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Welcome



Happy New Year! As we step into 2025, I want to wish you a year filled with growth, success, and abundant opportunities. May your creativity flourish, your studios thrive, and your passion for our industry continue to inspire everyone around you.

This is an exciting time for the CCSA community. By the time this magazine reaches you, the CCSA Board of Directors and staff will have gathered in Denton, Texas, to kick off the planning for our 2025 Convention at the Embassy Suites Denton, September 5–8. We're working diligently to create

a convention that will provide invaluable resources and ideas to help your business prosper while strengthening the bonds within our amazing community. Mark your calendars—this is an event you won't want to miss!

As details come together, we'll keep you updated on what's in store, from inspiring keynote speakers to hands-on workshops and unparalleled networking opportunities.

Your continued membership and dedication to the CCSA mean the world to us. Together, we've created a network of support, innovation, and shared successes that sets this community apart. Thank you for being a part of our journey and for trusting us to be a part of yours.

Here's to an incredible 2025! On behalf of the CCSA team, we wish you prosperity, joy, and endless inspiration in the months ahead.

Dena Pearlman, Executive Director

We did it! This time last year, in my President's letter, I suggested we were going to try and top the Reno convention. And honestly, I think we did it. If you attended this year's convention, you know it was full of so much positivity, amazing displays by our vendors, awesome business classes, and inspiring technique classes. And we even beat our charitable donations from Reno, with a whopping \$26,000 donated to the St. Louis Crisis Nursery. It was an honor to meet some new faces, hang out with old friends, and celebrate this industry that we all love.

I think one of the things that inspires me the most about our industry is that our studios are not just places for our customers to create. They're communities where we connect with our customers and our staff, and we share stories and hopefully foster the next generation of artists and studio owners as well.

If you weren't able to make it to St. Charles, we hope to see you next year in Denton, Texas. Please plan on attending and see what we have planned. We're excited to offer some new options and experiences for you, our members. We are always working on creating resources, finding new suppliers, and adding new services and opportunities. That's why we volunteer for you. If there is something you'd like to see added, or want to suggest something we can look into, please feel free to reach out to me or anyone on the board. We are here for you!

Good luck during this busy season as we head into the fourth quarter, and remember, let's continue to support one another. Share your knowledge on Chatter, or volunteer for the magazine or other roles, inspire with your creativity, and collaborate to keep our association thriving.

Katie Yallaly, CCSA Board President

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The Board of Directors listed below would like to welcome you to contact them regularly regarding ideas and concerns.

We are YOUR Board and, while volunteers, are working for you!

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FINDING YOUR FOOTING AFTER THE HOLIDAY HUSTLE



Twenty twenty-five. What a strange concept to think about.

We are a quarter of a century in, and how is that possible? Time is fleeting, certainly, and it feels like it's speeding up. I know time is relative, but January is both moving way too fast and also creeping along. I'm sure I will blink and it will be Valentine's Day, but I barely have Christmas put away.

I have no idea what day it is, because after working like a crazed loon leading up to Christmas, I went on vacation and forgot all about how I'm supposed to do anything. It's hard to do

anything halfway: I'm either all on or all off. I returned and felt like a stranger in a strange land, until I did that first handprint with a customer and it all came back in a whoosh. Oh, yeah. This is how I do it. And then I know what needs to be done next.

I promise myself every year that next year I will plan my first quarter before the fourth quarter begins. This is a lie, but an annual one, so at least I'm consistent? Maybe I need to plan first quarter of 2026 right now, so it's waiting for me like a gift I surprise myself with. I should hide it up in the top of a closet. I'll find it in August and go, what's this? And ta-da January will actually have events planned out.

Managing the shop through the crazy of the last few months of the year into the new feels like I'm putting an octopus into a string bag: every time I think I get one part managed, another finds its way out of control.

My job is to try to control the chaos, keep the forward momentum in place. Next year I'll do better. I'll order the heart boxes with the last shipment for Christmas. Now I need to plan summer camp. Sign up for Convention. Think about the future. Here it comes, faster than I can imagine.

LET'S GET SOCIAL



Here's what you'll find inside:

- **Proven Posting Strategies:** Discover the best days and times to post for maximum reach and engagement.
- **Content Ideas:** Learn how to showcase your studio, engage your audience, and drive foot traffic.
- **Planning Tools:** Get tips on scheduling posts, batching content, and staying consistent.
- **Engagement Tips:** Build a loyal following and connect with your customers in meaningful ways.
- **Sample Weekly Schedule:** Take the guesswork out of what to post and when.

