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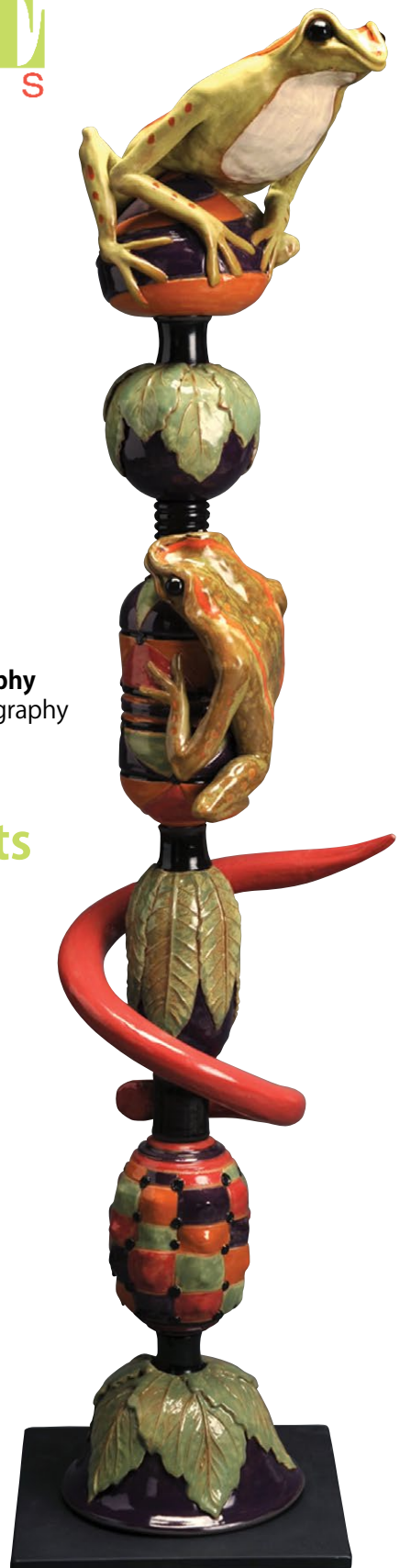
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On the cover: "Frog Pole,"
by ceramicist Alexis Moyer.
Photo credit: Tom Liden



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The mission of *HANDMADE BUSINESS* is to inform, instruct, and inspire both the beginning and the established professional craftsperson and crafts retailer by providing them with: ■ how-to articles on all facets of handmade business management and related topics ■ relevant industry news, as well as information on current issues and trends ■ a forum for exchanging ideas and concerns ■ encouragement and recognition.

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“The most effective way to do it, is to do it.”

— Amelia Earhart

When I was a little girl, I was incredibly shy. In high school I was a total wallflower. Once, in literature class, we had to recite Shakespeare in front of the class — while standing on a tiny carpet sample. I was petite, demure, and wore huge glasses and braces. It was a horrifying experience. I think I earned a mercy C. Thankfully, when my dear friend introduced me to karaoke in my early 20s, my life literally changed. Amy said to me, “If you don’t think you sound good, just sing louder. No one cares if it sounds bad, just have fun.” So, I sang very loud, and there was applause at the end of my first song. I’m not a good singer, but my confidence soared at that moment.

In college (also in my 20s) I happily excelled in my interpersonal communication class, which was full of speeches and presentations. I just imagined I was singing karaoke to a mass of adoring, intoxicated fans. Fast forward 20 years, and this month I co-hosted *Handmade Business’s* first live webinar. Sure, I was a bit nervous, and this time I could not “see” my audience — but I did it, and I’d do it again. Why? Because anything I can do to grow as a person, help others, and grow my company’s brand is a risk worth taking.

In this issue of *HB*, we talk about how makers like you can start their own podcast (page 24). Not only is podcasting a popular way to receive information, it’s an extremely effective method to deliver information — much like a webinar. You’ll also enjoy the stories of a handful of talented ceramic and pottery makers (pgs. 8 and 28) who have tackled the wholesale market and succeeded. Sharing what handmade business makers know and teaching them a bit about what they need to know is important to all of us at *HB*. Our dedicated staff takes risks when we try new endeavors and you should too. You never know what you can accomplish until you try.

Make your mark!

Stephanie Hintz

Stephanie Hintz

Editor

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P.S. In case you missed our awesome webinar, “How to Accurately Price Your Handmade Products and Make More Money,” it is available for purchase and download at www.handmade-business.com/webinars. I hope you enjoy it and learn lots!

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The Comfort of Clay

From dinnerware to home accents, pottery make a house a home

By Stephanie Hintz

Blanket Creek Pottery
Falmout, Kentucky
Web: Blanketcreek.com

Founded within a country garage in Kentucky in 2001, Paul Borian took the skills he learned working for a small pottery factory as an apprentice in 1999 and he used the skills he learned there to embark on his own handmade business journey. Creating one wheel-thrown pot at a time, Borian was a one-man operation until he was joined by his wife, Yael Neeman-Borian, four years ago.

“Paul has a business degree and most of his craft background was in making drums from reclaimed

hardwood floor planks,” says his wife, and co-owner, Yael. “His interest in ceramics officially began the moment he picked up a similar such drum made on a pottery wheel and started playing it.”

Yael has been immersed in arts and crafts since childhood, focusing mostly on photography. In 2007 she took a pottery course and was hooked. She visited Blanket Creek Pottery in 2014 and received a few lessons in glaze chemistry and immediately started developing new combinations; within a few months she oversaw product development and marketing for the company. The couple soon married. Yael helped her husband improve and expand the brand to what it is well-known today as Blanket Creek Pottery.





Above: Functional and attractive, Blanket Creek Pottery is artwork in itself. *Photo credits: Yael Neeman-Borian*

Left: Artists Paul Borian and Yael Neeman-Borian work together in their studio.

Below: Each piece can feature many different glaze patterns.

Keeping them company, the pair also have six cats and two dogs that they have rescued over the years; their studio doubles as a shelter for their beloved rescues. “From the very beginning, the pets were an inseparable part of the workspace, accompanying us along the way, each one of them with their special character and sweetness,” says Yael.

Paul focuses on all the production work, which is comprised of wheel-throwing, glazing, and firing. Yael oversees product and glaze development, photography, and keeping up on their website. Their





Above: Beautiful shapes and rich colors set Blanket Creek Pottery apart from other handmade wholesale makers.

Left: Borian says he is always excited to see his work after glazing and the final firing process.



website, blanketcreek.com, has a remarkable and comprehensive photo gallery which highlights the production process including wheel-throwing, glazing, and firing.

The business is primarily a wholesale business, with a commitment to serving their existing customers well as well as inviting new ones to try them out in their stores. The company has developed a very user-friendly wholesale ordering system, which is accessible online with a password. “We love working with all the great stores we sell to and do everything possible to maintain the partnerships we have with them.”

One of the most difficult things when starting their own business was keeping up with order fulfillment. “On top of that, this



Above: Borian hand-carves a cup and works at the wheel.

Fahrenheit. The trick is to apply the more fluid glazes at the top of the pots, and the less fluid ones at the bottom where they slow down the drips before they completely run off the pot and on to the kiln shelf,” says Yael.

From start-to-finish, the couple makes each piece lovingly by hand — the process to complete each piece takes three weeks. “The first few steps take the longest because they include not only forming the item but allowing the clay to dry enough for the item to be turned upside down to continue the drying process,” says Paul. “Otherwise it can warp and crack, so it has to be carefully monitored during this phase and changing weather conditions and humidity levels have a substantial effect.”

Functional and pretty, Blanket Creek Pottery’s line of pottery is food safe and can also be used in the dishwasher, oven, and microwave. At this time, only their Bordo glaze is excluded from being dishwasher safe and should be hand washed. To inform their customers on the care of their pottery, Blanket Creek offers information on use and care on their website.

particular product requires considerable understanding of clay and glaze chemistry, and the problem-solving and refining process continues to the present moment,” Paul explains. “It’s the experience of being totally ‘on your own’ to solve problems that threatens your livelihood.”

Paul and Yael work together to constantly develop new lines of unique glazes and shapes that combine aesthetics with functionality. “Some of our glazes stay in place on the pots during the firing process, whereas others start to flow down the pots like molten lava as they approach top temperatures of nearly 2,400 degrees

“When my customers choose a Paragon kiln, I know they are getting a fabulous kiln at a great price”—Connie Speer



Connie Speer (left) with Becky Pickle, owner of Pickles and Pottery Art Studio in Sherman, Texas. Becky proudly shows off her Paragon kilns.

Connie Speer, well known Pottery and Art Consultant with American Ceramic and Glass Supply Company, has been selling Paragon kilns to her customers for 40 years.

“Choosing the right kilns can be daunting for a new studio owner,” said Connie, “but when it comes to Paragon kilns, I always know my customer has chosen one of the best brands on the market. Paragon’s support system to us and our customers is ‘top drawer’ in this industry.

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Right: Hand-thrown, this set of four napkins rings completes any rustic elegant table setting.

Below: Black Oak Art's hanging planters will hold up to many years of use.



Black Oak Art Waco, Texas

Web: www.blackoakart.com

Black Oak Art's pottery and mission is simple and wholehearted in nature and by design — focusing on affordable, handmade goods that enrich the user's life. Jonathan Martin's ceramic pottery studio literally started as a small garage operation and has now expanded and provides over 20 jobs to Waco, Texas, locals. Many of his employees are aspiring, practicing artists in their own right.

Martin is no novice to slinging mud — he began throwing pottery back in high school. Afterwards he studied studio art at Baylor University. A few short years later, he made the decision to go after his dreams and pursue a career in art full-time.

Martin's designs are simple, functional, and clean. After perfecting the original Black Oak coffee mug, a local coffee shop owner from Common Grounds approached him and asked if Martin could create a custom logo on his mugs so the coffee shop could sell them.



This first “wholesale” request soon blossomed into more businesses who had a desire for their own custom mugs. One of these accounts is Magnolia Market, founded by HGTV superstars, Joanna and Chip Gaines. Martin touts his business as being a “custom wholesale company.”

Beyond mugs, Martin sits down with prospective and existing clients and develops signature lines and custom pieces that mirror the aesthetics and appeal of their store.

Even though Martin's pottery studio has substantially grown since it's modest garage days, the handmade quality and story behind it is still immersed within every piece that ships to a customer.

For efficiency, Black Oak Art produces its collections in batches, but if one were to account for how long it takes to create just one mug, it would take nearly a week to complete. First, the mug's cylinder is crafted and then allowed to dry for 24 hours. Next, the bottom and handle are created and then dried. Lastly, it heads into the kiln for a few days.

Black Oak Art's products and services doesn't stop at mugs, serving

Left: The “Straight Side Dish” measures 2.75-inches-tall and is 10 inches in diameter. This piece is available in blue or black.



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pieces, and dinnerware — they go far beyond that. The studio periodically hosts lessons and workshops which include materials and professional guidance. At each workshop, students work on a specific piece, and the staff at Black Oak Art then fires it and the item is ready for pick-up a week later, or it can be shipped.

The studio also offers more comprehensive six-week-long courses including Intro to Clay, Intermediate Clay, and Advanced Clay. To serve a wider audience, there are adult classes and those for kids aged 14 and younger.

Below: Black Oak Art's "Waco Mug" is a classic mug with a hand-carved stamp.

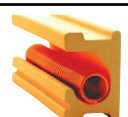


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Above: “Buffalo Tracks” is finished in Black Hills Gold Glaze.

Left: A mug and stir spoon pair gets its color with ash and yellow glaze.

Always Azul Pottery

Villa Grove, Colorado

Web: www.alwaysazul.com

Operating a pottery studio for over 45 years, Alan Yarmark’s first studio was primitive at best, where he utilized alternative sources of energy. In the beginning he used salt and wood kilns with just a simple kick wheel. With a penchant for bright colors, he began to formulate custom glazes, rich in color and vibrancy.

Yarmark stayed busy selling his wares at retail shows and renaissance fairs, as well as to wholesale customers. After just over a decade, he relocated his studio to downtown Salida, Colorado, and opened the doors of his first retail shop. Yarmark discovered that functional pottery, such as dinnerware, was gaining popularity among buyers, so he began to focus on that. In fact, in the early years of his dinnerware collections, he sold over 400 sets per year.

Yarmark designs and constructs his dinnerware to be both dishwasher, microwave, and oven-safe, maximizing the performance of his functional art.

In 1996, Always Azul Pottery moved once more, this time to Villa Grove, along Highway 285. “The store in Villa Grove has been my best location so far,” Yarmark says. “The highway brings many diverse tourists to the pottery in the summer and fall.”

Right: A non-pattern glazed 14-ounce mug • This mug, bowl, plate, and salad plate is finished in Azulscape glaze and is microwave, oven, dishwasher, and food safe.





Above: Having a little fun, this mug is finished in Always Azul Pottery's Cherry Garcia Glaze.

Below: A mug and stir spoon combination features an ash with green avocado glaze.

In addition to proving walk-in customers exquisite pottery, Yarmark and his wife Diane also operate the industry-unique Casa Azul's B & B Pottery Retreat, where guests can enjoy the ambiance of a relaxing mountain retreat and take part in "playing" in the studio. Guests can spend a day in the studio working in clay and their projects are fired overnight, with a final firing taking place the next day. Some projects guests can complete are raku pottery styles, high-fired compositions, and tile murals.



