Enhance Your Trade Show Experience

Designers Unify
Licensing Basics
CHA Industry Roundtable Feedback

January 28-31, 2007
Anaheim, California
Anaheim Convention Center
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2007 CHA Winter Convention & Trade Show
new! 12"x12" Frame Pet Scrapbooks

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Understanding the Role of Professional Designers
Information for manufacturers and others interested in the designer profession.

Take Advantage of Licensing Opportunities
Learn more about licensing and how it can help your business.

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Promote, research, educate booth staff and have a plan for maximum show success.
Craft & Hobby Association
319 East 54th Street, Elmwood Park, NJ 07407
Phone: (201) 794-1133 • Fax: (201) 797-0657
Web site: www.craftandhobby.org

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Plaid Enterprises
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Der's Crafts Inc.
Carolyn Schulz
Creative Solutions
Ron Staffieri
Rag Shop
Steven Z. Berger
Chief Executive Officer
sberger@craftandhobby.org, Ext. 214
Dale R. Atherton
Vice President, Finance & Administration
datherton@craftandhobby.org, Ext. 208
Sandra M. Ghezzi
Vice President, Marketing, Member Services & Education
sgezzi@craftandhobby.org, Ext. 217
Tony Lee
Vice President, Meetings & Expositions
tlee@craftandhobby.org, Ext. 205
Robert Bani
Mail & Warehouse Coordinator
bbani@craftandhobby.org, Ext. 212
Loren Barrows
Marketing Manager
lbarrows@craftandhobby.org, Ext. 204
Cynthia Burgio
Education Program Specialist
cburgio@craftandhobby.org, Ext. 228
Donna Cennimo
Exhibits Coordinator
dcennimo@craftandhobby.org, Ext. 222
Keri Cunningham
Marketing Coordinator
kcunningham@craftandhobby.org, Ext. 229
Christine N. Cuthi-Fox
Member Education Manager
ccuthifox@craftandhobby.org, Ext. 211
Lidia Díaz
Executive Assistant to CEO and Office Manager
lidia@craftandhobby.org, Ext. 215
John Erich
Trade Show Marketing Manager
jerich@craftandhobby.org, Ext. 202
Rachael Haring
Meetings & Expositions Coordinator
rharing@craftandhobby.org, Ext. 219
Ann Kallman
Operations Manager
akallman@craftandhobby.org, Ext. 201
William Keenan
Manager, Systems & Information Technology
wkeenan@craftandhobby.org, Ext. 203
Pam May
Member Services Manager
pam@craftandhobby.org, Ext. 206
Renée Mussa
Database Support Specialist
rmussa@craftandhobby.org, Ext. 225
Nadine Schwartz
Exhibit Sales Manager
nschwartz@craftandhobby.org, Ext. 220
Semo Sennas
Marketing Program Manager
ssennas@craftandhobby.org, Ext. 218
Jennifer Snider
Member Services Coordinator
jsnider@craftandhobby.org, Ext. 213
Tracy Soto
Office Administrator & Receptionist
tsoto@craftandhobby.org, Ext. 200

VISION
A vibrant industry with an exciting image, expanding customer base and successful members.

MISSION
Stimulate the sales growth of the craft and hobby industry
• Create consumer demand
• Help members succeed
• Lead the industry
Show results and adding key staff positions to our trade show department. The results were evident. More than 10,247 registered attendees, representing a 44 percent increase over last year, came to write orders on the trade show floor and take advantage of the abundance of educational seminars and workshops. With 134,743 net square footage of booth space that housed more than 420 exhibitors in more than 1,338 booths, the 2006 CHA Summer Show had a 12 percent size increase over last year. We offered a wide variety of new additions such as the Beading and Needle Arts Pavilions, a CHA Industry Roundtable leadership forum, CHA Attitude & Usage Study results, and special receptions. It worked!

Another program we finalized is the new in-depth Member Survey. Once again, in order to exceed your expectations, we must know what they are. Our goal is to improve what we offer our members and expand services. I urge your participation in this important endeavor.

Great Expectations

The famed 20th century architect, author and scholar Norton Juster once wrote “Expectations is the place you must always go to before you get to where you’re going. Of course, some people never go beyond expectations, but my job is to hurry them along whether they like it or not.”

While Juster wrote this in his revered children’s novel, “The Phantom Tollbooth,” his prophetic words ring true today more than ever – especially here at CHA.

Since coming to CHA a few years ago, my expectations were to build a strong member-driven association that not only met all members’ expectations, but exceeded them. In order to grow the association and remain the pulse of the industry, I quickly recognized that CHA must continually raise the bar. I firmly believe we are on our way to achieving that.

Let’s take a look at some of the more recent steps we’ve taken to exceed your expectations. The recent CHA Summer Convention & Trade Show was of particular importance since it marked the first year CHA was responsible for its complete management. We knew the Summer Show had been trending down the last several years, and we knew we had to reverse this negative trend.

We went to work, soliciting opinions from our members, looking at past CHA Winter Show results and adding key staff positions to our trade show department. The results were evident. More than 10,247 registered attendees, representing a 44 percent increase over last year, came to write orders on the trade show floor and take advantage of the abundance of educational seminars and workshops. With 134,743 net square footage of booth space that housed more than 420 exhibitors in more than 1,338 booths, the 2006 CHA Summer Show had a 12 percent size increase over last year. We offered a wide variety of new additions such as the Beading and Needle Arts Pavilions, a CHA Industry Roundtable leadership forum, CHA Attitude & Usage Study results, and special receptions. It worked!

Another program we finalized is the new in-depth Member Survey. Once again, in order to exceed your expectations, we must know what they are. We need to focus on those areas that are important to you. Our goal is to improve what we offer our members and expand services. I urge your participation in this important endeavor.

As this issue of CHA Portfolio goes to press, the CHA staff is busy planning the 2007 CHA Winter Show. We recognize the importance of pre-show marketing for exhibitors. Several times we have been approached by those exhibiting at our shows for contact information for the buyers who have previously attended our events. We heard you. To that end, we have taken the necessary steps to improve our databases and now are offering free of charge the names and addresses of all buyers who attended the 2006 CHA Winter and Summer shows to all exhibitors at the January 2007 CHA Show in Anaheim. This information will be available free of charge to the bonded mail house of your choice.

CHA is dedicated to helping you grow your business. In order to do that, we must work together to constantly add programs we believe will be of value to you and change programs that are antiquated. We have set a high standard, and we will continue to raise it higher.