WHY I'M HEADING TO THE CCSA CONVENTION AND WHY YOU SHOULD, TOO

By Ferne Benson, Mr. Toad's Pottery, LaVale, Maryland

When I took a leap of faith and purchased my studio back in 2019, it felt like diving headfirst into an entirely new world. I had come from the baby retail industry and, while business is business, I soon discovered that the PYOP community stood apart: they were kind, eager to help one another, and genuinely open-hearted. And I learned that attending Convention is the ideal way to jump in.

THE CONVENTION VIBE: A FAMILY REUNION FOR THE CREATIVELY INCLINED

There's an unmistakable energy at convention—a bit like walking into a giant family reunion, if your family happens to be brimming with artists and entrepreneurs. Everyone “gets it”: the long hours, the paint-splattered clothes, the marketing challenges, the incredible joy of seeing someone discover a new creative skill. Stepping away from the day-to-day grind lets you refresh, refocus, and return home with a full tank of inspiration.

Ask questions of suppliers, instructors, and fellow studio owners. This is your chance to soak up as much knowledge (and confidence) as you can.

- **Plan for fun.** Convention isn't just classes and note-taking—it's also about enjoying the atmosphere and recharging your creative batteries. The keynote speakers, social events, and spontaneous dinners are where some of the best ideas (and memories) are made.

Whether you're a brand-new studio owner or a seasoned pro, you'll absolutely walk away with new ideas, renewed energy, and a sense of belonging that will carry you through even the busiest holiday rush.

I can't wait to see you there!

PROTECT YOUR MOST IMPORTANT INVESTMENT

The Kilnshield's patented design safeguards top bricks and reduces strain while loading or unloading. Focus on your craft, not the kiln!



JOIN US IN DENTON, TEXAS, SEPTEMBER 5–8

If you're on the fence, take this as your sign: make the investment in yourself and your business. There is no better way to accelerate your growth, expand your network, and revitalize your passion for this creative industry than by immersing yourself in the CCSA Convention experience.

Here's my advice for first-timers:

- **Take notes like a pro.** Before you go, look at the guide on how to code your notes. This will help you take all the amazing ideas you gather and convert them into actionable steps once you're back home.
- **Set goals.** Think about what you want to accomplish—maybe it's learning more about clay, discovering new event-planning strategies, or simply networking. Having a focus helps you choose the right sessions.
- **Be open.** Don't be shy about striking up conversations.



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FIRST LOOK AT 2025

By Crista Toler, Mayco, Studio Market Specialist

It is always exciting to gather new inspiration for the new year. Beyond design ideas, the gift markets provide insight into lifestyle trends, motifs, and of course, loads of inspiration for decorating pottery. Following are a few insights from the Atlanta Gift Market.

MAKE ROOM FOR SHROOMS

Mushrooms aren't going anywhere, so be sure to have them on your shelves. Designs are running the gamut from classic red and white on a folk art background, to brights and even neutrals for these fun shapes.

PATTERNS AND PRINTS

Art Deco, retro, simple, and geometric patterns, florals, and prints abound. Simple designs applied in repetition can be elegant or whimsical depending on the motif. Plus, they are easy to apply by tracing or drawing the same pattern on a piece. Alternatively, decorating pieces with different designs but using the same style and color can bring a set of items together. Go beyond animal prints by using animals as prints. Leopards, cheetahs, and zebras make for great designs on

their own, but using them as the pattern is on trend. Incorporate trending motifs such as hydrangeas, bows, and oyster shells to create patterns or simple designs that make a statement.

ALL THE COLORS

Over the past few years gray and white have been at the top of the charts for home decor, but people are ready for color again! Look for bright colors, blue and white in traditional and modern patterns, and dusty-toned shades of pink, blue, green, teal, and yellow. Matte grays and blacks also showed up on dinnerware and home decor. And whether you love it or hate it, pink is still popular!

STONEWARE

Beautiful yet utilitarian, stoneware graced many showrooms and featured simple glaze combinations on planters, dinnerware, and vases. Texture was everywhere, which allows for the glazes to highlight the shapes.



Bonus Pictures!

Check out the digital edition for more trend inspiration!

WELLNESS

Unlike in the past, we are caring for both our physical AND our mental well-being. There is a surge in people incorporating wellness-inspired rooms or nooks to allow for space to meditate, read, create art, and exercise. This also brings intentionality to selecting items that have a story, pieces that have meaning, or products that bring them joy.

