

Chicago Cultural Center

78 East Washington Street
Chicago, Illinois 60602
Ph. (312) 744-6630
Fax. (312) 744-2089

E-mail: culture@cityofchicago.org
Web site:
www.cityofchicago.org/culturalaffairs

Cooper-Hewitt National Design Museum

Smithsonian Institution
2 East 91st Street
New York, New York 10128
Ph. (212) 849-8300
Fax. (212) 849-8404
E-mail: info@si.edu
Web site: www.si.edu/ndm/

The Corning Museum of Glass

One Museum Way
Corning, New York 14830-2253
Ph. (607) 937-5371
Fax. (607) 974-8470
E-mail: cmg@cmog.org
Web site: www.cmog.org

Craft Alliance

6640 Delmar
St. Louis, Missouri 63130
Ph. (314) 725-1177
Fax : (314) 725-2068
E-mail : malloriez@craftalliance.org
Web site : www.craftalliance.org

Craft & Folk Art Museum

5814 Wilshire Boulevard
Los Angeles, California 90036
Ph. (323) 937-4230
Fax. (323) 937-5576
E-mail: cadfolkarts@earthlink.net
Web site:
www.123losangeles.net/craft-folk-art-museum.htm

Contemporary Crafts Gallery

3934 S.W. Corbett Avenue
Portland, Oregon 97201
Ph. (503) 223-2654
Fax. (503) 223-0190
E-mail: ccg3934@aol.com

Cranbrook Academy of Art

39221 Woodward Avenue
Bloomfield Hills, Michigan 48303
Ph. (248) 645-3361
Fax. (248) 645-3324
E-mail: artmuseum@cranbrook.edu

Web site:
www.cranbrook.edu/art/museum

**Delaware Center for the
Contemporary Arts**

200 South Madison Street
Wilmington, Delaware 19801
Mailing Address: 103 East 16th
Street
Wilmington, Delaware 19801
Ph. (302) 656-6466
Fax. (302) 656-6944
E-mail: info@thedcca.org
Web site: www.thedcca.org

Fuller Museum of Art

455 Oak Street
Brockton, Massachusetts 02301-
1399
Ph. (508) 588-6000
Fax. (508) 587-6191
E-mail: administrator@npi.net
Web site: www.fullermuseum.org

Hand Workshop Art Center

1812 West Main Street
Richmond, Virginia 23220
Ph. (804) 353-0094
Fax. (804) 353-8018
E-mail: Visit the Web site for specific
individuals' e-mail addresses
Web site: www.handworkshop.org

Holter Museum of Art

12 East Lawrence Street
Helena, Montana 59601
Ph. (406) 442-6400
Fax. (406) 442-2404
E-mail: holter@mt.net
Web site: www.holtermuseum.org

**Houston Center for
Contemporary Craft**

4848 Main Street
Houston, Texas 77002
Ph. (713) 529-4848
Fax. (713) 529-1288
E-mail: hccc@crafthouston.org
Web site: www.crafthouston.org

John Michael Kohler Arts Center

608 New York Avenue
Sheboygan, Wisconsin 53081

Ph. (920) 458-6144
Fax. (920) 458-4473
E-mail: information@jmkac.org
Web site: www.jmkac.org

**Mingei International Museum of
World Folk Art**

1439 El Prado
San Diego, California 92101
Mailing Address: P.O. Box 553
La Jolla, California 92038
Tel : (619) 239-0003
Fax : (619) 239-0605
E-mail : mingei@mingei.org
Web site : www.mingei.org

Mint Museum of Craft + Design

220 North Tryon Street
Charlotte, North Carolina 28202
Ph. (704) 337-2000
Fax. (704) 337-2101
E-mail: pbusher@mintmuseum.org
Web site: www.mintmuseum.org

Museum of Craft & Folk Art

Landmark Building A, Fort Mason
Center
San Francisco, California 94123
Ph. (415) 775-0991
Fax. (415) 775-1861
E-mail: daliah@mocfa.org
Web site: www.mocfa.org