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AmericasMart B3 2-316

Always Azul Pottery
Villa Grove, Colorado

Web: www.alwaysazul.com
AmericasMart B2-7-796

Amaranth Stoneware, Ltd.
Kingston, Ontario, Canada

Web: www.amaranthstoneware.ca
B2 10-10B46

American Made Collective

AmericasMart B3 2-CTR1 (Temporary)

David's Concrete Innovations
Springtown, Texas

Web: www.davidsconcreteinnovations.com
AmericasMart B2 9-9A11

Dock 6 Pottery
Minneapolis, Minnesota

Web: dock6pottery.com
AmericasMart B3 2-2201 (Temporary)



Above: This Dock 6 Pottery spoon rest is a perfect stovetop accent.

Farmhouse Pottery
Woodstock, Vermont

Web: farmhousepottery.com
AmericasMart B1 10-A6

HomArt
Irvine, California

Web: www.homart.com
AmericasMart B2 10-1040

Lidia's Polish Pottery
Maple Valley, Washington

Web: polishpotteryinc.com
AmericasMart B2 2-305 (Temporary)

Lisa Rae Designs
Alpharetta, Georgia

Web: www.facebook.com/lisaraedesigns
AmericasMart B3 2-711 (Temporary)

Michael Aram
New York, New York

www.michaelaram.com
AmericasMart B2 9-906

Prodigal Pottery
Chelsea, Alabama

Web: www.prodigalpottery.com
AmericasMart B2 2-420 (Temporary)

Rochard Limoges
Houston, Texas

Web: www.rochard.com
AmericasMart B2 8-863A

Shayne Greco Ceramics
Burgaw, North Carolina

Web: www.shaynegreco.com
AmericasMart B2 1-713 (Temporary)

**Spooner Creek and
Macone Clay**
**Shell Lake,
Wisconsin**

Web: www.maconeclay.com
AmericasMart B2 7-794B

Think Pray Gift
**Holdingsford, Minne-
sota**

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Left: Wall vases by Macone Clay are one-of-a-kind works of art.

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2018 Handmade Entrepreneur of the Year



Nominee Qualifications:

1. Must be a handmade or artist-founded business entrepreneur with three or more years of operation.
2. Nominee must produce high-quality, unique, original works of art or fine crafts.
3. Must have an online presence, such as a standalone website and/or active social media pages.
4. Should be actively engaged in local, regional, or national community events or organizations, charities, professional guilds, schools, art colonies, clubs, etc.
5. Must be able to produce for copyright release for print and marketing purposes 3-5 high-resolution (300 dpi) images of work, including a headshot or candid working shot of the artist within the set deadline schedule.

Nomination/Application Process:

1. Nominations are open from March 24 to May 24, 2018.
2. Nominations can be made by any person or organization; self-nominations are welcome.
3. Qualifying nominees will be notified by email by June 8, 2018; application information will be provided.
4. Completed applications from qualified nominees will be due no later than July 1, 2018; incomplete applications will not be accepted.
5. The top 10 handmade business entrepreneurs selected, as well as the winner of the 2018 Handmade Entrepreneur of the Year (HEY) award, will be announced in the December 2018 issue of *Handmade Business*.

Nomination submissions should be mailed, faxed, or emailed to:

JP Media LLC
Attn: Handmade Business Entrepreneur of the Year
PO Box 5000
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Email: stephanieh@jpmediallc.com
Please put "HEY Nomination" in the subject line
Fax: 715-445-4053

Nominate online at www.handmade-business.com/2018HEY/
Questions? Call the editor at 715-445-5000, ext. 112 or email

Person you are nominating: _____

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E-Mail Address: _____

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Medium: _____

Share with *Handmade Business* magazine why you feel your nominee should be considered for the 2018 Handmade Entrepreneur of the Year (200 word limit):

Nominator name: _____

Nominator organization (if applicable): _____

Nominator email: _____

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Build More Business Credibility



How to earn new customers with these brand-boosting suggestions

By Susan Friesen

New customers are essential to the success of any business, so make sure you keep up consistent efforts to draw in new leads you can then turn into paying clients. Have you taken the steps to define your ideal customer yet? It's important to have a plan before setting off on a journey.

Ideal customers are just that — ideal. The more of them you have, the less stress you have in keeping any toxic clients who may be more trouble than they're worth.

Make your presence known. Content marketing, email marketing, and social media marketing all work together when planned properly. Before you start any guesswork at how to go about marketing your business online, remember our tips on the value of planning it all out right and hiring a professional.

The importance of referrals

Referral business is a great way to generate leads. The leads are better, and the fact that they're coming by way of a reference goes a long way to securing the client. We looked at four ways to earn referrals so that you can feel more comfortable when approaching existing contacts for referrals.

Offline marketing is still essential. A lot of what we focus on at eVision Media is specific to online efforts. That is essentially because we specialize in professional website development, social media marketing, and search engine optimization. Your business success can rely on not only online marketing strategies and tactics, but also offline efforts. So, remember to keep up some hard and true staples to keep the

have side jobs entering contests all day — and take the construct of the contest seriously. Look for loopholes that could be exploited and carefully plan your contest, so it targets your ideal clients.

Offering free samples or credit as a reward is great when you focus on those who need or want what you have or do. You may get less entries, but it's better to get 10 qualified entries than 1,000 entries from people who are really only after a freebie.

Radio and newspapers

Radio ads are still a good tool — especially if you deal locally. Many stations are eager to support local businesses, so try reaching out to them. The cost might be a lot more affordable than you expect.

Newspaper mentions are great for getting eyes on your business. It's even better if the newspaper has an online equivalent that publishes the article. If you can get your name in a newspaper editorial and the author is willing to link to your site, then you're not only getting some amazing exposure, but because of the link, you are also telling Google that your website has more value.

Journalists have trust placed in them by their readers, so if you can get someone to feature your business in an article you should definitely do it.

Brand exposure

There are many ways you can increase the brand exposure of your handmade business. Sending postcards or mailers remind customers to shop with you. Donate raffle items at events where your audience is present — be sure to include marketing materials with them. You can even merchandize your brand — wear branded clothing, pass out branded pens, and design signage for your vehicle.

These methods are good on their own and together they result in you building your credibility and getting more exposure in front of your ideal target market. The value of credibility is immeasurable for business success and the cost of not having any clients know, like, or trust you is equivalently high.

Understandably, a lot of these tips seem great, but are often tough to execute. If you're having trouble building your customer base or simply want some more help on any of the topics covered here, a professional can help. ^{HB}

Susan Friesen, founder of the award-winning web development and digital marketing firm eVision Media, is a web specialist, business and marketing consultant, and social media advisor. She works with entrepreneurs who struggle with having the lack of knowledge, skill, and support needed to create their online business presence. As a result of working with Friesen and her team, clients feel confident and relieved knowing their online marketing is in trustworthy and caring hands, so they can focus on building their business with peace of mind at having a perfect support system in place to guide them every state of the way. Visit www.ultimateweb-siteguide.ca and download your free "Ultimate Guide to Improving Your Website's Profitability — 10 Critical Questions You Must Ask to Get Maximum Results."

Brand Exposure Ideas

- Send postcards to past or prospective customers
- Post flyers, send mailers, or distribute door hangers
- Hand out goodie bag and door donations where your target audience will be in attendance
- Merchandising — get your car wrapped with your brand message

leads coming in. I offer a few suggestions to infuse into your overall marketing pie.

Event or tradeshow sponsorship

Sponsoring an event or a tradeshow is a great way to get your business in front of key decision makers within your industry or business sector. Our success with the Abbotsford Chamber of Commerce in 2016 was not only great for getting our name in front of local businesses after having won a Business Excellence award, but the sponsor of our award, Blackwood Building Centre Ltd., also received a lot of recognition.

Never underestimate the power of good networking for your business. Getting yourself out there at events, trade shows, or anywhere else you can find your target audience is a great idea. Not all events cost money and even if you don't make a connection you can still have a good time.

Contests offering merchandise

Holding a contest is a great way get the word out about your business. Watch out for serial contest entrants — yes, people



LAS VEGAS
MARKET

Las Vegas Market Launches Proprietary Website

International Market Centers (IMC) has launched a new proprietary website designed to highlight products and categories, enhance exhibitor discovery, and simplify market planning. The new lasvegasmarket.com website is live and is the culmination of two years of research, planning, and implementation, according to IMC officials. The new site features a content-rich exhibitor directory and is provided free of charge to IMC customers.

“We are thrilled to bring this new tool to our exhibitor and buyer partners,” said Dorothy Belshaw, president of gift leasing and chief marketing officer. “This first release in our digital strategy is a result of listening, learning, and putting our customers at the center of all decisions. We will continue to refine, enhance, and personalize these digital tools in the coming months and beyond.”

Belshaw noted that the goal of the new site and digital tools is to enhance access to and discovery of Las Vegas Market exhibitors — and to provide tools to buyers that will make market planning more strategic, effective, and efficient.

“This is an industry-first database of products available at Las Vegas Market, tied to both exhibitors and their lines,” Belshaw said. “Exhibitors and lines can add to and refresh their database over time to help buyers search, filter, sort, discover, and plan like never before.”

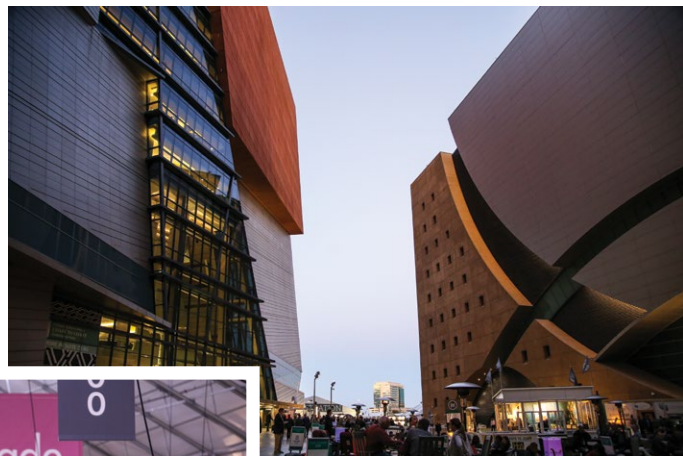
The new Exhibitor Directory features a search tool based on key words and relevancy tied to both exhibitors and products. Exhibitors and lines who complete their profile and share product information and images will be more visible on the site and app and will benefit from enhanced, content-rich listings including a featured image, catalogs, and products available at Market.

Buyers, designers, and market attendees can access new Market Planner tools that allow users to create and customize their preferred exhibitor lists, increasing navigation and time efficacy at Market. Floor maps to showrooms have been integrated into exhibitor profiles, and integrated market registration details, including Scan & Go QR codes, are available to users who have created an account.

“Las Vegas Market strives to be an effective, efficient, and compelling resource for exhibitors and buyers alike,” Belshaw said. “With the launch of this new site and the corresponding capabilities, International Market Centers is further enhancing every buyer’s experience and actively supporting the business strategies of our exhibitors — all part of our goal to enhance our role as a valued industry partner.”

Handmade News

HANDMADE will present 80+ artisan exhibitors — its largest-ever number of designer-maker and globally-designed and fair-trade lines. HANDMADE newcomers include: albert L. (punkt), Inc.; Harkiss Designs; Mira Fair Trade; Moxxie Essential Care LLC; Paper Epiphanies; Peace Waters; and Sari Bari USA.



Photos courtesy of Las Vegas Market



Notable returning HANDMADE exhibitors include: Abrazo Style; All Across Africa; A. Primary; Atenti; Baazaar; Circa Home 55; Dana Herbert Accessories; Flutter Gallery; French Graffiti; Funky Rock Designs; Good Paper; Inspired Peru; Janet

Onktko Clay Forms; Judy Brandon Jewelry; Looksur; Lumily; Maurice Milleur/Pewter Graphics; NoMonet; Parasol; Pilgrim Imports; Rustico; Santore Company; Shupaca; Silk Road Bazaar; Solmate Socks; Sustainable Threads; Sweet Gumball, The Porcelain Garden; VoZ Jewelry; and Worldfinds.

A special highlight of HANDMADE will be the second appearance of Aid to Artisans’ TEAM (Training for Entrepreneurs in Artisan Markets) showcase of first-time artisan exhibitors presented in partnership with leading non-profit economic development firms. TEAM will feature a variety of curated, maker-produced goods from international artisans.

Las Vegas Market is the nation’s fastest growing gift and home décor market and the leading furniture marketplace in the western U.S., presenting 4,000+ gift, home décor, and furniture resources in an unrivaled market destination. Las Vegas Market features thousands of gift, furniture, and home décor lines, allowing for cross-category commerce among these industries. The Summer 2018 Las Vegas Market runs July 29 to August 2, 2018. For more information, visit www.lasvegasmarket.com.



Artist Advocate Releases New Edition

Referring to the late 1970s, when Caroll Michels first started working as a career coach and artist-advocate, she writes, “Hanging out a shingle was not an easy task. I crossed the sacred line of discussing money, marketing, and self-promotion, and challenging some very basic perceptions about the art world. I would go as far as saying that to some people I was considered a ‘witch’. To a large extent these career development topics remained controversial throughout the 1980s and 1990s. Things began to change when the century changed.”