Painting pottery fits the bill in providing customers with products and experiences that spark joy and connection. Incorporating the benefits of mood-boosting gatherings at your studio and the stories that are created with painting pottery will resonate with customers.

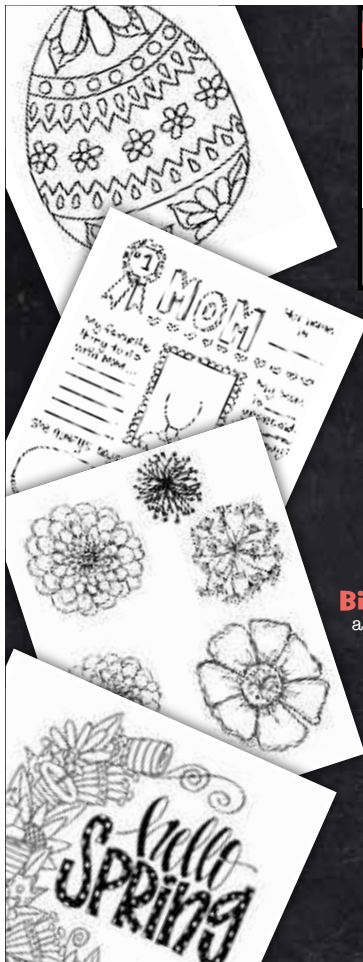


Customization

DIY kits, mixology events, build-your-own adventure activities, and personalized products for our homes are seeing growth in the marketplace. PYOP studios are pioneers in the world of creating items specially designed for ourselves or others.

People want to surround themselves with things that mean something to them or that exemplify their tastes. They prefer slow customization over fast generic goods. That includes items they can create in your studio!

Start planning your 2025 promotions and displays now and think about incorporating some of these trends as you move forward. Have fun with your displays and events while keeping your studio fresh. Remember, connection and joy are timeless.



We are a crazy group of ladies that have a passion for PYOP! We offer fabulous studio stuff that will make your life easier! We have developed products that we use right here in our own studios, with our own staff and customers. They've been tried and tested and are ready to help your customers make some awesome new projects.... and make you some \$\$!

Studio Spots

aka masking tape polka dots

Lace

for painting and clay projects

Silk Screens & Supplies

get the hand drawn effect - no drawing skills necessary!

Plate Racks

to stand your products up where customers can see them

Bisque Letters, Ornaments & Plaques

all with silk screens to make them cute & easy

Kid's Kits

for easy kids classes

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Vinyl Placemats

for your painting tables - no more paper placemats

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to reduce paper towel usage in your studio

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THE POWER OF COLLABORATION: AMPLIFYING YOUR REACH THROUGH LOCAL PARTNERSHIPS

By Terri J Welch, Paint 'n Fun Ceramics, Christiansburg, Virginia

In the world of PYOP studios, creativity doesn't stop at the art table—it extends to your marketing strategies, too. One of the most effective ways to amplify your social media reach and build a loyal customer base is by partnering with local businesses. These collaborations not only enhance visibility for both parties but also create memorable experiences for your community.

At Paint 'n Fun Ceramics, we've built strong partnerships with restaurants, breweries, wineries, and event spaces in our area. By co-hosting events with businesses like Zeppoli's Italian Restaurant, Eastern Divide Brewing, Pete Dye River Course, and Beliveau Farm Winery, among others, we've been able to reach new audiences, strengthen community ties, and showcase the versatility of our studio offerings. Here's how we've made these collaborations work—and how you can, too.

IDENTIFY THE RIGHT PARTNERS

The first step to successful collaboration is finding businesses that align with your studio's values and audience. For us that meant partnering with establishments that prioritize community, creativity, and customer experience. Restaurants, breweries, and wineries often have built-in audiences looking for fun, interactive events, making them ideal partners.

At Zeppoli's Italian Restaurant, we co-hosted a 55-plus painting event featuring our "Night Watch" silhouette design, paired with delicious mimosas. The relaxed atmosphere and artistic activity appealed perfectly to their patrons while showcasing our studio's capabilities.

DESIGN COLLABORATIVE EVENTS

The key to a successful partnership event is to blend your studio's offerings with the partner's environment. Whether it's painting while sipping wine or creating pottery in a cozy restaurant setting, the activity should enhance the guest experience without overshadowing the venue.

At Beliveau Farm Winery, we hosted a "Sip and Paint" evening where attendees painted vibrant, vineyard-inspired pottery while enjoying award-winning wines. The event was a hit, with guests sharing their creations—and the winery's wines—on social media.