On behalf of the CHA staff, we look forward to your continued support. As always, I welcome your feedback. If you have questions or comments, please contact me directly at (201) 794-1133, Ext. 214, or sberger@craftandhobby.org.

Steven Z. Berger
Chief Executive Officer
Gone are the days when trade shows were primarily social events, a chance for the industry to gather and have what amounted to a vacation for what ostensibly were business purposes. Sure, some business was discussed back in those days, but today it’s completely about the bottom line. If you can’t demonstrate a good return on your trade show investment to your company’s top brass, whether you’re an exhibitor, wholesaler, manufacturer, designer, retailer, or buyer – but especially if you’re an exhibitor – you can be sure they’ll be taking a long, hard look at your trade show budget – and maybe even your job.

It’s important to get the most out of your trade show experience, and there are tried and true ways to do so. We’ll break it down for you so that you maximize your expenditures and have a successful trade show experience, thus making you – and your upper management – happy. And there are tips for the big craft and hobby manufacturers who exhibit to big retailers at big trade shows, as well as the smaller mom-and-pop exhibitors. But the first step is to be aware of the many ways trade shows can benefit your business. Research has shown time after time that there’s no substitute for face-to-face marketing, and that exhibitions are one of the most effective ways of getting a marketing message across.

**Keys to Success: Interaction, Promotion, Booth Personnel**

For exhibitors, according to industry veteran Bob Dallmeyer, president of RD International, who has worked in every segment of the trade show business, it’s a matter of managing expectations and being realistic about expected results. A crucial element is the number of booth personnel and the amount of pre-show promotion the exhibitor does. “If you plan on having two people staffing the booth but it takes 20 minutes to explain your product, don’t be unrealistic about how many attendees you can manage. Based on those realities, calculate how many attendees you can realistically engage,” Dallmeyer says.

Also, he notes, some exhibitors who know that, say, 10,000 attendees will be present at a show fail to realize that they can’t possibly interact with all of them – and shouldn’t even want to, since only a small portion of the total are actually potential customers. “Use pre-show promotion to let people know who you are, such as postcards and ads. These can pay off, research shows, and increase booth traffic.” But it’s important to target the message to your specific audience; the entire attendee population is far too broad. Proper research can identify that audience.

“All studies prove that people rank trade shows number one or two for obtaining new business, and there’s a good reason. A trade show is a collection of professional people, a targeted audience of Don’t Neglect Leads

Susan Friedmann, The Tradeshow Coach, offers the following tips for following up on leads:

- Send a thank you, at the very least, to attendees who stopped at the booth. This can be done from the hotel room every night. But have a follow-up plan in place.
- Rank leads in terms of quality. You’ll need a different plan for the hottest leads, but a blanket e-mail to all to say thank you is necessary. C-list leads may only require a postcard or letter.
- Follow up on any promises made at the show, whether it be to phone the lead, send a letter or literature.

Susan A. Friedmann, CSP, The Tradeshow Coach, of Lake Placid, New York, is author of “Meeting & Event Planning for Dummies.” She works with companies to improve their meeting and event success through coaching, consulting and training.

BY GARY TUFEL

CHA 2006 SUMMER SHOW PHOTOS COURTESY OF OSCAR EINZIG PHOTOGRAPHY.

CHA Portfolio FALL 2006
Why does show management bother? It’s in their best interest for their exhibitors to be successful and, thus, return to the show year after year. Unfortunately, many exhibitors have unproductive shows due to their own ineffective booth tactics – and then blame the show.

Research and Have a Plan
Exhibitors need to know exactly what they want from a show, says Susan Friedmann, The Tradeshow Coach. “Often, they don’t really know. Are they there because the competition is? Is it to obtain tons of business? The experience can be discouraging, and the larger the show, the more pre-show work needs to be done. In a big show, an exhibitor can disappear unless they figure out ways to stand out from the crowd,” she says.

She says it’s vital to come up with ideas on how to stand out from the competition, look different and get noticed at shows. “That’s vital. It’s not just about buying space and showing up,” she says. A unique approach is necessary because there are lots of competitors selling the same or similar products.

One way: demonstrate what the exhibitor can do for the attendee. “This doesn’t take a big budget. All it takes is thought,” she says, and there are many ways to do it, but it begins with understanding the concept. Once you’ve done that, you can build your campaign.

“This is where exhibitors get in trouble. Sure, they want leads, but who are they targeting? And why should attendees buy from them?” she says. Friedmann notes that 70 percent of show attendees want something new, so stress that in promotions and in the booth. It’s not just a matter of telling attendees, “Hi, here’s what’s new.” Ask visitors pointed questions, such as “What are your challenges?”, “What are you looking for?” and “How big is your crafts store?”

Only about 10 percent of any trade show’s audience is right for any one exhibitor, so target them, not the entire audience.
Tips for Improving Show Performance

Pre-show
To alert past buyers or target lists (obtain lists from show organizer – some sell the lists, some give them away):
• Oversized postcards on decent card stock are still good ways to reach people.
• Be aware that e-mail has become like junk mail and is often SPAM blocked or deleted before it’s read.

At the show
What makes attendees stop?
• Motion (demos, hands-on trials, looped videos, fiber-optics or LED lights)
• Special deals, drawings for free products
• Well-groomed, attentive, non-pushy staff with knowledge of the product
• Staff that knows how to engage without offending
• Easily understandable graphics that show the product visually and what it’s about
• In the booth, engage attendees without “hooking” and don’t be too slick. Non-verbal performance is very important – no folded arms. Look welcoming but not desperate.
• Ask questions that can’t be answered “yes” or “no.”

Post-show
• Have a system for follow-up. Lead follow-up should be based on customer preference. If holding a drawing, offer something like “How would you like to be notified if you win?” Then put a list with check boxes for telephone, e-mail and mail and have places for that info to be provided on the fill-in card or electronic versions (kiosk). Honor that request.
• On cards for drawings, offer the option to opt out of follow up. Checking a follow-up preference implies permission for a one-time contact.
• Keep your follow-up list for pre-show marketing in case you return to that city.

That will require research on the demographics of the audience. “Don’t be too excited about the total number of attendees. You couldn’t cope with even a thousand attendees anyway, so look at quality, not quantity,” Friedmann says. The role of the show organizer is to attract attendees to the show; the exhibitor’s job is to get the right ones into the booth, she says.