The evolution in the change of attitude and some of the challenges Michels faced when she first began working with artists are described in the seventh edition of Michels’ book, “How to Survive & Prosper as an Artist: Selling Yourself without Selling Your Soul” (New York: Allworth Press, April 2018).

“On the other hand,” Michels points out that “in certain ways career development tools for artists have now gone to the extreme, mirroring a prevalent political philosophy that corporations are people and people are brands. This has happened by well-intentioned individuals who know little about the art world or the special challenges fine artists face.”

Written for fine artists ready to launch their careers as well as experienced artists eager to relaunch their careers, “How to Survive and Prosper as an Artist” empowers artists to take control of their careers to create a fulfilling life and earn a decent income. In the new edition, the author continues to demystify the inner workings of the art world and challenge the status quo.

Chapters cover advice on a range of subjects including setting prices on artwork, overcoming career blocks, dealing with art dealers, exhibition and sales opportunities that exist and creating your own, grants and new fundraising resources, overreacting to competition, public relations and marketing strategies, dealing with rejection, debunking art world myths, and the challenges of dyslexia and Attention Deficit Hyperactivity Disorder (ADHD) that many artists face.

How to Survive and Prosper as an Artist Selling Yourself without Selling Your Soul (Seventh Edition) By Caroll Michels

Allworth Press paperback, also available as an eBook
www.allworth.com
 \$24.99
 ISBN: 978-1-62153-613-0

Caroll Michels Photo credit:
 Virginia Hoffman



The new edition includes information on the use of social media and website development as marketing and publicity tools — what works and what doesn’t work, the confusion between the art-buying public and the consumer market, neighborhood gentrification and the growing challenges of securing a reasonably priced work/live space, and the pros and cons of the new business models for artist career development.

“How to Survive & Prosper as an Artist” includes an Appendix of Resources which Michels keeps up-to-date on the website Artist Help Network, www.artisthelpnetwork.com. “The Artist Help Network is a free information service devoted to resources that will help artists take control of their careers. Readers can use the website to receive updated contact information and listings of new resources that have come to my attention after the book is published.”

Michels’ artwork has been exhibited in museums in the United States and abroad, including the Georges Pompidou Museum in Paris, Haus am Waldsee, Internationale Kunst in Berlin, the Walker Art Center in Minneapolis, and in New York City the Institute for Contemporary Art, The Clocktower, and Exit Art. Michels has received numerous grants, including those awarded by the National Endowment for the Arts, the New York State Council for the Arts, the New York

Council for the Humanities, and the International Fund for the Promotion of Culture/UNESCO. She was also a fellow at the Alden B. Dow Creativity Center in Midland, Michigan. For additional information visit www.carollmichels.com.

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Mural Arts Philadelphia Supports Sustainable Art

Braskem, the largest thermoplastics resins producer in the Americas and the worldwide leader in bio-polymers, announced a new “closed-loop” plastic recycling partnership with Mural Arts Philadelphia. Together, Braskem and Mural Arts Philadelphia will transform plastic supplies used every day in the mural-making process to resins and then convert them into new plastic products, such as new buckets, to be used by artists and constituents.

Braskem will support the environmental sustainability of Mural Arts Philadelphia public art projects by producing, collecting, and reprocessing plastic art supplies into “next-life” products, through a zero-waste plastics approach. Joe Paolucci, Braskem U.S. Director of Sustainability, stated, “Braskem is honored to be partnering with Mural Arts Philadelphia to inspire civic engagement and environmental sustainability through inspirational public art projects. Our new closed-loop recycling program is designed to support local artists and communities in magnifying the vibrant voices of Philadelphia through public art, all while educating people on the benefits of closed-loop recycling to create more sustainable lifestyles.”

Braskem will coordinate the collection, transportation, and reprocessing of Mural Arts Philadelphia’s plastic art supplies which will be used in the production of “next-life” recycled products, such as new art supplies or plastic park benches. Plastic art supplies are normally pur-



“Murals around Philadelphia” (CC BY 2.0) by jasonmurphyphotography.

chased by Mural Arts, so the partnership will offset costs, benefit the environment, and allow Mural Arts additional resources to invest in its programs and projects.

Jane Golden, Mural Arts Philadelphia Executive Director, commented, “Mural Arts has done many projects, in partnership with many wonderful Philadelphia-based organizations, to educate and engage the public about environmental sustainability, including our current ‘Trash Academy’ project in South Philadelphia, so we are thrilled to practice what we preach through this new collaboration with Braskem. Our artists and constituents create up to 100 new public artworks each year and go through many supplies, so our partnership with Braskem presents an exciting opportunity to find new ways to recycle plastics and to do our part for the environment.”

The closed-loop plastic recycling program with Braskem launches with Mural Arts Philadelphia’s Sweetbriar project, which is being led by renowned artists James Burns and Nathaniel Lee. The closed-loop plastic recycling art projects will also include public paint days, where members of the community can come participate in creating the murals.

Mural Arts Philadelphia is the nation’s largest public art program, dedicated to the belief that art ignites change. For over 30 years, Mural Arts has united artists and communities through a collaborative and equitable process, creating nearly 4,000 artworks that have transformed public spaces and individual lives. Mural Arts aims to empower people, stimulate dialogue, and build bridges to understanding with projects that attract artists from Philadelphia and around the world, and with programs that focus on youth education, restorative justice, mental health and wellness, and public art and its preservation. Popular mural tours offer a firsthand glimpse into the inspiring stories behind Mural Arts’ iconic and unparalleled collection, which has earned Philadelphia worldwide recognition as the “City of Murals.” For more information, visit muralarts.org.



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HANDMADE BUSINESS READER SURVEY

Tell us about yourself!

Welcome to our *Handmade Business* summer reader poll. Several times a year you can expect to receive a survey from us, where we aim to get to know you better. In turn, we use the information to customize and provide the content that is most relevant to you.

There are two ways to complete the survey. You can complete the survey online at www.handmade-business.com/readerpolls, or tear out this page and mail it in to us. Our mailing address is *Handmade Business*, PO Box 5000, Iola, WI 54945. Thank you!

1. What is your medium? _____
2. What is your business status?
 - a. Side hobby
 - b. Part-time
 - c. Full-time
 - d. Full-time with employees
3. What is your average income from your handmade business?
 - a. Less than \$5,000
 - b. \$5,001-\$10,000
 - c. \$10,001-\$25,000
 - d. \$25,001-\$50,000
 - e. \$50,001-\$100,000
4. How much money do you spend each year on marketing efforts?
 - a. Less than \$500
 - b. \$501-\$2,000
 - c. \$2,001-\$5,000
 - d. \$5,001-\$10,000
 - e. More than \$10,000
5. I am a:
 - a. Artist
 - b. Craftsperson
 - c. Retailer
 - d. Wholesale Maker
 - e. Gallery Owner
 - f. Organization/association/guild
6. How many retail shows do you participate in per year?
 - a. 0
 - b. 1-3
 - c. 4-8
 - d. 9-15
 - e. More than 15
7. How many wholesale shows do you exhibit at each year?
 - a. 0
 - b. 1-3
 - c. 4-8
 - d. More than 8
8. What do you struggle with the most as a maker?
 - a. Generating capital
 - b. Business aspects
 - c. Marketing/advertising
 - d. Securing materials/supplies
 - e. Selling
 - f. Pricing products
 - g. Accounting/taxes
 - h. Business insurance
 - i. Packing/shipping
 - j. Other _____
9. Where would you like to see your business at in five years?

10. Is your handmade business a family operation?
 - a. Yes
 - b. No
11. How many years have you been in business?
 - a. Less than 1 year
 - b. 1-3 years
 - c. 4-10 years
 - d. 10-20 years
 - e. More than 20 years
12. Are you male or female?
 - a. Male
 - b. Female
13. Are you a multi-media maker? If so, what else do you create?

14. If you could name one topic you'd like to see covered in *Handmade Business*, what would it be?

Thank you! Your responses will remain anonymous.



Start Podcasting Today!

Grow your brand with your own podcast

By Rémy Dolan

One of the hottest — and smartest — content delivery today is done via podcast. A podcast is a digital audio file available on the internet, usually presented in a series via a unique channel. Podcasts are generally hyper-focused on specialized content, such as news, sports, opinion, comedy, and yes — even handmade.

Podcasts are outstanding information sources for makers and artists like you, and here's why. You can select shows that are specific to your interests: small business, pottery, crochet, jewelry, fine art, and so on. In addition, you can listen to each show on your own time and you can download them to listen to later. A nice feature is signing up for notifications, so you are alerted when your favorite podcaster has a new episode available.

What's better than listening?

While listening to your favorite podcasts is enormously helpful and a way for you to learn a lot, did you know that you could

launch your own podcast relatively easily? Creating your own podcast can very quickly launch your career from student to mentor. Plus, it's actually quite affordable.

So, how do you know if podcasting is right for your handmade business? Are you already immersed in social media and have an established website? Can you stick with a project long-term? Are you alright with being patient with building an audience? Are you truly passionate about what you do and not shy? If you said yes, then podcasting is right for you and your brand!

Getting started

With the internet, there is a plethora of podcast hosting sites to get you started with little to no money. For example, with the platform Messy Bun, you can record, edit, and add music to your podcast. You can easily import Skype interviews if you choose to have guests on your podcast who may be across town or the world. You can create podcasts for free, but there is also a basic plan for \$5 per month and a premium plan for just \$9 per month.

Podbean works for both Android and iOS users and has everything you need to create, manage, and promote your podcast. Their Podcast Starter plan is just \$5 per month (billed monthly), the Unlimited Audio Plan is \$14 per month, and their feature-packed Business Plan is \$129 per month.

If you aren't sure yet, you can try Spreaker, where their free plan gives you unlimited daily podcast sessions of 15 minutes each, basic analytics, and five hours of audio storage. You can even chat while streaming live. Cast plans range from free for a hobby level to \$30 per

Popular Podcast Recording Platforms

- Messy Bun; www.messybun.com
- Podbean; www.podbean.com
- Spreaker; www.spreaker.com
- Cast; tryca.st

month for access to all features, unlimited editing and mixing, and 100 hours of recording time per month.

Equipment needs

Now, a beginner podcaster may be able to employ the use of their desktop or smartphone mic, but it's best to invest in a better microphone. Your listeners will appreciate the improved quality. One of the best sellers in the podcast mic field is the Blue Yeti USB-style microphone. You can also order the Yeti Studio package (\$150) which includes a microphone, Studio One Artist recording software, iZotope Nectar Elements vocal production software, and custom templates. A standalone Blue Yeti can be had for about \$100.

If you plan on having multiple mics in use by hosts at the same time at your location, you will want to avoid USB mics and stick to a XLR system. However, then you will need an audio interface or mixer to connect multiple mics. The Audio-Technica ATR2100-USB model (\$65) features both USB and XLR plugs. Also, don't forget to buy a desktop microphone stand if you don't plan on hanging your microphone.

It is also useful to have a good pair of closed-back headphones. These headphones are important because they allow

you to monitor the loudness and static while recording. If you plan on having more than one host at your location, make sure you have a headphone jack splitter, as some PC's only have one.

The best way to explain why you need headphones is that using them while recording essentially moves your ears off the side of your head and in front of you, so you can hear what you sound like to other people. After all, when you hear yourself speak, you are getting a different sound than what others hear because of the vibrations through the bones in your head. When you are aware of what you actually sound like, you can adjust your tone and enunciation of your audio recording.

When you use closed-back headphones, you'll hear if you are not speaking into your mic well, if you are breathing heavy into your mic, and if there are pops or crackles. Making these adjustments while recording will save you editing time later.

Of course, you will also need a desktop computer or laptop. A large screen size is helpful because you will likely have multiple tabs and applications open at the same time. If you want to go all-out, Apple's MacBook Pro laptop is a fantastic choice, but it will take about \$2,400 out of your pocket for a 15-inch-screen model.

If you prefer a Windows-based system, the HP Envy All-in-One computer is an excellent choice and has a price tag of \$1,500. Now, if you don't want to spend any money on a PC or laptop upgrade, use what you have and give it a spin. You basically only need a unit that will have 2 GB or more of RAM, 5 GB of free hard drive space, a sound card, and an audio line in and out.

Set up your studio

Starting out, you don't need a high-tech studio, but there are some things you can do to improve sound quality. When you record your podcast, you want your mic to pick up your voice once — not a bunch of times as it bounces off the walls.

On a budget, choose a smaller space, like a closet or small bedroom. Hang some old blankets on the wall directly behind your microphone. Next, hang some on the walls beside and behind you. Attach some pillows in the corners where the ceiling meets the walls. This will help balance out bass and low sounds. It might look a little weird, but it works.