**Los Angeles County Museum of
Art**

5905 Wilshire Boulevard
Los Angeles, California 90036
Ph. (323) 857-6000
Fax. (323) 857-6214
E-mail: publicinfo@lacma.org
Web site: www.lacma.org

**Museum of Contemporary
Religious Art**

St. Louis University
3700 John E. Connelly Pedestrian
Mall
St. Louis, Missouri 63108
Ph. (314) 977-7170
Fax : (314) 977-2999
E-mail : mocra@slu.edu
Web site : www.mocra.slu.edu

Museum of Glass
1801 East Dock Street
Tacoma, Washington 98402-2317
Ph. (253) 396-1768
Fax. (253) 396-1769
E-mail: info@museumofglass.org
Web site: www.museumofglass.org

**National Ornamental Metal
Museum**
374 Metal Museum Drive
Memphis, Tennessee 38106
Ph. (901) 774-6381
Fax. (901) 774-6382
E-mail: metal@wspice.com
Web site: www.metalmuseum.org

Ohio Crafts Museum
1665 West Fifth Avenue
Columbus, Ohio 43212-2315
Ph: (614) 486-4402
Fax. (614) 486-7110

**Renwick Gallery of the
Smithsonian American Art
Museum**
Smithsonian Institution
Pennsylvania Avenue at 17th Street
N.W.
Washington, D.C. 20006
Mailing Address: Renwick Gallery,
Smithsonian American Art Museum
Washington, D.C. 20560-0510
Ph. (202) 357-2531
Fax. (202) 786-2810
E-mail: info@saam.si.edu
Web site: www.americanart.si.edu

**The Schein-Joseph International
Museum of Ceramic Art**
New York State College of
Ceramics at Alfred University
Alfred, New York 14802
Ph. (607) 871-2421
Fax. (607) 871-2615
E-mail: carneym@alfred.edu
Web site:
www.ceramicsmuseum.alfred.edu

The Society of Arts & Crafts
175 Newbury Street
Boston, Massachusetts 02116
Ph. (617) 266-1810

Fax. (617) 266-5654
E-mail: societycraft@earthlink.net
Web site: www.societyofcrafts.org

Society for Contemporary Craft
2100 Smallman Street
Pittsburgh, Pennsylvania 15222
Ph. (416) 261-7003
Fax. (416) 261-1941
E-mail: scc@trfn.clpgh.org
Web site:
www.contemporarycraft.org

The Textile Museum
2320 S. Street, N.W.
Washington, D.C. 20008
Ph. (202) 667-0441
Fax. (202) 483-0994
E-mail: info@textilemuseum.org
Web site: www.textilemuseum.org

Appendix G – Collectors Groups

Art Alliance for Contemporary Glass

P.O. Box 7022
Evanston, Illinois 60201
Ph./Fax. 847-869-2018
E-mail: admin@contempglass.org
www.ContempGlass.org

Art Jewelry Forum

Box 590216
San Francisco, California 94059-0216
Ph. 415-522-2924
E-mail:
artjewelryforum@hotmail.com

Collectors of Wood Art

P.O. Box 402
Saratoga Springs, New York 12866
Ph. 518-583-2011
E-mail: CWAForum@yahoo.com
www.CollectorsOfWoodArt.org

Founders Circle, Ltd.

Mint Museum of Craft + Design
220 N. Tryon Street
Charlotte, North Carolina 28202
Ph. 704-337-2000
Fax. 704337-2101
E-mail:
pchapman@mintmuseum.org
www.mintmuseum.org

Friends of Fiber Art International

P.O. Box 468
Western Springs, Illinois 60558
Ph. 708-246-9466
Fax. 708-246-9466
www.friends-of-fiber-art.org (On-line as of January 2003)

James Renwick Alliance

4405 East-West Highway
Suite 205-B
Bethesda, Maryland 20814
Ph. 703-812-4500
Fax. 703-812-0300
E-mail: JRAOffice@jra.or
www.jra.org