CROSS-PROMOTE EFFECTIVELY

Collaboration doesn't end with event planning; it's just as important to work together on marketing. Share promotional posts on both businesses's social media platforms, tag each other in stories, and encourage guests to do the same. The more visibility the event gets, the greater the turnout.

For an event at Eastern Divide Brewing, we co-created a Facebook event and shared Instagram posts leading up to the night. Guests loved the idea of painting ceramic Christmas trees while enjoying craft beer, and the brewery gained new patrons who discovered them through our promotion.

HIGHLIGHT THE COMMUNITY CONNECTION

These events are about more than just business—they're an opportunity to strengthen community ties. Share the story behind your partnerships and highlight how these collaborations bring people together.

At Pete Dye River Course, we hosted a family-friendly painting event on their scenic patio. The partnership celebrated the beautiful local environment and gave families a chance to bond over creativity, with stunning river views as their backdrop.

CAPTURE AND SHARE THE MAGIC

Don't forget to document your events with high-quality photos and videos. These assets can be used to showcase the success of your collaborations and encourage others to join in future events. Sharing candid moments of guests painting, laughing, and enjoying themselves helps convey the unique value of your studio.

BUILD LONG-TERM RELATIONSHIPS

The most rewarding partnerships are those that grow over time. Many of our partners now reach out to us when planning events because they've seen how well these collaborations resonate with their audiences.

FINAL THOUGHTS

Collaborating with local businesses has not only helped our business expand its reach but has also deepened our connection to the community. By sharing resources, audiences, and creative energy, you can create unforgettable experiences that benefit everyone involved.

So look around your community—what local business would make great partners for your studio? The possibilities are endless, and the results are truly inspiring.



THE EVOLUTION AND FLOURISHING OF UK POTTERY PAINTING STUDIOS

By Rachel Garnier, Paint It Yourself Pottery Co., Cheltenham, UK

Pottery painting studios began appearing in the UK in the late 1990s, strongly influenced by what had been happening in the US for many years and with roots in British traditional ceramic production and hobby ceramics. Prior to this suppliers only offered decorative pieces (made from moulds) and the acrylics and fired colours for them to be painted. From the mid '90s more bisque became available as suppliers began importing utility ware from Italy and the industry began to emerge into what we see today.

From 2000 onwards the industry has really grown, with both independent and franchise businesses, mostly in urban areas, with surges post-recession and, more significantly, post-Covid. Studios report record growth as social media trends encourage people to look for mindful, relaxing activities and appreciate the ability to be able to create personalised and 'memory' pieces, gifts, and experiences with and for loved ones. It's estimated that there are now about 400–500 PYOPs across the country, including a mix of dedicated studios, mobile businesses, hybrid ceramic cafes, and studios within garden centres.

MOBILE BUSINESSES Low startup costs and flexibility mean that mobile businesses have always been popular here. They operate without the overhead of a permanent location, offering painting in client's homes and other venues.

GARDEN CENTRES The rise of experiential shopping has encouraged garden centres to enhance the customer experience by offering a combination of shopping, dining, and creative activities rather than just a place to buy plants.

CHANGES IN CUSTOMER BASE At its UK inception, pottery painting was definitely seen as a children's activity. Adults were either 'early adopters' or 'arty'. As the industry grew, so too did the number of adults, in particular with the trend of 'signing plates' for weddings and a growing number of women choosing it as a hen party activity,

Post-pandemic, the UK industry has transformed. On an average Saturday afternoon, it's rare to see a child painting—it's almost all adults! Events are now much more catered towards adults too, with most studios offering some form of adult painting session and BYOB (Paint & Prosecco are the most popular). Added to that, the pandemic accelerated the reemergence of pottery making and many studios now offer both painting and making.

Although there are some UK bisque suppliers, we are still led and supplied by the US. The UK has three larger suppliers: Cromartie (Gare), Hobby Ceramicraft (Mayco and Bisque Imports), and Country Love Crafts (their own products). The lines have blurred a little over the past few years with the changes to Duncan, and we can now buy some Mayco products from Cromartie. We also have some smaller UK suppliers making their own products (Big Bisque, Bisque Direct, Bisque Imports). But, as

you will often hear from UK studio owners, we do not have access to the enormous range of products found in the US.