Valuable Advice
For CHA members who exhibit at consumer shows as well as CHA’s shows, E. Jane Lorimer, managing director of the Lorimer Consulting Group, offers the following advice:

Pre show promotion can be done for both, she says. For consumer shows, obtain attendee lists from local craft shops. “Public shows generally draw from a 50-mile radius, so get a list of buyers from shows they’ve been in before. Send a sturdy, 6”x4” postcard, two- or four-color, saying ‘Come visit our booth – here’s why...’, mainly to let people know you’re there. Print consumer show literature in two or three languages to attract a wider audience.”

It’s harder to do pre-show promotion for consumer shows than for trade shows, she says. For association shows, exhibitors can merely get an attendee list from the association and do, a targeted mailing or e-mailing, clearly stating who they are, what they do, and what sets them apart from the competition. For example, if you’re a beadwork kit maker and your kit’s instructions are simpler than the competition’s, use that as a selling point. There needs to be a compelling reason to get attendees to stop by a booth, Lorimer says.

Wrap-Up
Whatever your reasons for exhibiting, set goals in advance. For instance, CHA shows offer gigantic education programs, as well as workshops and other educational opportunities. Store buyers often attend the workshops, see products that interest them, and want to stock the products. There are also many public relations and networking opportunities at the show.

Gary Tufel has been writing about the trade show industry since 1989. He was senior editor at Tradeshows Week magazine, where he worked from 1989 to 1999. From 1999 to 2002, Tufel was editorial director for the International Association for Exhibition Management (IAEM). Since 2002, he has been a contributing editor for Tradeshows Week, and has written for numerous other exhibition industry publications, as well as for publications in the medical industry. He lives in Venice, California.
Creatively Clears Away Cropping Clutter.

If there’s one universal truth about scrapbooking it’s – the more you crop, the more clutter you create.

To combat the clutter Smead has created Retrospect – a comprehensive line of storage solutions designed to protect, transport and store scrapbooking pages and supplies. Our innovative system of archival quality envelopes, folders, hanging folders, pockets, totes and expanding organizers is everything croppers need to keep their creations organized and their clutter contained.
Show Facts from CHA’s Inaugural Year of Managing the Summer Show:

- Held at the Donald E. Stephens Convention Center in Rosemont, Illinois, from July 21-23
- More than 10,247 registered attendees, a 44% increase over 2005
- 134,743 net square footage of booth space, a 12% size increase over 2005
- New additions such as the Beading and Needle Arts Pavilions, CHA Industry Roundtable session, release of first-quarter Attitude & Usage Study results
- Hotel bookings 40% above the mark from 2005
- More than 420 exhibitors in more than 1,338 booths

We’ll see you in Anaheim for the CHA Winter Convention and Trade Show – January 28-31, 2007. For more information, visit www.chashow.org.

PHOTOS COURTESY OF OSCAR EINZIG PHOTOGRAPHY.

CHA Chief Executive Officer Steve Berger and CHA Board of Directors Vice Chairman James Scatena cut the ribbon to kick off the Summer Show.

The Shannon Rovers Pipe Band welcomes exhibitors to the show floor.
At the CHA May 2006 Board Meeting, the directors unanimously voted to admit the individual designers of the former Society of Creative Designers (SCD) organization into the CHA License & Design exhibitors section. This action will consolidate designers within the creative industries into one group. But what impact will that have on our membership and our market?

First, a little history. Industry folklore tells stories of hobby shops in the 1950s having model railroad trains, cars and products that brought men into the stores. Many times their wives would accompany them but they found the products unappealing. A number of smart retailers saw that as opportunity and began looking for products that women could enjoy. Thus, the craft industry as we know it today was born with dipped film and feather flowers, fried marble creations and resin grapes. These creative people with their “arts and crafts” knack were our industry’s early designers.

Fast forward to today to see all around us the impact that designers, artists and product developers have on our culture – from fashion to furniture and automobiles to architecture. For our industry, they impact every product line on the market today.

Jim Bremer of Tall Mouse Arts and Crafts and Chief Governance Officer of CHA stated, “We need to recognize the central role of designers in development and production of the ‘creative’ element of our industry. Designers translate ideas and visions into useful products for consumers. As we observe a trend develop, it is the designers who determine if the trend can be appealing to consumers. It is the designers who create the interesting, appealing aspect of a product that tugs on the consumers’ emotions and sparks the interest that prompts the purchase.”

By unifying all industry designers under the CHA umbrella, there can be greater connection with other segments of our membership: the manufacturers, publishers, retailers, wholesale/distributors, manufacturers’ reps, service providers, institutional buyers and professional craft producers. Designers interact with each of these categories in one way or another.

CHA’s Chief Executive Officer Steve Berger said, “CHA has made the commitment to increase our support of designers by providing expanded opportunities. At the 2006 Winter Show we dedicated show floor space to the Inspiration and Design Faire, now known as the License & Design exhibitors section, sponsored a cocktail reception to encourage business contacts, organized a Designer Showcase and offered designer-based education. We believe in the importance of designers and will continue to support their businesses.”

The CHA Designer Section

While designers always have been an integral part of the industry, in the early years they generally attended the HIA (now CHA) show under the badges of exhibiting manufacturers, helping set up, working the booths and teaching make-it/take-its. In the later years, designers were granted trade show attendance by holding an SCD membership.

Over a period of several years, HIA sponsored an event called “Press Day” at a major New York City hotel suite that was completely “remodeled” to show the home decorating capabilities of designers. The designers also displayed their individual work and the press attended in order to obtain the newest industry research and to supply their magazines with projects.

Also, HIA’s Certified Professional Demonstrator (CPD) program was created to educate designers who went through training and testing to become certified demonstrators. The intention was to prepare them for demonstrating manufacturer products at trade and consumer shows and in retail settings. Over the years, manufacturers created their own training programs and the CPD program was discontinued.

In 1998, designers won recognition as an HIA membership section. The designer section became active, creating a council of leaders. Since then, HIA designers have gained momentum, with the publication of literature on design services, designer press kits being included in the tradeshow press rooms, designer classes being offered at the show, and more recently developing special displays featuring designer work.

Perhaps the most gratifying event for designers occurred during the past two CHA Winter Shows, with the creation of a separate area on the show floor, designated specifically for designers/artists, called the Inspiration and Design Faire now known as the license & design exhibitors section. This year a Designer Showcase also was held the day before the show as another opportunity for designers. The activities of the CHA License & Design exhibitors section continue to expand, and the inclusion of former SCD members provides a strong voice and even greater opportunity for the design community.
More about the Society of Creative Designers

The Society of Craft Designers (later changed to Creative Designers) was the brainchild of the late Patricia Nimocks who in 1975 invited a group of 70 creative people to meet in Chicago. There, SCD was born. The stated mission was “to help members serve the consumer craft industry effectively through education and networking.”