Why You Should Start Your Own Podcast

1. You're an expert! Share your knowledge
2. It's an excellent way to build brand awareness
3. It allows a personal connection to your audience — and customers
4. People will listen
5. You can partner with industry leaders; it's networking in disguise
6. There's less competition in podcasting versus blogging
7. It's inexpensive
8. It helps you to become a better speaker
9. You can promote your products
10. It's a great alternative to video

If you want to spend a little money, you can swap your blankets and pillows with acoustic foam and foam bass corner absorbers. The result will sound like you are in a pro broadcasting studio. Higher quality will equate to more credibility and more subscribers.^{HB}



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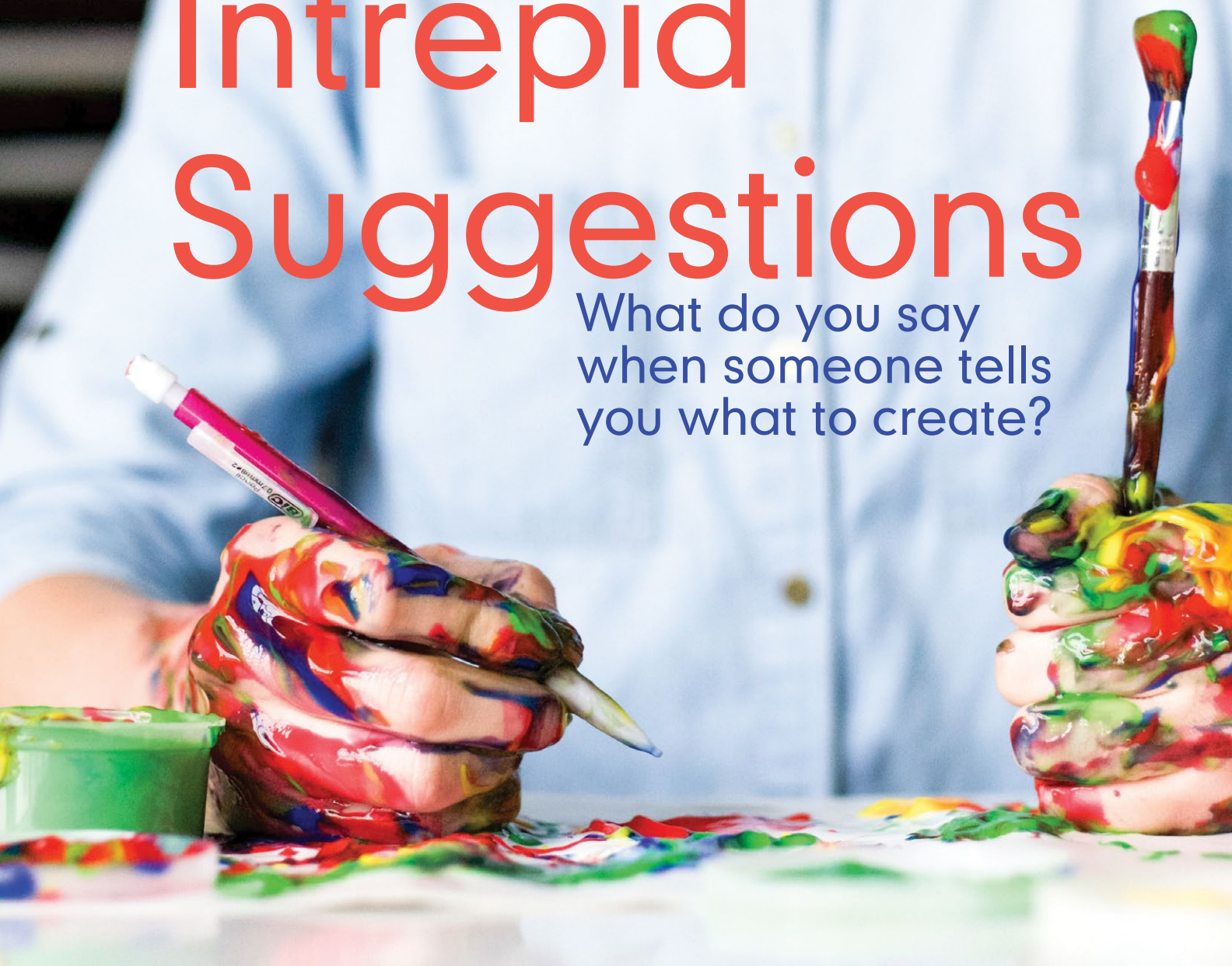
Pre-podcast Sound Prep

- Turn down or off heaters, air conditioners, fans, dishwasher, music, or TV
- Be cognizant of squeaky chairs and noisy mouse or scroll wheel
- Arrange for pet care to avoid distractions and barking, meowing, etc.
- Get a babysitter for the kids or record during nap time
- Close doors and windows
- Silence cell phones or put in airplane mode
- Turn off sound notifications on your computer
- Go to the bathroom before starting
- Drink a glass before and during recording
- Put on lip balm

Source: theaudacitytopodcast.com

Intrepid Suggestions

What do you say
when someone tells
you what to create?



By Daniel Grant

The director of the Creation Museum in Petersburg, Kentucky, had a suggestion for sculptor Mark Hopkins, but it was a bit odd. “He wanted me to do a sculpture of Noah’s Ark, including a dinosaur or two,” said Hopkins. “The Creation Museum brings the pages of the Bible to life, according to its website. I thought, ‘that’s ridiculous.’ I told him, ‘It will look like Dinotopia.’ It just wouldn’t make any sense, so I rejected the idea.”

He said it nicely and diplomatically: “Let me think about that for a while, because you don’t want to hurt someone’s feelings.”

Many artists get suggestions of new subjects from people — their dealers, their

collectors, their artist friends and spouses, someone who shows up at an exhibition opening. “People say to me, ‘I know an interesting person you’d want to paint,’” said Jamie Wyeth. “Well, I’m not interested in painting interesting people, thank you very much. I don’t say that to them. I say something like ‘fine,’ or ‘Oh, great!’ and just forget about it.” He says he doesn’t want to be rude, either.

Does this happen to you?

Sometimes, the recommendations aren’t for new things, but old ones. Dealers have told Northampton, Massachusetts, artist Scott Prior, “‘This painting I could

have sold 10 times,’ and I guess the suggestion is to keep doing the same thing.”

Other people come up with ideas for him, based on other interior or exterior views he has done at some point in his career: “You should paint my summer place. You’d love the view from the deck.” Prior takes a deep breath, also wanting to be agreeable, and says “‘Oh, that’s interesting,’ or ‘I’ll have to check that out,’” hoping that the subject gets changed.

Where do artist ideas come from? From dreams, their own experiences, or someone else’s art? Quite often they come from all the above. Sculptor Petah Coyne claimed that “travel gives



a dealer of his work in Germany suggested he should explore making paintings based on the bullfight. He liked the idea and pursued it.

Fischl isn't a sports or animal artist, but the subject allowed him to explore a long-standing theme in his work — the rituals of masculinity — but this time seen from a different vantage point. The toreador faces down the brute force in himself.

A different type of suggestion occurs with painter and sculptor Alan Magee, who has incorporated old dolls and household objects into his work, as though these were archaeological finds. "People who know my work have given me gifts of metal objects and other things they have dug up in a field," he said. "Fellow artist Lois Dodd gave me a rusted metal cup she found under her barn, because she knows I like these kinds of things." And, he does like these things. "They act as a provocation to me. They seem to be saying, 'What do I remind you of? What can you do with me?'"

The decision is yours

Most suggestions are meant well and reflect the fact that these viewers are connecting to the art in some positive way — something that triggers their own ideas or memories. Al Agnew, a wildlife artist in Sainte Genevieve, Missouri, tells those who offer suggestions to him that "'it's an interesting idea,' and let it go at that," and it usually ends at that. "I can't remember anybody seriously following up and checking to see if I painted it."

me so many ideas. The world is full of amazing visuals."

Julian Opie, a British painter and sculptor, claimed: "I get loads of ideas from past artists — from history." Painter Tula Telfair stated that she isn't particularly interested in other people's ideas because she has so many of her own, based on themes she has pursued in earlier imagined landscapes. New ideas have to get in line.

When to listen and produce

Still, the suggestions from other people keep on coming, and at times, they get taken up. Painter Eric Fischl noted that

At times, it can get a bit awkward. "I once had a dealer who kept telling me what I should do," Telfair said. "He seemed like a frustrated artist." Taking someone else's ideas and opinions is more difficult for some than for others. Painter Peter Plagens noted: "Sometimes an art world friend, my dealer or a critic — and I do read reviews of my work — will say something, usually in passing, about something I've painted that'll cause me to think and maybe change course just a bit." More often, however, the comment is, "Oh, I like this better than that," and I end up determined to do more of *that*." ^{HB}



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By Stephanie Hintz

Mud Pie Escapade

One Californian turns her passion into a thriving, sustainable business

“I think that people know that getting or giving a hand-made gift sends a message of caring, and meeting the artist and seeing where it was made makes their purchase all the more special,” says Alexis Moyer. “Many of my smaller pieces are purchased with these feelings in mind.”

The accomplished artist creates and sells her work in a repurposed gas station along Highway 128 leading into Mendocino, California. Welcoming, yet inconspicuous, the Pot Shop is “open by coincidence” and by appointment. She invites the public to watch her work, see the creative process, and observe what an artist’s life is all about.

“I get to know the customers and we form bonds that allow people to trust me with their larger commissions,” Moyer says.

The potter has been in this location for 30 years, resulting in building long-lasting relationships. She is accompanied by her canine sidekick, Charlotte: “She’s my ambassador who helps break the ice with new people and is all about charming them.”

The gift that keeps giving

Never short of ideas, Moyer finds endless ways to portray animals, one of her favorite subjects. She explains that many of her animal sculptures come from her own life experiences. “I always find this interesting, because I only see it in hindsight,” Moyer says.

Below: The Pot Shop, located in Philo, California. *Photo credit: Alexis Moyer*

Left: The “Small Otter Pole” is a totem pole featuring a whimsical otter. *Photo credit: Alexis Moyer*



Two years ago, the artist was going through the extensive process of testing, qualifying, and preparing to donate one of her kidneys. “One day my nurse called to say that my MRI came back fine, and I thought, ‘Whew, I cleared another hoop.’”

After the call, she looked across her studio and observed a totem pole she was working on that was made up of fish swimming through rings. “I suddenly saw why I was making that piece,” Moyer recalls. “The deeper meanings are only apparent to me; everyone just sees my whimsical sculptures.”

Moyer’s experience with the kidney donation inspired her to next develop a line of inspirational ceramic hearts. Her first collection focused on the thoughts of “Believe, Family, Faith, Peace, and Trust.” Next, she created those with the words, “Home” and “Rejoice.”

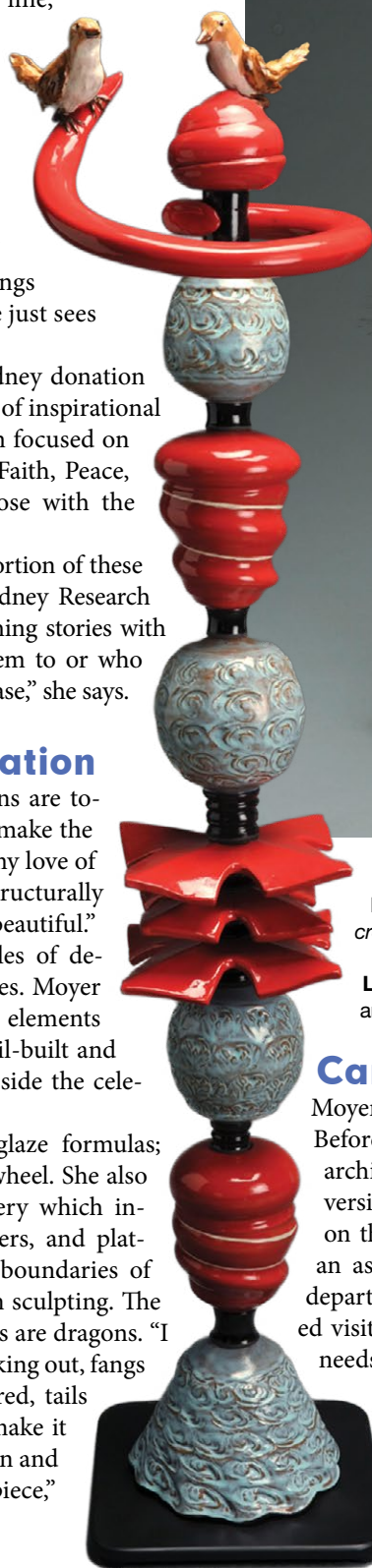
The charitable artist donates a portion of these sales to the Stanford Hospital’s Kidney Research program. “People share such touching stories with me about who they are giving them to or who they are honoring with their purchase,” she says.

Constructing a collation

Many of Moyer’s sculptural designs are totem poles. She explains: “I like to make the poles because they reach back to my love of architecture — making things structurally sound, interesting, balanced, and beautiful.”

She incorporates these principles of design in every totem pole she creates. Moyer blends coiled, slab, and thrown elements into them. “My animals are all coil-built and my work always has a whimsical side the celebrates the joy of life,” she says.

Moyer concocts all her own glaze formulas; much of her work is done at her wheel. She also designs a line of functional pottery which includes mugs, bowls, plates, pitchers, and platters. She continually pushes the boundaries of gravity and her own skill set when sculpting. The most challenging pieces she creates are dragons. “I tend to make them with wings sticking out, fangs and claws that are fragile until fired, tails hanging down — all things that make it a challenge to get them into the kiln and through the firing process in one piece,” Moyer shares.