There are some distinct differences between the US and UK market. The most obvious, of course, is the size. In fact, size in general affects a number of factors in the UK industry. Gare report that people in the UK buy fewer decorative pieces and far more utility ware. The most obvious reason for this could simply be because our houses are, generally speaking, smaller! Most people just don't have the space to display or store large decorative items! It may also be the smaller size of the country itself that has stopped franchises really taking off and leaning more towards artisan, independent businesses.

The pottery painting industry in the UK owes much of its success to the inspiration and influence of the thriving US market. As the UK industry continues to flourish, looking to the US for new ideas and practices remains a valuable strategy. UK studios can explore exciting possibilities by taking advantage of CCSA membership (including attending Convention), along with discovering expansive product ranges and diverse offerings available across the Atlantic. By embracing these inspirations while tailoring them to local tastes, the UK can push the boundaries of creativity and customer engagement even further.

From crafting memorable experiences to exploring new trends and product lines, the future is bright for UK studios ready to innovate, grow, and continue bringing the joy of pottery painting to their communities.

Thanks to Susan Rogers of Gare and Matt Shepherd of Hobby Ceramicraft for chatting to me.



PRICING PROJECTS FOR SUCCESS

By Lisa Feltz, Bisque Imports



Choosing a pricing model and markup that's right for your business is crucial in setting yourself up for success. No pressure there, right? On Chatter, CCSA members often ask, "How much do you charge for..?" and "Which pricing model is better?" And because our members are so supportive and willing to help, they answer these questions without hesitation.

Yet there's really no way for your colleagues to give you the answer you seek, because, without knowing all the factors that went into their pricing decisions, you can't be sure that using the same markup or model will work in your business. So how can you determine how to price your projects for success?

Writing a business plan is the best place to start. It's never too late! A business plan serves as a roadmap for how to structure, run, and grow your new business. If you're just starting out, finally getting around to it, or tweaking your plan, a business plan provides the reassurance that your business has what it takes to become the smashingly successful vision you see in your head. Need help? Visit sba.gov to locate the Small Business Development Center nearest to you, or utilize the online resources and templates available.

Here are some factors to consider in determining your markup.

PRICING MODEL

The most common pricing models in the PYOP industry are:

- **All-inclusive:** The price posted includes everything. Typical markup with this pricing model is 8–12 times the price.
- **Studio fee:** Customers pay a fee separate from the cost of the item. This fee might be per person (sometimes broken down into adult and child rates), per day, per project, or per hour. Industry average markup with this pricing model is typically 5–8 times the price.

COST OF GOODS SOLD (COGS)

This is the direct cost of acquiring the product. In addition to the price per item, consider adding a percentage to cover other costs associated in getting the finished product to the customer such as labor, packaging, shipping, and so on.

MARKET COMPETITION

Analyze competitor prices for similar products to ensure your markup is competitive. Remember, your competitors are not just other PYOPs. Research how much it costs to do other fun activities in your area. Understanding how much it costs to go see a movie, jump in a bounce house, or throw an axe can help gauge how much your target customer is willing to pay to have a little local fun!

DESIRED PROFIT MARGIN

How much profit do you want to make on each product? You'll likely find that using a set percentage won't work across all of your inventory. Start with applying the set percentage to all products, and analyze the price at that percentage based on your target customer's willingness to pay (WTP). This is the maximum amount a customer is willing to spend on a product or service, based on their perceived value of it.

No matter what model and markup you choose, remember that you may not be your target customer, so don't let sticker shock convince you to lower your prices based on what you yourself can afford. Setting prices too low when customers would have paid more hurts your bottom line and can result in burnout or failure to thrive. If you're getting a lot of feedback from target customers that the pricing is too high, analyze your plan to see if there's room to reduce your margins. If that feedback is coming from customers who are not your target, steer them to create during off-peak times when you offer discounts.

Congratulations in advance! You're to be commended for doing the work to choose a pricing model and decide on a markup strategy that is the right one for your one-of-a-kind business. Cheers to your success!



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Spring 2025

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C. 5451 Strawberry Trinket Tray 6.25"L x 4.25"W • D. 5471 Butterfly Lantern 7"H x 8"W
E. 4244 Mushroom House Teapot 6"H x 8.25"W

gare





CREATING A CONTINUITY PLAN TO PROTECT YOUR STUDIO'S LEGACY

By Susan Bucci, Painted Peacock, Greenville, North Carolina

You are a beast, a trailblazer, a true powerhouse. Owning a small business takes guts, grit, and a relentless drive. You've poured your blood, sweat, and tears into building something extraordinary, a place where people discover their creativity and spend quality time with loved ones. Let that sink in. Be proud.