Those early pioneers sought to give designers a voice and recognition in the industry. Annual “seminars” in various locations throughout the country supported their efforts to educate and network. Seminar sessions dealt with everything from trend and color predictions to personal business management.

Through the years, SCD grew in numbers (with a membership of nearly 600 at one time), experience and professionalism. Eventually, manufacturers were invited to join as “sponsor” members, later becoming “corporate” members who understood the business profitability of connecting with designers and their creativity.

In recent years, in addition to the annual conference, SCD has provided its members with a registry, an informative newsletter, mentorship program and more recently an active, online “discussion list” that connects members with one another.

With the unification, designers say they look forward to taking the best of both the SCD and the CHA License &

Design exhibitors section and combining them to create a new entity; one that supports education and networking with designers as SCD has always done so well, along with providing the forum and connections with the rest of the industry as CHA does so well. It truly does appear to be the best of both creative worlds.

And what would founder Patricia Nimocks say? Her sister and fellow designer Mary Strouse of Merry Designs responded, “I believe Patricia would say she is very proud of how far designers have come. ... Patricia showed the need for designers to work with manufacturers, editors and publishers to benefit all. ... Patricia and SCD have made a wonderful difference in the lives of many.”

Just Who is a Designer?

The term “designer” is an inclusive term that can represent a range of creative people. The following descriptions may be helpful in understanding the many categories of creative activity. (Certainly some creatives do multiple activities, but few do them all.)

**ARTIST:** Professional who creates one-of-a-kind pieces of either two or three dimensional art. The original piece or duplications (prints, castings) can be made and sold to consumers.

**CRAFT DESIGNER:** Professional who creates original project designs by assembling existing products and writes instructions, usually to be photographed and published by manufacturers and publishers.

**CRAFTER:** Consumer engaged in making creative projects, usually from published instructions in manufacturers’ literature, magazines and books.

**DEMONSTRATOR:** Professional who shows consumers how to use the final product to make a finished project. Usually a quick demonstration featuring the highlights.

**GRAPHIC ARTIST:** Professional who creates two-dimensional artwork, usually on computer, often used for advertisements, packaging and other uses for graphic layouts.

**LICENSED ARTIST:** Professional who creates two-dimensional artwork, usually by hand-drawing and painting and then possibly scanning and being manipulated by computer. The work is then licensed to manufacturers and publishers.

**PRODUCT DEVELOPER:** Professional who invents the raw product that the manufacturer produces and the craft designer uses to assemble into designs that the crafter can make.

**TEACHER:** Professional who shows consumers how to use the final product to make a finished project or range of applications. Usually more involved and features an assortment of techniques.
In an industry driven by innovation and creativity, professional craft designers perform a pivotal role by providing the key ingredient that gives manufacturers a competitive edge.

Business Week magazine recently devoted a special issue to innovation. One article pointed out that in today’s global market, “When outsourcing to China and India is universal, when creeping commoditization of products, services, and information hammers prices, innovation is the new currency of competition. It is the key to organic growth, the lever to widen profit margins, the Holy Grail of 21st century business.”

Most designers are retained by manufacturers as independent consultants, providing an array of creative services in all aspects of product development and promotion. From concept creation, product testing and marketing, product introduction, trade and consumer promotion, to electronic selling via TV and the Internet, professional craft designers wear many hats.

Even manufacturers who have full-time in-house design staff recognize that independent designers bring a unique perspective in providing up-to-date trend and market information. Independent designers can be the eyes and ears for the company to stay on top of the latest competitive market information.

Some designers actually work as inventors, creating new products and even new product categories. Some of the industry’s most successful new products have been invented by designers who recognize a need and fill it and then contract with a manufacturer to manufacture and distribute their product ideas.

An example of one such creative collaboration between a designer and manufacturer is Plaid’s One Stroke® painting program developed by Donna Dewberry. When asked the key to the phenomenal success of the program, Mike McCooey, Plaid’s CEO says:

“Plaid and Dewberry Designs are currently celebrating our 10th anniversary as a team. In my opinion, our relationship with Marc and Donna Dewberry is the perfect template for any designer/manufacturer alliance. We constantly share market intelligence, design ideas and new business opportunities. In addition, the cultures and values of both of our companies (and the individuals involved) line up perfectly – a strong work ethic, mutual respect, great attention to detail and a God-given ability to have fun while we work.”

In addition to developing the actual products, some designers may create branding, graphics and surface design artwork to license to manufacturers who build “designer collections” to enhance existing products. CHA sponsors the
Industry studies reveal that most consumers learn about new products and techniques most frequently through books, classes, magazine articles and television. Designers are key in all aspects of educating and promoting new products and driving consumer interest at the retail level.

CHA professional designers are well-trained, experienced and knowledgeable professionals who can help smooth the way for companies to succeed in today's global market.

CHA sponsors Designer Showcase events at the Winter and Summer shows during which manufacturers and publishers can see a broad spectrum of designer portfolios and displays and meet designers whose expertise matches their needs.

Lynne Farris, chair of the CHA Designer Council, is a professional craft designer and creative consultant. She appears regularly on HGTV, DIY and PBS as a spokesperson and demonstrator for several leading manufacturers and has authored several books. Her newest book, “Fast Fun and Easy Needlefelting,” is published by C&T Publishing. To learn more about Lynne, visit www.lynnefarrisdesigns.com.

Licenses & Design exhibitors section, formerly known as the Inspiration and Design Faire, a licensing and design show within the CHA Winter Show, wherein manufacturers and designers can conveniently meet to conduct their business.

Manufacturers may call upon designers to find innovative uses for both new and existing products or to design kits that combine several manufacturers’ products along with project instructions into one selling unit. Designers also can create point-of-purchase project sheets and project samples for retail stores to inspire consumers or display models for advertising and trade shows to illustrate to buyers and retailers how a product can enhance their current product offerings.

Professional designers often are hired as marketing consultants by manufacturers from other industries who wish to enter the lucrative craft market. These designers have the knowledge and experience to help manufacturers make their products appeal to craft consumers. Furthermore, their contacts can open the necessary doors for success in the industry.

Manufacturers often hire designers as demonstrators, teachers or product spokespersons at trade and consumer shows, retail shops and on television. The broad visibility afforded by television exposure has created dozens of “craft designer celebrities” who have developed a following among consumers and even have their own television series.