Above: “The Protector” has a totem pole effect with the bird looking over the cat and the cat looking over the dog. *Photo credit: Tom Liden*

Left: “Two Birds” is a bright, highly textured compilation by artist Alexis Moyer. *Photo credit: Tom Liden*

Career metamorphosis

Moyer’s interest in architecture isn’t just whim. Before delving into the world of clay she studied architecture at California Polytechnic State University. While in her third year of college and on the path to becoming an architect, she had an assignment to design a college campus art department facility. Part of her research included visiting several art schools to determine what needs the theoretical facility would require. “I was captivated by what I saw happening there,” Moyer recalls.

Inspired, that summer she enrolled in three art courses; two of them were pottery classes. “When I picked up a piece



of clay it was like I had just found the perfect fit for me,” Moyer smiles. “I knew that working with clay was what I would do for the rest of my life. I was a mud-pie maker from way back when and always wanted to do pottery, but never had the opportunity growing up.” The young artist ended up graduating from the California College of the Arts with a bachelor’s in ceramics where she studied with Viola Frey and Art Nelson.

What she did pick up from her parents was the spirit of entrepreneurship. Growing up, her parents had their own stores. “I wanted to be an artist and running my own business seemed like the way to do that. I think it was more comfortable for me to rely on myself selling the work than to be dependent on galleries for my income,” Moyer attests.

From green to golden

Moyer sells her work through her own store, The Pot Shop, at art fairs, and on Etsy. Selling at art fairs helps to introduce her work to new people. Before she opened The Pot Shop in the old gas station, she went to Greece on a summer program through Manhattanville College. While in Greece, the emerging artist saw some studio/retail combinations that appealed to her. “I knew that this was what I would like to do when I got home,” she says.

“I got very lucky and was able to open my studio and gallery on a tourist highway. I’ve been there for 30 years now and have loved every day of it,” she says.

Starting her own handmade business, however, was not as simple as selecting a location and putting up an open sign. It was difficult for her to be flexible enough to make the changes needed to succeed. “My initial idea had been to sell other people’s functional pottery and make my own one-of-a-kind sculpture, but I quickly saw the tourists wanted to see me working on something and then take one of those mugs, pie plates, bowls, etc., home with them,” Moyer explains.

Above from left: This mixed-media work by Susan Spencer was inspired by a piece by Alexis Moyer during the Influence and Inspiration Project. • Alexis Moyer and Susan Spencer of the Influence and Inspiration Project.

Below: “Lucille” is a colorful, friendly-looking sculpture by Alexis Moyer. *Photo credit: Scott McCue*



Artist Advice

1. Take time to get out of the studio and do or see things that inspire you
2. Make a regular work schedule and stick to it
3. Keep track of your collectors and stay in touch with them
4. Take and teach workshops; it will keep your skills sharp and your ideas fresh
5. Get involved with other businesses in your area



Above: “Millie” comes to life with soft green speckled colors and is at home in any garden. *Photo credit: Scott McCue*

“So, having opened a business with no ‘line’ of my own, I had to learn to be a functional pottery pretty quickly,” she recalls. “Art school had not prepared me for that. I knew how to throw, but not how to produce on that level.”

Give and take

In 2003 the seasoned potter helped start a cooperative gallery in Fort Bragg, California, Edgewood Gallery. Moyer still displays her work there, which acts as a secondary showroom for her. “It is in a much more populated area about an hour away from my studio,” she says. “People see my work there and often follow up with a visit to my studio. Many of my larger commissions have come through this path.”

Moyer also has committed herself to continue to influence other makers as well as motivate new ideas of her own. Along with mixed-media artist, Susan Spencer, the pair designed and embarked on a year-long enterprise called the Influence and Inspiration Project. “As an artist, I am always looking for ways to keep my creative juices flowing,” she says. This is a balance we all



Above: “Balancing the Scales of Justice” is a clever ceramic sculpture by Alexis Moyer. *Photo credit: Alexis Moyer*

have to strike between producing our line of work for current customers and developing new directions that excite us so we stay engaged.”

The Influence and Inspiration Project began as an artist “conversation” between Moyer and Spencer. They trade work with each other and then create a piece of artwork inspired by the other artist’s work. “It has been a fascinating experiment and has opened up many avenues of pursuit for each of us. I think we could work for years developing the ideas that have come out of the project!” she exclaims.

The completed project is on display the entire month of May 2018 at the Edgewater Gallery. There is also a workshop where artists get to try out the “Response Method.”

The Influence and Inspiration Project earned the pair national recognition in 2017 from American Craft Week as Artist/Craftsman Extraordinaire. Through their project, Moyer and Spencer found both the accountability aspect and the muse of having someone respond to their work in a personal, non-critical way to be quite inspiring. This motivated them to start a website, myartmuse.net, which is designed to be other artists’ accountability partners.

They also have a blog where artists can share their experiences and offer workshops on the “Response Method.” This method gives artists the chance to see what happens when they dig deep and discover the wealth of creative inspiration they have within themselves.

Moyer is extremely thankful to have come so far as an artist during her creative career. She says, “I have been very fortunate to be able to do what I love, and I am grateful to have a supportive family and loyal collectors to make it all possible.” *HB*

By Donald Clark
justask@handmade-business.com

Master Branding

Know who you are, embrace what you make, and hone in on your audience

This month we have three questions related to branding. Until recently, brands and branding weren't concepts typically considered by the handmade world. That's all changed; I hear and read more and more about craftspeople concerned about their brands. What exactly do we mean when we say brand? I'd like to try to define brand before considering your specific questions. Simply stated, it's everything about your business — it's what makes your business yours. You can't buy a brand; you can only build one which takes time and consistent careful planning. Everything that leaves your studio — including all media, printed materials, and you, are all contributors to your brand. However, regardless of how carefully you consider your options, selling your product is the major brand builder. Happy customers sharing the experiences they've had with your product and studio that are gathered over time are what build your brand.

Handmade Business (HB): *I am pretty much a one-man operation but am planning to expand and add some regular employees this year, such as a part-time business manager, part-time shipping assistant, and full-time studio assistant. The question I have is, should I be the "face" of my brand, or should I focus on branding my business as its own entity? I am a ceramicist who creates unique, functional vessels.*

Donald Clark (DC): Did you consider hiring one person who could provide all the help you need? Three part-time workers coming and going from your studio could create more distraction than the assistance they provide. Adding new personalities to the mix can be difficult — adding three may not be a good plan.

Remember, you've been free to plan and work on your own schedule and your only limitation was getting the work done. Employees expect to show up at a set time and probably want to find you there too. That's going to change your work schedule; are you ready for this? Training the new employees will also be your job, as will overseeing their work. This is going to take time away from production.

I'd suggest adding one new hire at a time over a period of time; this should make the process less disruptive

Now to answer your question. The simple answer, if you've been in business for a while, is you are the "face" of your brand. Your brand, however, should have its own identity and will. This identity will be based on sales and the response by customers to the items they purchased. Think of Ralph Lauren or Bill Gates, they are clearly the faces of their businesses, but Polo and Microsoft have their own clear brand identity. I'm going to assume you sell some of your pieces directly to the consumer. I've written often about the lure of buying from the maker. Customers can't get enough of this, that's why you're the face. They want to be able to tell people they bought their new vessel from you, the maker. On the other hand, your business needs to be bigger than you — that's why you need to constantly add to the value of your brand by careful consideration of every component of your business.

HB: *Lately I have really been struggling with identifying my style. I create wearable art and jewelry, but I pretty much make anything that strikes my fancy, so some items have quite a bohemian flavor, while others are more formal and upscale. Do you think that this variety is detrimental to my brand? About 30 percent of sales are the formal look and 70 percent are the boho look.*

DC: In 1989 Marsha Sinetar wrote a widely read book, “Do What You Love and the Money Will Come.” The concept this title presents is certainly relevant here and may be useful to you as you pursue your career. I know that to be happy and at their most productive, creative people must follow their creative selves and make the work that comes from within. They are driven by the need to express the ideas that germinate in their creative minds. To me, your statement, “I pretty much create anything that strikes my fancy,” is a strong message that you are guided by your creative thoughts. You are doing what you love, and the money is coming — it’s 70 percent of your business.

Then there’s the other 30 percent of your business, the formal look. What’s formal, are you making pearl studs, silver pendants, and pins? That’s fine, if in fact, whatever your formal is, it feeds your creative needs as much as the boho work does.

Let’s stop here for a moment and consider production versus sales. Do the two looks represent the same 30/70 percent proportion of your production? Or do you have to produce more of one to generate that percentage of your sales? Do you have a lot of pieces from one of the looks in stock? There could be a message there — is it wise to continue with both lines? Let’s assume your sales of each look reflect the same proportion of your production time and that you are really enjoying and are growing creatively from both. In this case, I think you are wise to stick to your plan.

So, your brand is eclectic. There’s nothing wrong with that if you consistently present different looks. Perhaps it would be good not to present them at the same time; you could have a boho show and a formal show. However, I’m wondering, if 70 percent of your sales are from the boho line, why you’re not just going fully in that direction? If selling items is the best brand builder, it seems to me that most of your customers see that look as your brand.

HB: *How important are color schemes when it comes to branding? A part of me wants to go with colors that I personally like, that feel like an extension of my own personality, and a part of me is thinking I should explore color schemes and themes beyond that. What are your thoughts on this?*

DC: Color schemes are important to your brand, but so are you and your personality as it’s reflected in what you make. The first consideration is what color scheme will support and enhance the public’s perception of your product. It’s unfortunate you didn’t mention your product. I say this because your product will affect the choice of colors used for your logo, the most important usage, and other visual branding tools. Have you seen a pink lawn mower



lately or black baby clothes? This is all about knowing the target audience. The same is true of branding choices — know your audience. Your branding colors must be attractive to your target audience and support the concept of the products you produce.

Here’s how I feel about color and branding. About color, the reactions we and our customers have to color are totally personal. When looking for clothing for instance, I’m drawn to black — blue not so much. I’ve noticed that the logos of the brands I tend to buy are black and white — just two colors — there’s a message here.

Then I went to my kitchen cabinets and found that the logos of most of the products there are also two colors. With that, you’ll also want to be mindful of the cultural differences of your targeted customer and their environment. Think about your impressions of Miami or the Caribbean or New York City and the colors that come to mind.

There are many studies about color preferences and their emotion effects on viewers. My belief is that in the end, it’s far more important for your brand’s colors to support the personality you want to portray. It’s this brand personality that creates the feeling and image your brand presents, which helps persuade a customer to purchase your product. ^{HB}



Donald Clark is the author of *Making a Living in Crafts* and was a partner in Ferrin Gallery for 25 years. In addition to writing, he is currently a consultant to artists, a personal property appraiser, and a collection manager. He also continues to create constructions that have been shown

extensively and collected internationally.

Photos and Text by Steve Meltzer

Guide to Easy Photography



How to capture
texture and depth
on your own

This is a column about photographing wearable art — and doing it without a model wearing the art. Photographing models is a challenge on its own and requires more lighting and studio space than most people have. So, let's look at other ways — simpler and easier ways — to photograph wearable art and fabrics.

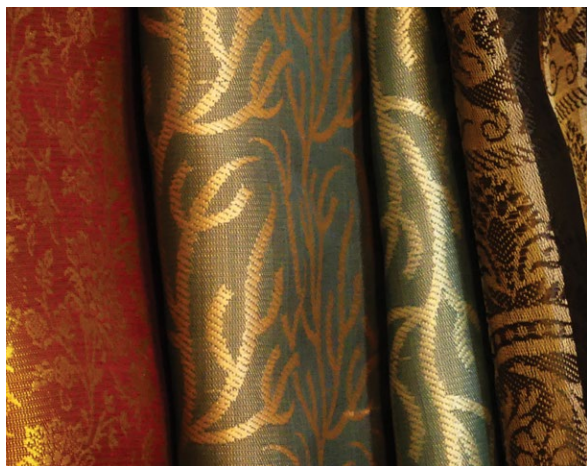
One of the qualities that most distinguishes handmade craftwork from other art forms is that it is often “high touch.” Whether talking about pottery, leather, or jewelry, it is literally the art richest in hand-to-hand communication. The artist's hands create the work, and through weight and texture the feel of the work speaks to other hands. The feel of the work is as fundamental to it as its color and shape.

When photographing wearable art, the photographer's task is to capture in a two-dimensional image of light and shadow these physical qualities experienced by the hand in the real world. To do this, we use light to create visual cues that will evoke in the viewer a memory of an actual physical experience of touching similar material.

Lighting for textures

There are two aspects of light that tell us about texture and surface. One is the quality of the light and the other is direction. Quality of light refers to how harsh or how soft a light is. At one end of the scale there is point-source light that is simply light from

Below: The highlights you see in this image portrays the shine of the silk fabrics. This shine is a visual clue that reminds us of the experience of touching silk.



Above: Shown is a simple tabletop photography studio setup suitable for wearables and other small craftwork.

Facing page: This hat was shot with a tabletop studio setup. Shadowing brings out the texture of the blue ribbon and bow.

something, such as a spotlight or a flash. It is harsh, directional light that has a lot of contrast with very dark shadows and very bright highlights. Opposite of point-source light is diffuse light, which is very soft — like the light on an overcast day. This light seems to have no direction; it comes from everywhere. Shadows are soft — if there are any at all — and the light seems to wrap itself around objects.