Now imagine the impact that your studio closing would have on your community, customers, employees, and family. Now snap out of it—I'm not here to bring you down! We're all about strength and endurance. However, with all we've been through the past few years, it's safe to say we need to be prepared for anything from a life-changing diagnosis to an alien abduction. Or maybe you just want to take a month out of the studio for much-needed R&R. That's where a solid succession plan comes in—a plan to ensure that your legacy continues. A plan to protect your family and employee's financial well-being and allow your community to continue finding their creative side for years to come.

Take a deep breath, because you've got this! Creating a succession plan (also referred to as a continuity plan) may not sound glamorous, but it's one of the most powerful investments you can make in your business's future. It's about protecting everything you've worked so hard to build and ensuring that your studio's spark continues to glow—even when life throws unexpected curveballs.

Now here is the super awesome news: half the work has already been done for you courtesy of your amazing CCSA. You can find a complete outline of a continuity plan on the CCSA website under the resource section, or you can just scan the attached QR code to hop right on over to the Guides and select "Business Continuity Guide."

Here is more super-awesome news: we're going to do this together, in baby steps! By the end of this year-long series, you'll be the very proud owner of a beautifully organized and professional succession plan. Let's get started by reviewing the outline:

- Mission statement
- Business plan
- Finances
- Property
- Insurance
- Daily operations
- Utilities and repairs
- Marketing
- Vendor list
- Programs
- Scheduling and payroll
- Intellectual property
- Owner information

Don't let this list overwhelm you! You have all this information somewhere, and now it's time to put it all under one roof and get

it organized.

What's the best way to create your continuity plan? There are several ways to go about it, but the most important part is the security of your document. A continuity plan contains sensitive information about your business, so ensuring its security is critical. Store digital copies in encrypted, password-protected cloud storage, and keep physical copies in a fireproof and waterproof safe. Share access only with trusted individuals, such as your attorney, accountant, or designated successor, to protect your business and personal information. As for the format, a simple password-protected Word document works great, or there are programs designed just for this type of information, such as LastPass.

Starting is the hardest part, so let's jump in with bite-size pieces and make it our goal to just conquer items 1–3 for now, before the next issue of this magazine comes out in April.

1. Mission Statement

- a. A mission statement is a concise declaration of your business's purpose, values, and goals. It should clearly communicate why your business exists and how it serves its customers and community.

2. Business Plan

- a. You have one of these, right? This alone is a large document, and I don't want you to stop here if you don't have it updated. Continue along if you don't have it but be sure to complete it when you have a chunk of time to dedicate to it. While it's important to have it in your continuity plan, it's also important that you update this every year for the health of your business.

3. FINANCES (be sure to include names of institutions, account numbers and login info where applicable)

- Studio budget
- Bank account
- Credit card
- Outstanding loans
- Tax returns, P&L statements, balance sheets
- Tax ID number
- Sales tax

With technology at our fingertips, I recommend linking websites whenever possible to make it simple for you and any future leaders to find the correct information.

That wasn't so bad, right? You're on your way to completing your continuity plan and you will not regret the work you put in, I promise! You can rest easy knowing your business will continue to run like a well-oiled machine even when you take that month off to go on your dream vacation.

Remember, you want to leave a legacy, not a dumpster fire! I'll see you in April when we tackle a few more bite-size pieces of your continuity plan.

FROM DIRT TO DOLLARS: WHY (AND HOW) TO ADD CLAY TO YOUR PYOP STUDIO

By Ferne Benson, Mr. Toad's Pottery, LaVale, Maryland

Whether you're looking to diversify your revenue streams or spark renewed interest among customers, adding clay can be a game-changer. Clay hand-building classes and workshops are a fun, low-cost way to introduce a fresh artistic medium, engage your community, and generate additional profits. Here's why clay may be the perfect addition—and how to get started.

Low Investment, High Return A single bag of low-fire clay, rolling pins, and a few skewers can cost under \$75—yet just a few class registrations can cover that cost. You can start small without pricey equipment and scale up as demand grows.

Community Engagement Clay classes appeal to a wide audience: kids, adults, families, and even team-building groups. Hand-building with clay is tactile and therapeutic. Building something from scratch gives participants a sense of creative ownership and pride—key factors in driving repeat visits. Promoting hands-on projects often resonates strongly on social media, drawing a new audience to your studio.