Manufacturers often find that having a designer endorsement is the key to generating consumer confidence in new products. Many manufacturers have developed designer endorsement programs to encourage designers to include their products in projects for publication. This is often the first step for designers and manufacturers to establish a mutually beneficial working relationship that can grow into a fruitful collaboration over time.

Designers also work extensively with craft and women’s consumer magazine publishers to create projects that showcase manufacturer’s products while introducing consumers to new techniques. Many magazines hire designers to write regular columns about a particular subject of interest to the readership. Through these articles and columns, designers are able to help promote advertisers’ products while giving consumers valuable information.

Book publishers seek craft designers as authors for both soft and hardcover books on crafts and home décor or as contributors to anthologies. Many designer/authors travel extensively throughout the world, teaching and promoting their books and related products in retail shops and at trade and consumer shows and seminars.

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Manufacturers often find that having a designer endorsement is the key to generating consumer confidence in new products. Many manufacturers have developed designer endorsement programs to encourage designers to include their products in projects for publication. This is often the first step for designers and manufacturers to establish a mutually beneficial working relationship that can grow into a fruitful collaboration over time.

Designers also work extensively with craft and women’s consumer magazine publishers to create projects that showcase manufacturer’s products while introducing consumers to new techniques. Many magazines hire designers to write regular columns about a particular subject of interest to the readership. Through these articles and columns, designers are able to help promote advertisers’ products while giving consumers valuable information.

Book publishers seek craft designers as authors for both soft and hardcover books on crafts and home décor or as contributors to anthologies. Many designer/authors travel extensively throughout the world, teaching and promoting their books and related products in retail shops and at trade and consumer shows and seminars.

Industry studies reveal that most consumers learn about new products and techniques most frequently through books, classes, magazine articles and television. Designers are key in all aspects of educating and promoting new products and driving consumer interest at the retail level.

CHA professional designers are well-trained, experienced and knowledgeable professionals who can help smooth the way for companies to succeed in today's global market.

CHA sponsors Designer Showcase events at the Winter and Summer shows during which manufacturers and publishers can see a broad spectrum of designer portfolios and displays and meet designers whose expertise matches their needs.

Lynne Farris, chair of the CHA Designer Council, is a professional craft designer and creative consultant. She appears regularly on HGTV, DIY and PBS as a spokesperson and demonstrator for several leading manufacturers and has authored several books. Her newest book, “Fast Fun and Easy Needlefelting,” is published by C&T Publishing. To learn more about Lynne, visit www.lynnefarrisdesigns.com.

Keys to Working with a Professional Designer

• Establish a working relationship with a designer with whom you share values, a work ethic and mutual respect.
• Share market intelligence: collaboration requires trust and openness.
• Communicate regularly to keep the designer up to date on internal developments that might affect the project.
• Develop goals and timelines, but don’t try to control the process. Creativity has its own process that doesn’t always fit the mold.
• Recognize the full array of services that a designer provides as a consultant, and be willing to compensate accordingly.
• Be open to new ideas and new business opportunities.
• Allow projects to morph as ideas develop, retaining the best aspects from each phase.
Licensing no longer consists of placing famous characters or logos on existing product. Art and product licensing offer the craft and hobby industry an opportunity to reach new markets and innovate in a cost-effective manner. The key to success in licensing is making the situation a win-win for both parties.

**Art Licensing**
There are two types of licensing that directly affect the craft and hobby industry. The first is art licensing. Art licensing takes the artwork of another and places it on an existing product. An artist develops the art either specifically for a client or in an existing portfolio and then retrofits it for the client’s purposes. Either way, art licensing opens the doors to a vast collection of art at a reasonable cost for a wide variety of products. It also adds life to an old product. Artists receive payment either with a flat-fee royalty or a percentage of the sales.

**Product Licensing**
The second type of licensing is commonly referred to as product or idea licensing. In this situation, a manufacturer takes the product idea, concept or actual product from a designer and manufacturers and/or distributes the product/idea. It is a 50/50 split between designers who have an idea and the manufacturer that must develop it versus the designer having the product already mocked up and presented to the manufacturer or distributor. This type of licensing most often occurs when smaller designers develop a new product and then pitch it to several different manufacturers until one manufacturer finds that it best fits its needs. The creator then is given a royalty based on sales. Both art licensing and product licensing offer great advantages to the craft and hobby community. They connect all areas of the craft and hobby community into one unit that depends on each other. Licensing allows a manufacturer the opportunity to supplement its existing base at a reasonable cost. Licensing also gives designers an incentive to continue developing and creating new ideas or art. This synergistic relationship benefits all aspects of the craft and hobby community.
As an attorney who works extensively with licensing, I have the opportunity to see many different arrangements when it comes to the merger of a manufacturer and a designer. In some cases it is a well-established manufacturer looking to create a new spark to its existing product offerings. Other times the manufacturer owns an existing product and is looking for a new, fresh approach or fix. I also encounter designers who create new products but do not have the resources to bring them to market. It has been my experience that when both parties are willing to step outside of the box, create, and be willing to take a calculated risk, the effects can be positively dramatic.

Make Agreements Simple
Licensing agreements should reflect exactly what the parties agreed to. They do not have to be long or cumbersome with language. When reviewing agreements, I find the best are those where both parties are able to tell me exactly what each term means and how they plan on accomplishing it based on the agreement. Gone are the days of long, complex documents that neither party understands. Those documents only stifle the opportunity for further creativity. Licensing relationships can include anything from a one-time deal to an ongoing relationship to a right of first refusal. Licensing relationships can come from referrals or solicitations. Licensing relationships can be speculative or fixed. The opportunities are endless for those willing to join other members in the craft and hobby industry to bring about a new and exciting marketplace. One of the greatest benefits of a licensing relationship is its cost effectiveness.

In most licensing relationships, either the manufacturer or the designer approaches the situation with a specific idea or need. The other party works on a proposal at a relatively minor cost or at no cost. Once the scope of a relationship is defined, it benefits both parties to remain invested in the relationship to ensure its success. Both the designer and manufacturer win when the relationship succeeds. Both parties are invested and have taken a calculated risk.

There are always key concerns in any relationship. Issues such as confidentiality, compensation, ownership and termination always should be addressed. A common rule of thumb when entering into any relationship is knowing how you are going to get into it and how you are going to get out. This is true in any licensing relationship.

Industry Benefits
Licensing affords the craft and hobby industry with the opportunity to tap into a vast amount of resources that expand well beyond the boundaries of old. Recently, CHA developed a relationship with the Society of Creative Designers. It is exciting to see the synergistic effect taking place because of this unification.