The direction of a light source relative to the subject has an impact on how surface textures are recorded. The diagram in this article shows how the direction of light is described by the position of the light source relative to the subject. The direction the light creates cues to the texture of an item by forming what looks like little landscapes of bright mountains and shadowed valleys. The effect is strongest when the light is in a side position on either side of the subject. As the light is moved down the front, the emphasis on texture diminishes. In fact, when the light is next to the camera, as a front light, the texture is barely visible, and surfaces are flat. This flatness typically occurs when using a camera or phone flash.

Ultimately, shooting surface texture is a balancing act. The photographer must find the combination of the quality of the light and its direction that best brings out the object's surface. To do this, I start by thinking in terms of a simple yin/yang rule that I made up. It goes like this: a hard surface needs a soft light, while a soft surface needs hard light. In practice, you have to experiment to find the right balance between the yin and the yang — usually somewhere between the two — but it is a good place to start.



Basic setup

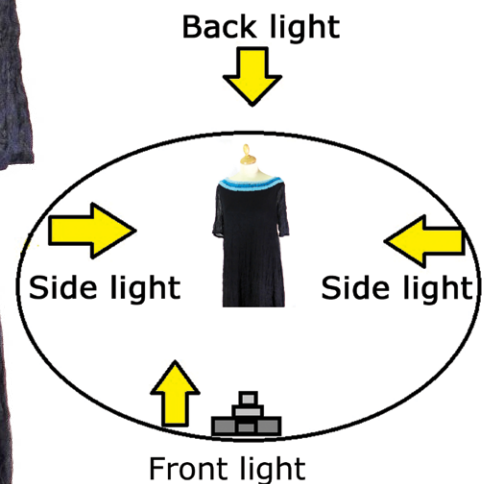
The photo showing a studio setup shows a simple table-top “studio” used for photographing wearable art and other crafts. A large graduated background is hung from a wall, given a gentle curve where it reaches the tabletop, and its edge is taped to the forward end of the table. The light source for this setup is a single coiled fluorescent lamp (CFL) in a reflector housing mounted on a light stand. CFL lamps work well with shooting fabrics because while they are a softer light than a flash or a diode array, they are not totally diffuse.

I asked my friend, Galinette, who makes handmade hats to help with this column. We used several hats to illustrate this column. To make the point that you don’t need expensive professional cameras to get good crafts photos, I asked Galinette to take some photos with her small compact camera; we also could have used a phone camera. Attaching the camera to a tripod, we placed it about six feet from the tabletop.



Above: All black objects, like this hat, are difficult to capture depth and detail without effective lighting techniques.

Below: This diagram shows how the direction of light is described by the position of the light source relative to the subject.



Next, Galinette zoomed the lens in on the hat until it filled the LCD screen. Using the lens at a longish telephoto setting gives craft images a more natural perspective. Then there is another advantage — notice that using the zoom gives us space between the camera and the tabletop. This gives us room to work around the subject and to move the



lights as needed. Had we tried to shoot with the camera zoom at a wide angle to have the hat fill the frame, the camera would have had to been right next to it.

With the background setup and the hat in place, we began playing the light in different positions to see how we would get the best balance of highlights and shadows. Once we found a position we liked, Galinette took some shots. As it turned out, during the shoot, we discovered that for each hat we had to reposition the light to get the best illumination of texture and detail.

Light and Texture

The photo of the blue and gold netted hat shows the image Galinette got with this setup. The CLF lamp is hard enough to produce shadows which were sufficient to bring out the textures in the blue ribbon and bow. But, the lamp is also soft enough that it didn't wash out the highlights, especially in the feathers in the top of the hat.

Another of Galinette's hats was a real challenge to shoot because it is all black. It took us a while to figure out how to light it so we could see not only show the shape of the hat and the wraparound straps, but we could bring out the details hidden within the color. After moving the light around for a bit, we ended up putting it as close to the hat as possible while keeping it outside the picture frame. The photo shown is the result of that experimentation.

I used a similar setup to photograph a dark dress with lighter trim around the neckline. Of course, we had to remove the table and replaced the graduated background with a white linen cloth. To get good coverage of the whole dress I had to move the light several feet from it. I include this photo to again make the point that even with very simple lighting it is possible to get good images.

Photographing wearable art can be done with simple equipment and some basic lighting. The trick to photographing wearable art and most craftwork is to pay a lot of attention to the surface textures and the feel of the work. Its imperative to take the time to work with the light to get what you need. ^{HB}

Hats shown in the article are courtesy of Mme. Galinette. To see more of her work, go to www.chapeaux-galinette.fr.



Steve Meltzer is a writer and photographer currently roughing it in the south of France. His photographic journey began 35 years ago when he had the good fortune to attend workshops with photographers such as Cornell Capa, Duane Michals, and Oliver Gagliani. Meltzer has written for publications as diverse as The Seattle Times, Popular Photography, New Awakenings of Lagos, Nigeria. Business clients have included Helly Hansen sportswear, Starbucks, and Boeing. He can be reached at stevefotos@cs.com.



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By Daniel Grant



Artists Marrying Artists

Times may have changed, but
have artist marriages evolved too?

During her five years of marriage to sculptor William King, 90-year-old painter Lois Dodd said that she “got to do all the womanly stuff.” She was referring to shopping, cooking, and cleaning, while her husband worked in the studio. “I always thought Bill’s work was great, so I was happy to support his career,” which also was probably the womanly thing to say during the 1950s.

She met King when the two were art students at Cooper Union and well, you know how these things happen. With friends, school, and ambitions in common, they became an item — and it probably is that way in every field — then and now. What may be different now is the willingness of one or the other spouse to put their own career on the back burner while the other gets to advance in theirs. It still may take place, but not as comfortably as in decades back

Talk through it

It probably helps to talk about certain issues in advance of tying the knot. Do the artists plan to collaborate or will they have separate careers? Will each artist be supportive of the other when that person’s career and work appears to be receiving more, or perhaps less attention — or will competition become a problem?

If both are working at home, is it alright for one to just walk into the other’s studio, or should permission be sought? When is it acceptable to offer comments and suggestions about each other’s work? Will household and childcare chores be shared?

There are several reasons that people marry or divorce, but sometimes it’s because they are both artists. Another maker will understand the art one is attempting to create, accept the lifestyle, and serve as an in-house supporter, as well as an experienced eye.



Photo by Zoriana Stakhiv on Unsplash

Another artist may end up being in-house competition and one's fiercest critic — resentful of one's success and scornful in his or her own.

Establish boundaries

There are various ways that artists attempt to resolve the tensions of both spouses being artists, such as establishing separate studios. For instance, he gets the garage and she gets an out-building, never visiting each other's studios without asking first, using different dealers, and generally staying out of each other's careers.

On the home studio side, there's the example of the house that Mexican muralist Diego Rivera had built for himself and his painter wife Frida Kahlo. There were two separate buildings containing two separate living units and art studios, connected by a bridge on the second floor. That bridge was narrow

and somewhat rickety, which undoubtedly made the 300-pound Rivera hesitant about barging in on his wife. There were problems in their marriage, but getting disrupted while working wasn't one of them.

"Marriage, whatever you are doing, is a negotiation from the get-go," said sculptor Marc Mellon, who has been married for 30 years to sculptor Babette Bloch. "If you decide to have children, as we did, you have to work out who does what when. Who changes the diapers and who gets to be the artist?"

It's fair to say they did not have those discussions before getting hitched, but the nitty-gritty of two artists living under the same roof wasn't on their minds at that moment. "We both knew that if we didn't do art we wouldn't be happy. We were compelled to create. Also, we knew we wanted to have children and have a house outside of the city."

Work as a team

So, who's going to mow that lawn? Who takes on the 3 a.m. feeding? Marc's career was somewhat more advanced than Babette's, which tended to decide these matters when they came up. Their first child was born two years and two months after the couple married.

Marc said, "A lot of the early decisions had to do with how I could keep working and do the stuff that brings in money while the other things get taken care of. With the second baby, I helped somewhat more. It got better and easier for her as I became more engaged."

Becoming engaged meant figuring out some household appliances. "For a number of years, I claimed to not know how the washing machine worked," he said. "I told her that if I tried to work it our clothes may not come out clean." Eventually, Babette demonstrated the operation of the settings and taught him when, or if, to put in bleach. "Babette let me slide on that for five years," he said.

Babette, he added, "is super-creative in the kitchen — and in the studio," which also lets us know who's been flipping the chops all these years. "Men need to evolve," Mellon said. "If we are with strong, smart, contemporary women, we must understand that they have the same goals that men have."

The evolution of roles

Undoubtedly, every marriage requires tolerance and a sense of humor, which would be brought to the marital negotiations over who does what. The changing role of women in and out of marriage make it incumbent upon men to reassess older assumptions. Painter Mimi Gross noted that "the role of women has changed a great deal" since the start of her 13-year marriage to multi-media artist Red Grooms back in 1963. Emily Mason noted that she married fellow painter Wolf Kahn in 1957, "before the women's movement really got going." Still, Mason said, "We worked things out pretty early on. Before I got married, my mother wrote me on a postcard, 'Keep your head: art first,' and managing both a career and a home life proved not to be overly difficult for her."

Mason continued, "I thought it was important that I was home at 3 p.m. when the kids came back from school, but between 9 a.m. when they went off to school and 3 p.m. when they came home I could get a lot done." She might have taken a page from sculptor Louise Bourgeois, who told me some years ago, "You have children for 15 years, not for 80 years. It's just one episode in your life. There's a lot more to life than that."

A less happy remembrance for Mason was telling her friend, the artist Biala, that she was pregnant with her first child, Cecily, and being told by the twice-married artist, “Good, there still is time to have an abortion.”

Difficult choices

Sometimes, it is just overly difficult for two married artists to have their own careers, so one must put their career on hold for decades. Sally Avery’s nascent career as a painter remained largely elementary until her husband Milton Avery died in 1965. She began exhibiting her own work after that and used her maiden name, Sally Michel, to establish her own identity. During their marriage she said, “I wasn’t trying to promote my own work. I tried to promote his work, because I thought he was a better artist than me.”

Similarly, Bernard Bryson Shahn shelved her painting career for much of her 34-year marriage to Ben Shahn —not because of pressure from her husband, but just because. “The marriage contract was just like that back then,” she said. “It was never the intention of my husband to stop from me from painting. In fact, he always encouraged me and others to express ourselves, and he never felt that there was only one way, his way, to paint — but one has obligations as a wife. I never intended to hold off on my career, but I just found myself in that circumstance.” It wasn’t until three years after his death in 1969 that she took up her brushes again.

Some artist wives, such as Helen Sloan (John Sloan) and Emma Bellows (George Bellows) completely gave up on their art, never to pursue it again. Jo Hopper, wife of painter Edward Hopper, never fully gave it up, but was unhappy for years at the art world’s lack of interest in her painting.

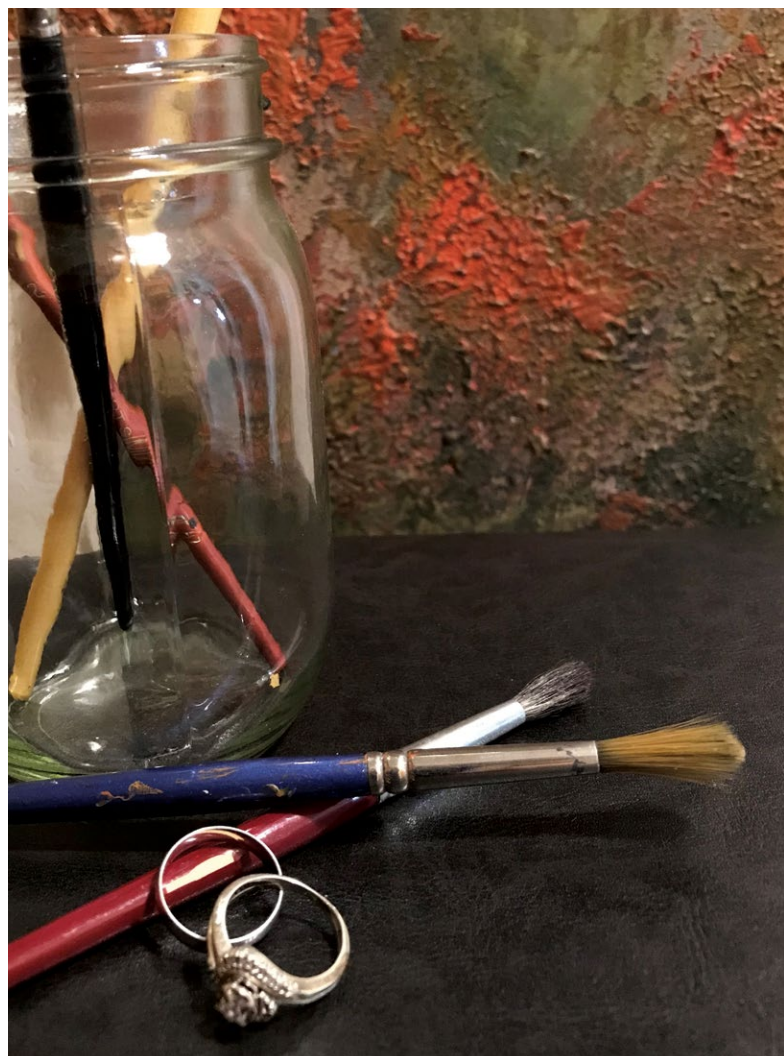
Gail Levin, an art historian and former curator at the Whitney Museum of American Art in New York City, noted that the museum “was given a number of her paintings along with the Edward Hopper bequest [in 1968], but most of her work was either given away or thrown out. Jo Hopper was not as good a painter as Edward Hopper, who was one of the greatest American artists ever, but she was as good as many a minor male painter who is currently in the Whitney’s collection. Edward Hopper’s fame was just too much for her career.”