Getting Started Focus on hand-building before investing in pottery wheels. For basic hand-building, you'll need:

- A bag of low-fire clay (cone 04–06)
- Simple tools such as rolling pins, craft foam, toothbrushes/skewers (for scoring)
- A designated drying area or a bakers rack or loosely draped plastic to slow the drying process

Staff Training Made Easy Start with beginner-friendly slab or pinch-pot projects like mugs, planters, or small figurines.

The Retail Guide to Add Clay to Your Studio (https://members.ccsaonline.com/myresources_store/productdetail.cfm?productID=2210) features many step-by-step projects perfect for getting your feet wet. Have staff practice one or two projects in-house, using CCSA clay guides or short demo videos you record yourself. Let them get comfortable with the process so they can confidently teach customers.

Class and Workshop Ideas Display completed samples in your studio and on social media. Show pictures (or videos) of people creating the projects to inspire guests who might be nervous about skill level. Try simple, functional items that beginners love, like slab mugs or planters. Seasonal figures like gnomes, pumpkins, or holiday ornaments are also great for newbies. And pinch-pot projects make terrific kids' classes or family workshops.

Practical Considerations: Cleanup and Safety

- **Drying Space:** Clay pieces need a few days of slow drying under plastic or in a humidity-controlled space before firing.
- **Dust Management:** Avoid dry-sanding edges of clay, as clay dust can be hazardous if inhaled. Use a wet sponge or damp cloth to smooth rough spots, and wet-mop floors

instead of dry-sweeping to minimize dust in the air.

- **Kiln Firing:** If you already fire bisque for painting, you can do low-fire clay (cone 04–06) in the same kiln. Just refer to the manufacturer's firing recommendations.
- **Class Fees** Charge enough to cover materials, staff, and kiln use. For example, a one-pound hand-building class might be \$35 for low-fire. Some studios collect a small booking fee up front—about \$5—to cover the instructor's time and ensure the customer has "skin in the game." You can then charge the balance on the day of the event, allowing participants to tip the instructor if they wish.

Minimal Upfront Cost You can start with the basics—a small cabinet or shelf for storing clay, a few simple tools, and a table to work on. If clay doesn't end up being a fit for your studio, your losses are minimal. But if it takes off (and it often does!), you've made a quick and easy addition to your revenue streams.

Marketing and Growing Your Clay Program Customers often worry they lack the skill to work with clay. Promote the experience with reassuring photos or videos on social media of everyday people (kids, adults, families) making successful projects. Emphasize that your staff provides step-by-step guidance. Feature upcoming clay classes in your email newsletter and have staff mention them during checkouts. Display a finished piece or two near the register to spark interest and conversation. Encourage participants to share photos of their creations on social media. Word-of-mouth from happy students can quickly turn hand-building classes into one of your studio's most in-demand offerings.

Lean on the CCSA Guide to Clay This is an invaluable resource for any studio owner—novice or experienced—who wants to explore the world of clay. It offers project step-by-steps, firing tips, marketing ideas, and operational best practices that will save time and boost your confidence. When you're ready to expand your clay offerings, whether by adding new projects or venturing into wheel throwing, the guide provides excellent direction.

A Path to Profitable, Hands-On Fun Adding clay to your studio can be as simple or as advanced as you want it to be. Start small with basic hand-building classes, rely on the CCSA's step-by-step projects, and focus on creating a welcoming environment where guests feel confident trying something new. With minimal upfront investment and a big payoff in customer engagement and revenue, clay just might be the next big success story for your studio.

Ready to dive deeper? Check out the CCSA Guide to Clay to learn more about recommended supplies, project ideas, and best practices. Take the leap—you may just find that clay transforms your studio into a whole new realm of creativity and profit!

THE FIVE DYSFUNCTIONS OF A TEAM BY PATRICK LENCIONI

by Julia McNair, Do*It*Yourself Crafts, Birmingham, Alabama

When I select books to read for my business, customer service is my usual focus. Customers are the heart of the business, because they're the source of income. Additionally, I enjoy books about creativity, because I have a creative space, I am a creative person, and if I stray too far from the creative, I won't enjoy what I'm doing, and why even have this kind of store?

But the biggest challenge in my business is and always has been staffing. Employee retention, training, and leadership are all crucial to the success of our businesses, as much as customer service. If the staff isn't happy, they won't be capable of offering stellar customer service.

Sometimes, the difficulty is in finding the staff. Other times, it's when the dynamics of a staff changes. You may not know why or how it happened, and often as the business owner we can be the last to notice, but when you feel the culture of your employees has changed, you must also make a change.