As a law firm that primarily represents members of the craft and hobby community, we are seeing the dramatic effect this is having on both our manufacturing and design clients. Gone are the days of new product development taking months or years. As well, gone are the days of extensive contracts and excessive royalties or expectations. Both sides are becoming savvy in communicating how they can best work together and improve the industry. A true collaboration is taking place, moving the industry forward in a positive and strong way.

Manufacturers and designers need only look around them at the next CHA event to find a vast wealth of untapped opportunity. The opportunities for art and project/idea licensing are vast. They afford our industry the opportunity to grow, while taking a calculated risk. A manufacturer only needs to open an industry magazine or contact a designer to find new opportunities for enhancing the bottom line. A designer only needs to step out of his or her shell and establish his or her creativity in the craft and hobby community to see the benefits of that risk.

Getting started with licensing is easy. One only needs to let his or her fingers type away or pick up the phone. When it comes to licensing, there is really only one question: Can you afford not to enhance your business?

Tammy L. Browning-Smith, J.D., LL.M. is the managing attorney for Browning-Smith, P.C., a law firm that focuses on the unique needs of the craft and hobby industry. She is a frequent guest lecturer on many topics of interest to the industry. Tammy may be contacted at Browning-Smith, P.C., 46307 Telegraph Road, #175, S. Amherst, Ohio 44001, (440) 398-0098, or tammy@browning-smith.com.

The information presented in this article is for informational purposes only and does not constitute legal advice. Each reader must seek legal counsel. CHA and Browning-Smith, P.C. disclaim any liability for reliance on the information presented as each situation is different requiring the reader to seek legal counsel.
Overcoming financial obstacles, understanding trend cycles, business growth and helping independents thrive are some of the major issues facing the craft and hobby industry today. At CHA’s Summer Convention and Trade Show, these topics were discussed at the first-ever CHA Industry Roundtable session attended by CHA management, board members and other CHA members interested in improving best practices for their colleagues.

Each discussion group included individuals with varied backgrounds. Ideas were collected for CHA members to consider and employ in an effort to improve their businesses and build a stronger industry. Roundtable topics and each panel’s feedback follow.

**How to Finance the Growth of Your Business**

**Moderator: Vince Hemmer, GTCR**

**Obstacles**
- Matching business needs to the proper financing sources and determining how much debt your business can handle.
- Finding a team of advisors to help with financing issues.

**Best Practices**
- Short-term needs can be fulfilled by a line of credit with a bank.
- Calculate the sustainable growth rate of your business and amount of money needed to finance growth. Determine how much your working capital must increase to support your growth, what capital expenditures must be made, etc.
- Consult a CPA for advice, and develop a strong local banking relationship.

**How to Recognize and Capitalize on Trends as They Relate to Your Business**

**Moderator: Peter Russo, New Approach Development, LLC**

**Obstacles**
- Staying away from the “trends bandwagon.” Recognize when a trend is in its infancy and on its way out, which isn’t always easy to do.
- It’s easy to expect trends to be instant successes and not give the trend cycle enough time or have proper expectations. Educate consumers to keep trends alive.

**Best Practices**
- Do your homework, and delve into social trends and their potential effect on new products.
- Pay attention to how a trend is being duplicated, i.e., through the Web, blogging, traveling road shows.
- Observe consumers as they shop. Talk with customers and store owners about trends. The gift industry is a good place to watch for trends.
- Stimulate sales with point-of-purchase idea placement.
- Interested in taking a bigger leap toward a new trend? Look outside the industry.
- Do a Web search for sites that give trend insight.
# How to Develop Strategies to Differentiate and Grow Your Business
**Moderator:** Brenda Lugannani, Family Christian Stores

**Obstacles**
- It’s easy for one company to recognize a competitor’s success, and difficult for that company not to pursue the same opportunity rather than create a different one.
- There are many innovation opportunities in this industry, and it is much better to lead than follow.
- Evaluating the market and properly segmenting it also poses a challenge.

**Best Practices**
- Build very strong relationships with customers and business partners.
- Consider market needs to develop your strategy.
- Ask the end user about their expectations so you don’t waste money and/or resources.
- Remember the importance of signage, merchandise placement, promotion, education and marketing.
- Don’t copy others. If you like an idea, find a way to do it better or faster.
- Differentiate your business through price, service, selection, shopping experience.
- Leverage discounts with a large volume buy or request unique products for development.

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# How to Understand and Inspire Your Customers
**Moderator:** Bill Gardner, *Craftrends Magazine*

**Obstacles**
- Drawing consumers who think they have no time to craft.
- Learning more about customers (age, gender, etc.) and ways to attract them.
- Trying to be everything to everyone.

**Best Practices**
- Consider focusing on three or four categories or age groups.
- Use your intuition.
- Consider the importance of baby boomers retiring and having more time for crafts and hobbies.
- Promote cross-generation activities (mentors for youth, etc.) to develop a better family environment.
- Watch trends and determine how best to use them.
- Know customer needs.
- Talk with customers, have employees talk with them, or do surveys.

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# How to Best Manage the Ups and Downs of the Market Cycle
**Moderator:** Craig Curtis, Petersen-Arne

**Obstacles**
- Identifying the cycles themselves: business (economic) cycle, demographic cycle and category cycle.
- Identifying multiple cycles occurring in concert.
- Isolating how each cycle affects your business.
- Determining the stage of each cycle: emerging, stable and sunset.
- Understanding the consumer and capitalizing on each point in the cycle.

**Best Practices**
- Separate your overall business trend from a category trend.
- Work to understand consumer buying behavior at each stage of the cycle.
- Inspire consumers by meeting their needs.
- Use resources such as demographic studies, CHA marketing studies, annual reports from publicly listed companies in the industry.

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# How the Industry Can Help Independents Survive and Prosper
**Moderator:** Shane Cullimore, Crafters Home

**Obstacles**
- Being alone and not understanding margin requirements.
- Educational opportunities, cooperation/communication with others.
- Finding new consumers rather than marketing to the same crowd.
- Show expenses.
- Having more information on products and better-trained personnel.

**Best Practices**
- Manufacturers could contact independents about new products rather than advertising first in consumer magazines.
- Think of yourself as a sales person and sell products with classes, demos, etc.
- Business training: Learn more about how chains buy and how to beat chains to market.
- Constantly change the look of your store, and have a greeter or demo worker at the door.
- Celebrate your uniqueness.
- Create a community – in the store, by creating a Web site.
- Cross-merchandising is key and increases sales.
The new License & Design exhibitors section, formerly known as the Inspiration and Design Faire, includes CHA member exhibitors who are artists and artist’s agents. They license original art images to manufacturers within the craft, hobby and many other industries. The range of original art imagery is extensive, and many artists offer design services, working directly with a manufacturer to develop product collections.