That fame may have been a sore point throughout the Hopper marriage. Ben Shahn saw Jo Hopper as bitter and “rather jealous of her husband,” Bernarda Bryson Shahn said. “Ben used to complain that when he and others visited Edward Hopper, Jo was always

trying to bring attention to herself and her work instead of his work. She was always bringing out her work into the middle of the room. I know of a lot of embittered wives of artists.”

Tensions are not necessarily lessened when an artist marries a non-artist. Janet Fish, a painter who first married and divorced an artist, then married and divorced a non-artist, and currently lives with another artist, noted: “Problems about being an artist are really symptomatic of other problems in the relationship. Men simply have more problems than women with competition. There is something in their upbringing that requires them to be the breadwinner. The bad relationships I’ve had have been when the man’s ego has been too tender.”

She added, “I know some women artists who say their husbands never come to their openings or to see their shows, as though they are trying to deny these careers exist.” ^{HB}



Fabric Blooms: 43 Flowers to Make, Wear & Adorn Your Life

By Megan Hunt

Lark Crafts, an Imprint of Sterling Publishing Co., Inc.
2014

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"In these pages, you'll find 42 easy flowers designed for beginning crafters, and if plunking a stem in a vase isn't your thing, I've got you covered with plenty of projects inspired by each pretty bloom. From sweater clips to hair clips, and from wreaths to throw pillows, there are endless ways to enjoy the tradition of flower making while retaining a modern aesthetic that you'll love to have in your home or wardrobe."

If you've ever considered crafting your own fabric flowers, this is just the book to get you started. Entrepreneur and fabric artist, Megan Hunt, spent one year compiling 42 of her favorite designs and shares them with readers. In addition to outlining the basics, such as findings, fabrics, thread, and tools, Hunt takes her tutorials a step further by offering easy-to-follow instructions and enjoyable projects.

I was impressed at the candid approach that Hunt takes when explaining different fabric types and the like. She has written this beginning section in almost a conversational style, like a friend to a friend. In addition, she includes stitch charts and colorful photographs, so users can really get a feel for how to learn the process of fabric flower-making.

For each "bloom" project, Hunt outlines the task with the following directives: gather, assemble, and make. She also shows a beautiful color image of the finished product, as well as an assembly photo. Bloom tutorials begin with a basic Rose and moves into other types, such as Marigolds, Calla Lilies, Daisies, Poppies, Carnations, and silk Hydrangeas.

Several of Hunt's projects stood out to me as interesting additions to arrangements, perhaps not commonly thought of. For example, the simple felted ball stamens, made with the needle-felting technique, could easily stand alone and make a design impact. I felt the same with the felted thistles.

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Other, more complex projects look equally as inviting, such as the embroidered circle flowers, embroidered felt flower bouquet, succulent wreath, and the cotton Dahlia hair clip. Hunt even makes the burlap hanging flower look easy enough to create — even knowing that burlap is picky and a little hard to work with when cutting.



"These giant posy flowers are great for adding some much-needed interest to plain plastic beach totes, the bag you take to the pool, or a cover-up for your swimsuit. You can even attach it to a hair elastic for your post-swim hair! The bright, water-resistant oilcloth won't wilt when splashed, making it perfect for summertime accessories."

I think with the ease of Hunt's instructions, I may try out a few of these flower projects to add to the hand-painted Mason jar vases I sell — for a little added appeal. I tried my hand at paper flowers with some success, but I think fabric flowers would pack better for shows, with less of a tendency to crush. I also have another crafting colleague who sometimes adorns jewelry gift boxes with handmade flowers. I'll be sure to pass this book along to her and see what special new box designs she comes up with.

Editor's Pick

4 hands out of 5



Stephanie Hintz

Show Finder

To get a FREE online listing for your show or event, go to www.handmade-business.com and click on "Shows & Fairs." To guarantee your listing appears in the magazine, please call Justin VanSlooten @ 715-445-5000 x113 and ask about the "Event Print Listing Package."

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Promoter: Arkansas Craft Guild
Phone: 870-269-4120
Website: www.arkansascraftguild.com

CALIFORNIA

Montclair Village Summer Art Walk
6/22/2018 – 6/23/2018
Location: Montclair
Application Deadline: 3/1/2018
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Laguna-Art-a-Fair
6/29/2018 – 9/2/2018
Location: Laguna Beach
Application Deadline: 2/11/2018
Phone: 949-494-4514
Website: www.art-a-fair.com

Homewood Handcrafted Designs Under the Pines
6/30/2018 – 7/2/2018
Location: Homewood
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Homewood Handcrafted Designs Under the Pines
7/6/2018 – 7/8/2018
Location: Homewood
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Los Altos Art & Wine Festival
7/14/2018 – 7/15/2018
Location: Los Altos
Promoter: Pacific Fine Arts Festivals
Phone: 209-267-4394
Website: pacificfinearts.com

Menlo Summerfest
7/21/2018 – 7/22/2018
Location: Menlo Park
Application Deadline: 4/1/2018
Promoter: Pacific Fine Arts Festivals
Phone: 209-267-4394
Website: pacificfinearts.com

Mammoth Lakes Open Air Arts & Crafts Fair
8/3/2018 – 8/5/2018
Location: Mammoth Lakes
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Homewood Handcrafted Designs Under the Pines
8/10/2018 – 8/12/2018
Location: Homewood
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Tahoe City Art by the Lake
8/17/2018 – 8/19/2018
Location: Tahoe City
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Tahoe City Art by the Lake
8/24/2018 – 8/26/2018
Location: Tahoe City
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Homewood Handcrafted Designs Under the Pines
8/31/2018 – 9/2/2018
Location: Homewood
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Montclair Village Fall Art Walk
9/22/2018 – 9/23/2018
Location: Oakland
Application Deadline: 4/1/2018
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Menlo Park Sidewalk Fall Art Stroll
9/28/2018 – 9/30/2018
Location: Menlo Park
Application Deadline: 4/1/2018
Promoter: Pacific Fine Arts
Phone: 209-267-4394
Website: pacificfinearts.com

Harvest Festival Original Art & Craft Show
10/5/2018 – 10/7/2018
Location: Ventura
Application Deadline: 9/7/2018
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

San Carlos Art & Wine Faire
10/6/2018 – 10/7/2018
Location: San Carlos
Application Deadline: 6/1/2018
Promoter: Pacific Fine Arts Festivals
Phone: 209-267-4394
Website: pacificfinearts.com

Harvest Festival Original Art & Craft Show
10/12/2018 – 10/14/2018
Location: Del Mar
Application Deadline: 10/11/2018
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

Half Moon Bay Art & Pumpkin Festival
10/13/2018 – 10/14/2018
Location: Half Moon Bay
Application Deadline: 6/1/2018
Promoter: Pacific Fine Arts Festivals
Phone: 209-267-4394
Website: pacificfinearts.com

Harvest Festival Original Art & Craft Show
10/26/2018 – 10/28/2018
Location: Pleasanton
Application Deadline: 10/25/2018
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

Contemporary Crafts Market
10/26/2018 – 10/28/2018
Location: Pasadena
Application Deadline: 6/20/2018
Promoter: Roy Helms & Associates
Phone: 808-422-7362
Website: www.craftsource.net

Harvest Festival Original Art & Craft Show
11/9/2018 – 11/11/2018
Location: San Mateo
Application Deadline: 11/8/2018
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

Harvest Festival Original Art & Craft Show
11/16/2018 – 11/18/2018
Location: Sacramento
Application Deadline: 11/15/2018
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

Harvest Festival Original Art & Craft Show
11/23/2018 – 11/25/2018
Location: San Jose
Application Deadline: 11/22/2018
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

Harvest Festival Original Art & Craft Show
11/30/2018 – 12/2/2018
Location: Pomona
Application Deadline: 11/29/2018
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

COLORADO

People's fair Art & Music Festival
6/1/2018 – 6/3/2018
Location: Denver
Promoter: Team Player Productions
Phone: 303-777-6887
Website: <https://peoplesfair.com>

Vail Arts Festival 2018
6/22/2018 – 6/24/2018
Location: Vail
Application Deadline: 4/10/2018
Phone: 970-328-1182
Website: www.vailartsfestival.com

13th Annual Highlands Ranch Music Arts Festival
6/23/2018 – 6/24/2018
Location: Highlands Ranch
Application Deadline: 6/15/2018
Promoter: Highlands Ranch Concert Band
Phone: 303-683-4102
Website: www.hrmfestival.com

Cherry Creek Arts Festival
7/6/2018 – 7/8/2018
Location: Denver
Application Deadline: 12/1/2017
Promoter: Cherry Arts
Phone: 303-355-2787
Website: <http://cherrycreekartsfestival.org>

CONNECTICUT

Guilford Craft Expo 2018
7/13/2018 – 7/15/2018
Location: Guilford
Application Deadline: 1/9/2018
Promoter: Guilford Art Center
Phone: 203 453-5947
Website: <http://guilfordartcenter.org>

CraftWestport
11/3/2018 – 11/4/2018
Location: Westport
Application Deadline: 1/3/2018
Promoter: Artrider
Phone: 845-331-7900
Website: www.artrider.com

FLORIDA

Form Miami
12/5/2018 – 12/9/2018
Location: Miami
Promoter: Urban Expositions
Phone: 678-285-3976
Website: www.urban-expo.com

GEORGIA

Alpharetta Arts Streetfest
5/26/2018 – 5/28/2018
Location: Alpharetta
Promoter: Splash Festivals
Website: <http://alpha.splashfestivals.com>

34th Annual Riverfest Arts and Crafts Festival
9/29/2018 – 9/30/2018
Location: Canton
Application Deadline: 5/1/2018
Promoter: Service League of Cherokee County
Website: www.serviceleague.net

Norcross Art Splash
10/6/2018 – 10/7/2018
Location: Norcross
Promoter: Splash Festivals
Website: www.splashfestivals.com

Johns Creek Arts Festival
10/20/2018 – 10/21/2018
Location: Johns Creek
Promoter: Splash Festivals
Website: www.splashfestivals.com

IDAHO

Sun Valley Center Arts and Crafts Festival
8/10/2018 – 8/12/2018
Location: Ketchum
Application Deadline: 2/28/2018
Promoter: Sun Valley Center for the Arts
Phone: 208-726-9491
Website: <http://sunvalleycenter.org/arts-crafts-festival>

ILLINOIS

Naperville Woman's Club 59th Fine Art Fair
6/23/2018 – 6/24/2018
Location: Naperville
Application Deadline: 3/4/2018
Phone: 630-803-9171
Website: www.napervillewomansclub.org

The Bishop Hill Festival of the Arts
8/11/2018 – 8/12/2018
Location: Bishop Hill
Application Deadline: 5/1/2018
Promoter: Bishop Hill Arts Council
Phone: 309-927-3064
Website: www.bishophill.com

34th Annual American Craft Exposition (ACE)
9/21/2018 – 9/23/2018
Location: Glencoe
Phone: 224-364-7270
Website: <http://americancraftexpo.org>

The Sculpture Objects Functional Art and Design (SOFA)
11/1/2018 – 11/4/2018
Location: Chicago
Promoter: Urban Expositions
Phone: 678-285-3976
Website: www.sofaexpo.com

One of a Kind Holiday Show
12/6/2018 – 12/9/2018
Location: Chicago
Application Deadline: 5/10/2018
Promoter: Vornado Realty Trust
Phone: 312-527-7642
Website: www.oneofakindshow.com

MAINE

Mistletoe & Holly Artisan Sale
11/23/2018 – 12/9/2018
Location: South Berwick
Application Deadline: 9/7/2018
Promoter: Historic New England
Phone: 207-384-2454
<http://shop.historicnewengland.org/SOJ-HOLIDAY-1-10475>

MARYLAND

40th Annual Sugarloaf Crafts Festival
4/27/2018 – 4/29/2018
Location: Timonium
Promoter: Sugarloaf Mountain Works, Inc.
Phone: 301-990-1400
Website: www.sugarloafcrafter.com

25th Annual Artsfest Fine Arts Festival
9/15/2018 – 9/16/2018
Location: Dowell
Application Deadline: 3/31/2018
Promoter: Annmarie Sculpture Garden & Arts Center
Phone: 410-326-4640

42nd Annual Sugarloaf Crafts Festival
10/12/2018 – 10/14/2018
Location: Lutherville-Timonium
Promoter: Sugarloaf Mountain Works
Phone: 301-990-1400
Website: www.sugarloafcrafter.com

43rd Annual Sugarloaf Crafts Festival
11/16/2018 – 11/18/2018
Location: Gaithersburg
Promoter: Sugarloaf Craft Festivals
Phone: 800-210-9900
Website: www.SugarloafCrafts.com

MASSACHUSETTS

Paradise City Northampton
5/26/2018 – 5/28/2018
Location: Northampton
Promoter: Paradise City
Phone: 413-587-0772
Website: <http://festivals.paradisecityarts.com>