The artists represented in these booths are creative, highly accomplished, professional individuals. They offer an invaluable art imagery resource to craft and hobby manufacturers. The artists are continually researching trends, color forecasts, fashion designs and home décor styles to keep current with the demand from consumer product manufacturers. Many of these exhibitors work extensively with the stationery, gift, paper partyware, tabletop, kitchen/bed/bath, woven tapestry, game, publishing, textile and home décor industries. The unique images the artists create for these industries can be utilized for a broad range of products. Imagery that works well for one industry often works well for others.

These artist and artist agent exhibitors have the potential to fill every art concept and design needed by craft and hobby manufacturers. These manufacturers would gain a distinct advantage by utilizing the art and design resources being offered right on their own show floor.

Craft and hobby manufacturers, send your product development team to the License & Design exhibitors section of the 2007 CHA Winter Show, and have your art and design needs fulfilled.

For more information, please contact Mary Sher, executive director of the Bentley Licensing Group, at (925) 935-5201, Ext. 247 (mary@bentleylicensinggroup.com, www.bentleylicensinggroup.com) or Alan Korsgaden, vice president, Laurie Korsgaden Watercolors, Inc, (800) 474-2623 (akorsgaden@yahoo.com, www.lauriekorsgaden.com).
Christine N. Cutti-Fox, Member Education Manager

Christine N. Cutti-Fox is CHA’s new Member Education Manager. Christine will be responsible for the extensive education program at the two annual CHA convention and trade shows as well as other member learning opportunities throughout the year. She will lead development of all member education programs.

Commenting on her appointment, Christine said, “I am very excited to be joining CHA during this period of growth. CHA’s trade shows are clearly flourishing, and I look forward to bringing the education program to the next level.”

Prior to joining CHA, Christine was conference manager for the American Institute of Certified Public Accountants (AICPA). Her key duties were to manage their large-scale national business conferences and to access and provide high-quality education to CPAs by overseeing content development, speaker recruitment, strategic marketing plans and onsite logistics.

From 1999 to 2001, Christine was a senior conference director for HRevents LLC, a Division of the International Quality & Productivity Center, where her responsibilities included all phases of event production and development. Her other past positions include benefits administrator for Merrill Lynch & Co. in New York City and graduate assistant for Montclair State University.

Christine received her Master of Arts degree in counseling and her Bachelor of Arts degree in psychology from Montclair State University.

Donna Cennimo, Exhibits Coordinator – Meetings & Expositions

Donna Cennimo is the Exhibits Coordinator for CHA, responsible for the coordination and administration of both CHA annual trade shows. Donna serves as the primary liaison between exhibitors and CHA, ensuring that all requests relating to exhibitors are fulfilled. She also works closely with the marketing manager to produce the CHA Show Directory and takes on the demanding task of drawing and maintaining the Expocad, CHA’s show floor plan.

Donna’s experience with CHA has spanned the past 11 years. She began as an office assistant and receptionist, diligently working her way to becoming administrative coordinator and ultimately exhibits coordinator.

“I began my career with the association back when it was HIA and have since watched it grow and transform into CHA. I am pleased that my roles and responsibilities have evolved right along with the organization and this vibrant industry,” Donna said.

Prior to joining CHA, Donna worked at Precisions Screen Machines, a manufacturer of screen printing machinery for the textile and auto glass industry. There, she honed her administrative and problem-solving skills, which have proved vital to her success and growth at CHA.
“Think Big, Act Small” (Portfolio, a member of the Penguin Group (USA) Inc., 2005) by CHA Summer Show Keynote Speaker Jason Jennings “is teeming with entertaining stories, unforgettable management lessons, and an evaluation test to see if your business has what it takes to become one of the top-performing companies in the country. Jennings reveals the unique power of combining the strengths of a big organization with the hunger of a start-up. Any company, no matter what its size or industry, can benefit from following these examples.”

In “Laugh and Get Rich” by Rick Segal & Darren LaCroix (Specific House Publishing, 2000), you’ll “break the rules of traditional business for the sake of the most important bottom line. Yours! This collection of tools and stories will serve as a blueprint for business success while you enjoy the process. Improve your organization by understanding inclusionary humor and other principles that will become part of your life. Humor, it’s not just for advertising anymore!”

“Don’t Think Pink” by Lisa Johnson and Andrea Learned (AMACOM, a division of American Management Association, 2004) concludes the obvious: “There’s no question that women buy. ‘Don’t Think Pink’ explains what drives their buying decisions, and how your business can capitalize on this enormous (and evergreen) market.”

In “The Art of The Start” (Portfolio, a member of the Penguin Group (USA) Inc., 2004), “Guy Kawasaki brings two decades of experience as one of business’s most original and irreverent strategists to offer the essential guide for anyone starting anything, from a multi-national corporation to a church group. He has field tested his ideas with dozens of start-ups and advised thousands of people who are making their start-up dreams real.”

“A Shopkeepers Manual” by Mary Liz Curtin (Wicked Queen Press, 2006), gives advice on how to “be a better merchant, raise your margins, lower your costs, make more money and have a good time while you are doing it. Mary Liz Curtin is passionate about independent retail and has provided a how-to survival guide that will be beneficial to both the experienced and novice shopkeeper. She shares her personal experiences and offers new ideas that you will certainly want to implement!”

The CHA Resource Center

The CHA Resource Center highlights reference material that can enhance your business and personal development. The following book jacket excerpts provide insights about this quarter’s featured publications.
CHA is proud to acknowledge the effort that member manufacturers put into their products and marketing. At the CHA Summer Show, exhibitors were recognized for their inventive ideas with the Innovations and Golden Press Kit awards. Both honors are judged by members of the media and are awarded to the best of the best.

The Innovations Showcase, a popular attraction at the CHA Winter Show that displays the most exciting recently developed products, is now featured at the Summer Show as well. Attendees crowded the area to see the hottest craft products, discover emerging trends and get ideas for third and fourth quarters. The top three entries were picked by the judges.

Innovations Award Winners

First Place
Clover Needlecraft, Cerritos, California. Their Bead Embroidery Tool makes embellishing easy. The tool uses basic techniques to create beautiful motifs with sequins and beads.