32nd Annual Boston Christmas Festival
11/2/2018 – 11/4/2018
Location: Boston
Promoter: Artisan Promotions
Phone: 617-742-3973
Website: www.bostonchristmasfestival.com

MICHIGAN

Fallasburg Arts Festival
9/15/2018 – 9/16/2018
Location: Lowell
Application Deadline: 4/1/2018
Promoter: Lowellarts
Phone: 616-897-8545
Website: www.lowellartsmi.org

Francis Howell High School Marching Band Craft Fair
12/1/2018
Location: St. Charles
Application Deadline: 11/30/2018
Promoter: Francis Howell High School Band Boosters
Phone: 636-498-0522
Website: www.facebook.com/FHHSbandCraftFair/

MISSOURI

Francis Howell High School Marching Band Craft Fair
12/1/2018
Location: St. Charles
Application Deadline: 11/30/2018
Promoter: Francis Howell High School Band Boosters
Phone: 636-498-0522
Website: www.facebook.com/FHHSbandCraftFair/

NEVADA

Quilt Show Reno
6/21/2018 – 6/23/2018
Location: Reno
Application Deadline: 6/1/2018
Promoter: Tangled Webb Promotions
Phone: 755-772-4187

Las Vegas Market- Summer
7/29/2018 – 8/2/2018
Location: Las Vegas
Promoter: Las Vegas Market
Phone: 800-748-5065
Website: www.lasvegasmarket.com

Harvest Festival Original Art & Craft Show
9/7/2018 – 9/9/2018
Location: Las Vegas
Promoter: Harvest Festival Original Art & Craft Show
Phone: 925-392-7300
Website: www.harvestfestival.com

NEW JERSEY

Spring Fine Art and Crafts at Brookdale Park
6/16/2018 – 6/17/2018
Location: Montclair
Application Deadline: 6/1/2018
Promoter: Rose Squared Productions, Inc.
Phone: 908-874-5247
Website: www.rosesquared.com

Haddonfield Crafts and Fine Art Festival
7/7/2018 – 7/8/2018
Location: Haddonfield
Promoter: Renaissance Craftables
Phone: 215-843-4462
Website: <http://renaissancecraftables.com>

Fine Art and Crafts at Anderson Park
9/15/2018 – 9/16/2018
Location: Upper Montclair
Application Deadline: 9/1/2018
Promoter: Rose Squared Productions, Inc.
Phone: 908-874-5247
Website: www.rosesquared.com

Peters Valley 47th Annual Craft Fair
9/29/2018 – 9/30/2018
Location: Layton
Promoter: Peters Valley
Phone: 973-948-5200
Website: www.petersvalley.org

Haddonfield Fall Festival
10/13/2018
Location: Haddonfield
Promoter: Renaissance Craftables
Phone: 215-843-4462
Website: <http://renaissancecraftables.com>

Fall Fine Art and Crafts at Brookdale Park
10/13/2018 – 10/14/2018
Location: Montclair
Application Deadline: 10/1/2018
Promoter: Rose Squared Productions, Inc.
Phone: 908-874-5247
Website: www.rosesquared.com

42nd Annual Morristown CraftMarket
10/19/2018 – 10/21/2018
Location: Morristown
Application Deadline: 5/1/2018
Promoter: Kiwanis Club of Randolph Township
Phone: 973-442-2840
Website: www.morristowncraftmarket.org

2nd Annual Sugarloaf Crafts Festival
11/9/2018 – 11/11/2018
Location: Edison
Promoter: Sugarloaf Craft Festivals
Phone: 800-210-9900
Website: www.SugarloafCrafts.com

Holiday CraftMorristown
12/7/2018 – 12/9/2018
Location: Morristown
Application Deadline: 1/3/2018
Promoter: Artrider Productions
Phone: 845-331-7900
Website: www.artrider.com

Peters Valley 47th Annual Craft Fair
9/29/2018 – 9/30/2018
Location: Augusta
Promoter: Peters Valley School of Craft
Phone: 973-948-5200 ext.202
Website: www.petersvalley.org

NEW YORK

Craft New York
6/2/2018 – 5/3/2018
Location: New York
Application Deadline: 2/27/2018
Promoter: Artrider
Phone: 845-331-7900
Website: www.artrider.com

Rhinebeck Crafts Festival
6/23/2018 – 6/24/2018
Location: Rhinebeck
Application Deadline: 1/3/2018
Promoter: Artrider
Phone: 845-331-7900
Website: www.artrider.com

America Syracuse Arts & Crafts Festival
7/27/2018 – 7/29/2018
Location: Syracuse
Promoter: Downtown Committee of Syracuse, Inc.
Phone: 315-422-8284
Website: www.downtownsyracuse.com

NY NOW
8/18/2018 – 8/22/2018
Location: New York City
Promoter: Emerald Expositions
Phone: 914-421-3271
Website: www.nynow.com

Fall Crafts at Lyndhurst
9/14/2018 – 9/16/2018
Location: Tarrytown
Application Deadline: 1/3/2018
Promoter: Artrider
Phone: 845-331-7900
Website: www.artrider.com

NORTH CAROLINA

Spring Daze Arts & Crafts Festival
4/28/2018
Location: Cary
Application Deadline: 1/8/2018
Promoter: Town of Cary
Phone: 919-319-4560
Website: www.townofcary.org

Kings Drive Art Walk
5/5/2018 – 5/6/2018
Location: Charlotte
Promoter: Festival in the Park
Phone: 704-338-1060
Website: <http://festivalinthepark.org>

Interactions at Grovewood Gallery
5/5/2018 – 6/3/2018
Location: Asheville
Promoter: Grovewood Gallery
Phone: 828-253-7651
Website: www.grovewood.com

Lazy Daze Arts & Crafts Festival
8/25/2018 – 8/26/2018
Location: Cary
Application Deadline: 3/5/2018
Promoter: Town of Cary
Phone: 919-319-4560
Website: www.townofcary.org

Festival in the Park
9/21/2018 – 9/23/2018
Location: Charlotte
Promoter: Festival in the Park
Phone: 704-338-1060
Website: festivalinthepark.org

Art on Main
9/29/2018 – 9/30/2018
Location: Hendersonville
Application Deadline: 5/1/2018
Promoter: Arts Council of Anderson County
Phone: 828-693-8504
Website: www.acofhc.org

Craftsmen's Christmas Classic Art & Craft Festival
11/23/2018 – 11/25/2018
Location: Greensboro
Promoter: Gilmore Shows
Phone: 336- 282-5550
Website: www.craftshows.com

PENNSYLVANIA

Pennsylvania Arts & Crafts Spring Festival
5/25/2018 – 5/27/2018
Location: Washington
Application Deadline: Until Full
Promoter: Family Festivals Association, Inc.
Phone: 724-863-4577
Website: www.familyfestivals.com

Step Outdoors Artisan Pop-Up Shop
6/2/2018 – 6/3/2018
Location: Bethlehem
Application Deadline: 5/19/2018
Promoter: Ah-Ha Arts Management
Phone: 610-570-2662
Website: www.ah-haartsmgmt.com

Philadelphia Gift Show
7/22/2018 – 7/25/2018
Location: Philadelphia
Promoter: Urban Expositions
Phone: 678-285-3976
Website: www.philadelphiagiftshow.com

Mount Gretna Outdoor Art Show
8/18/2018 – 8/19/2018
Location: Mount Gretna
Application Deadline: 4/2/2018
Promoter: Mount Gretna Art Show
Phone: 717-964-3270
Website: www.mtgretnaarts.com

25th Annual Pennsylvania Arts & Crafts Labor Day Festival
8/31/2018 – 9/3/2018
Location: Greensburg
Application Deadline: Until Full
Promoter: Family Festivals Association, Inc.
Phone: 724-863-4577
Website: www.familyfestivals.com

A Fair in the Park
9/7/2018 – 9/9/2018
Location: Pittsburgh
Application Deadline: 3/16/2018
Promoter: Craftsmen's Guild of Pittsburgh
Phone: 412-254-4464
Website: www.afairinthepark.org

Lehigh Valley Fiber Festival
9/29/2018 – 9/30/2018
Location: Emmaus
Application Deadline: 8/15/2018
Promoter: Ah-ha Arts Management
Phone: 610-570-2662
Website: www.ah-haartsmgmt.com

Midtown Village Fall Festival
10/6/2018
Location: Haddonfield
Promoter: Renaissance Craftables
Phone: 215-843-4462
Website: http://renaissancecraftables.com

24th Annual Pennsylvania Arts & Crafts Christmas Festival
10/19/2018 – 10/21/2018
Location: Washington
Application Deadline: Until Full
Promoter: Family Festivals Association, Inc.
Phone: 724-863-4577
Website: www.familyfestivals.com

24th Annual Pennsylvania Arts & Crafts Christmas Festival
10/27/2018 – 10/28/2018
Location: Washington
Application Deadline: Until Full
Promoter: Family Festivals Association, Inc.
Phone: 724-863-4577
Website: www.familyfestivals.com

10th Annual Sugarloaf Crafts Festival
11/2/2018 – 11/4/2018
Location: Oaks
Promoter: Sugarloaf Craft Festivals
Phone: 301-990-1400
Website: www.sugarloaffest.com

21st Annual Greater Pittsburgh Arts & Crafts Christmas Spectacular
11/16/2018 – 11/18/2018
Location: Monroeville
Application Deadline: Until Full
Promoter: Family Festivals Association, Inc.
Phone: 724-863-4577
Website: www.familyfestivals.com

SOUTH CAROLINA

Craftsmen's Summer Classic Art & Craft Festival
8/3/2018 – 8/5/2018
Location: Myrtle Beach
Promoter: Gilmore Shows
Phone: 336- 282-5550
Website: www.craftshows.com

Craftsmen's Christmas Classic Art & Craft Festival
11/9/2018 – 11/11/2018
Location: Columbia
Promoter: Gilmore Shows
Phone: 336- 282-5550
Website: www.craftshows.com

Charleston's Holiday Market 2018
11/16/2018 – 11/18/2018
Location: Charleston
Promoter: Gilmore Shows
Phone: 336- 282-5550
Website: www.craftshows.com

VIRGINIA

Craftsmen's Fall Classic Art & Craft Festival
8/12/2018 – 8/14/2018
Location: Roanoke
Promoter: Gilmore Shows
Phone: 336- 282-5550
Website: www.craftshows.com

1st Annual Sugarloaf Crafts Festival
10/19/2018 – 10/21/2018
Location: Chantilly
Promoter: Sugarloaf Mountain Works
Phone: 800-210-9900
Website: www.sugarloacrafts.com

Craftsmen's Christmas Classic Art & Craft Festival
11/2/2018 – 11/4/2018
Location: Richmond:
Promoter: Gilmore Shows
Phone: 336- 282-5550
Website: www.craftshows.com

25th Northern Virginia Christmas Market
11/9/2018 – 11/11/2018
Location: Chantilly
Promoter: Events Management Group
Phone: 757-417-7771
Website: www.emgshows.com

37th Virginia Beach Christmas Market
11/23/2018 – 11/25/2018
Location: Virginia Beach
Promoter: Events Management Group
Phone: 757-417-7771
Website: www.emgshows.com

The Bizarre Bazaar Christmas Collection
11/29/2018 – 12/2/2018
Location: Richmond
Promoter: The Bizarre Bazaar
Phone: 804-673-7015
Website: www.thebizarrebazaar.com

13th Annual Sugarloaf Crafts Festival
12/7/2018 – 12/9/2018
Location: Chantilly
Promoter: Sugarloaf Craft Festivals
Phone: 800-210-9900
Website: www.SugarloafCrafts.com

WASHINGTON

Seattle Gift Show
8/17/2018 – 8/20/2018
Location: Seattle
Promoter: Urban Expositions
Phone: 678-285-3976
Website: www.seattlegiftshow.com

WEST VIRGINIA

Mountain Heritage Arts & Crafts Festival
9/28/2018 – 9/30/2018
Location: Kearneysville
Application Deadline: 3/26/2018
Promoter: Jefferson County Chamber of Commerce
Phone: 304-725-2055
Website: www.MHACFestival.org

9th Annual West Virginia Arts & Crafts Christmas Spectacular
11/2/2018 – 11/4/2018
Location: Morgantown
Application Deadline: Until Full
Promoter: Family Festivals Association, Inc.
Phone: 724-863-4577
Website: www.familyfestivals.com

WISCONSIN

Warrens Cranberry Festival
9/28/2018 – 9/30/2018
Location: Warrens
Promoter: Warrens Cranberry Festival
Phone: 608-378-4200
Website: www.cranfest.com

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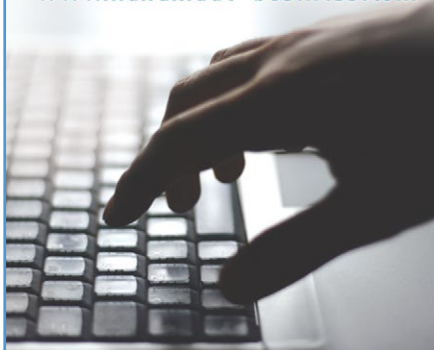
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**OCTOBER ISSUE DUE 6/26 – Artistic Focus on Metal;
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