Second Place
Who-Rae, Australia. Their Scrapbooking Workstation product includes storage pouches, 17 pockets for scrapbooking tools, a built-in cutting board and other special features.

Third Place
Around The Block, Layton, Utah. Their new Paper Tagger product easily attaches charms, tags or anything else you can think of to your craft projects.

CHA Chief Governance Officer Jim Bremer (second from left) with the Innovations Showcase winners: Guinevere Wessell (left), Around The Block (third place), Jan Carr (third from left), Clover Needlecraft (first place), and Mark Pawsey (right), Who-Rae Australia (second place).

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The CHA member e-newsletter is a great resource to find information regarding the most up-to-date association news. Visit the Members Only section on www.craftandhobby.org and click on the Newsletter Archives link to view the e-newsletters and join the CHA mailing list.

In order to access the Members Only section of the site, you must have your member ID and zip/postal code ready. If you do not know your member ID, please e-mail the membership department at membership@craftandhobby.org.

Golden Press Kit Award Winners

First Place
Stone Creek Creations, a supplies and storage company based in Mount Dora, Florida. The innovative press kit was designed to resemble their Krafter’s Purse product. The inside contained a company bio, press releases and a photo CD.

Second Place
Paper Salon, a scrapbooking company in Prior Lake, Minnesota. The press kit was packaged in a handy tin that made carrying easy. Inside were samples of the company’s four new collections as well as a CD that contained press releases and photos.

Third Place
Ellison, a scrapbooking and die-cutting company in Lake Forest, California. This media kit was complete with a catalog, press releases and company information. What was most eye-catching was the die-cut design on the front and the non-traditional clipboard that held all the materials together.

The Golden Press Kit and Innovations winners were presented with their awards at CHA’s “Chicago, My Kind of Town” event on Saturday, July 22.

Member Services

The CHA member e-newsletter is a great resource to find information regarding the most up-to-date association news. Visit the Members Only section on www.craftandhobby.org and click on the Newsletter Archives link to view the e-newsletters and join the CHA mailing list.

In order to access the Members Only section of the site, you must have your member ID and zip/postal code ready. If you do not know your member ID, please e-mail the membership department at membership@craftandhobby.org.

CHA Wants to Hear from You!

Please respond to our Member Satisfaction Survey included with this issue of CHA Portfolio.

Let us know how to better serve the industry.
Profit Potential:
Sell Crafts and Handmade Gifts

BY KAREN ANCONA
CNA MAGAZINE

At the CHA Summer Show, CNA had the privilege of conducting a seminar for shop owners about expanding a customer base. We suggested that shops work closely with professional crafters to establish an inventory of handcrafted gifts. Promoting this shop-within-a-shop will draw a new customer base to the store, namely those who are not crafters, but who appreciate one-of-a-kind goods.

Working with professional crafters demands that the store establish a fair consignment contract with each supplier. The effort pays off in profits and, most likely, potential crafty customers will be enamored by the regular inventory as well as the gift inventory, once in the store.

CHA has recently welcomed the Society of Craft Designers into its membership. This provides all CHA members with easy access to designers/professional crafters who might be suppliers of handmade gift items.

Trunk Show
Stores may choose to contract with professional crafters for a trunk show of their handmade items. Trunk shows have been popular in sewing and quilting stores for years, but now are finding success in all types of craft stores, including scrapbook shops. Trunk show merchandise can be displayed on your floor for a specified length of time, or be presented at a one-time event.

Shop owners often charge the professional crafter $50 for the opportunity to sell their trunk goods at retail. When you sell these consignment goods, you do not need to pay up front. You receive a percentage of the retail price and pay a pre-contracted percentage to the supplier after the sale is made.

The “trunks” are boxes of finished handcrafted items, shipped to a store by the designer/crafter who created them. It might be interesting to look for a “trunk topic” that does not exactly match your store’s niche but shares the same type of customer. For example, if you are a scrapbook shop, why not contract for a trunk show of jewelry?

Stores must, of course, invest in advertising the handmade gift merchandise. We suggest you promote outside, as well as within your regular promotional list. Remember, one of the goals for this event is to get new people into your store.

Plan a trunk show and invest in advertising the handmade gift items. One of the goals for the event is to get new people into your store.

Shop-within-a-Shop
If you intend to display gifts in your store on a permanent basis rather than at a one-time event, plan for rotating merchandise. Create a good relationship with several professional crafters who will supply you with items on a monthly basis. What does not sell, you return to the supplier – no charge.

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380 Lafayette Road
Hampton, NH 03824
Tel: (603) 929-6118
Fax: (603) 929-6180
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E-mail: gstellmach@fossmfg.com
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41804 Primrose Lane
Novi, MI 48377
Tel: (248) 624-9212
E-mail: aweaver@tyvmr.com
Colorworx by Amy has been producing designs for the crafting industry since 1990. My work includes little furry animals (Pawkeepse Corners) to wall-sized abstract art. I’m looking for manufacturers to market my counted thread work and fine art designs from artwork or models I provide. Contact me for more info!

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Colorworx by Amy
41804 Primrose Lane
Novi, MI 48377
Tel: (248) 624-9212
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SCRAPBOOKING SUPPLIES
Karen Foster Design
623 N. 1250 West
Centerville, UT 84014
Tel: (801) 451-9779
Fax: (801) 451-9787
E-mail: support@karenfosterdesign.com
Website: www.karenfosterdesign.com
Karen Foster Design, one of the scrapbook industry’s most innovative companies, has created artistic, unique scrapbooking products since 1998. Their themed paper and sticker lines are award-winning and, by popular demand, albums, embellishments, tools, storage and totes have been added to their innovative offerings. Products are available in over 3000 U.S. retailers and many countries worldwide.

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Fax: (801) 280-8896
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STORAGE & ORGANIZATION
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StoneCreek Creations Inc ................................ Inside Back Cover

Is space tight? Display handmade gift items on a beautiful teacart that you can roll around your shop. This way, you can offer a constantly changing selection of handmade gifts by your cash register, in a corner of the store that is open until new stock merchandise arrives, or roll your cart into your classroom for an after-class opportunity to sell gifts to your students.

Still worried about where to put these items on permanent display? Which makes more money for you: items in your clearance area where things are selling at your cost or below, or a handmade bracelet displayed in that same space that cost you nothing until it sold? Retail price for the bracelet: $80. Your cut: 40 percent. Think about it.

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Premiering Fall 2006

Find out what’s in the limelight.
Premiering Fall 2006

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