If you enjoy learning through a story, *The Five Dysfunctions of a Team* by Patrick Lencioni is a "leadership fable" that aims to use hypothetical situations to demonstrate how a team can come together or fall apart. He uses the example of a newly named CEO, whose executive team is not producing as expected and whose board of directors want quick results. The challenge is to change everything, and do it quickly.

While our shops aren't large corporations with complex employee structures and culture, any staff can have divisiveness. In this book, Lencioni creates a narrative that shows how even the best teams can struggle. He reveals five dysfunctions and then offers action steps that can be used to overcome the situation. If you're struggling with your staff, this might be a good book for you. Through the fable used to tell the story, you can see how their situation might apply to your own.

The dysfunctions he outlines are lack of trust, fear of conflict, lack of commitment, avoidance of accountability and inattention to results. When a team is not working, it begins with the first (lack of trust) and continues until you have a group unable to focus on the needed outcome. This is a cascading effect toward failure, but Lencioni believes that you can use these five dysfunctional situations to build a better team.

Lack of trust means that your team is hesitant to be open about their fears and insecurities about a project.

Fear of conflict means that a team member may be afraid to speak out because of a fear of retribution.

We've all kept our mouth shut because it's easier than confronting someone, but this can also stop team members from contributing in a positive way. They may disengage from a situation rather than find themselves in conflict.

Lack of commitment is when no one wants to do anything to help make a business better. If they aren't helping make it better, they could be making it worse.

Avoidance of accountability means that there is always an excuse when things don't go well.

It also means that finger pointing and not-me is the culture, and no one steps up to make things right.

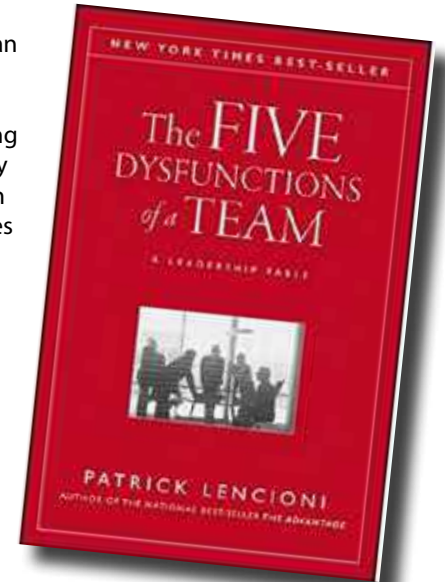
Inattention to results means that the focus is on the "I" and not on the team. Each person is more concerned with self-preservation and not team results.

How can this be applied to a pottery shop? Your individual situation obviously will vary, depending on staff size and your involvement in day-to-day management.

If your staff no longer trusts you, they won't do what you ask. They may begin to see your procedures as preferences, doing what they want instead of what you need them to do. If they don't trust each other, you may have them working at odds with each other.

A staff bully may create a culture of conflict, and that fear of conflict can allow one powerful personality to change the dynamics of an entire team. Sometimes you can change this person, but sometimes you must remove them. The phrase "addition by subtraction" comes into play, when the removal of one negative person gives your entire staff peace again.

In the end, focusing on collective needs of a shop while also giving attention to the individuals making up your team can help you create the environment you and your staff will enjoy.



HOW TO RECLAIM CLAY

By Maggie Fretz, The Ceramic Shop and Roselli and Starr Stilts, Norristown, Pennsylvania

Where there is wet clay, there will be clay scraps. And with a bit of time and effort, unfired clay can be reclaimed indefinitely and used to make new pieces. This includes dried-out clay and throwing scraps. The goal is to get all these pieces back to the consistency and uniformity of clay out of the bag. There are several different methods, depending on the volume of scrap clay, available space, budget, time, and manpower. Choosing the reclaim process that best works for your studio can save a lot of money and frustration in the long run.

If your studio uses clay only occasionally, there are very simple ways to reclaim small amounts. Reclaiming a wheel-thrown piece right after being taken off the wheel is simple. Because water is added when using the wheel, the only goal here is to dry the clay back to a workable consistency. Squish that clay into a long log, form an arch, and leave it to dry until it's no longer tacky to the touch. Wedge it and use it again. For hand-built pieces being reclaimed immediately, the goal is to rehydrate the clay because water has been absorbed by whatever surface you were working on. Spray down the dried-out clay before wedging it. The longer the clay has been out, the more water you may need. Wedged clay can be used immediately or bagged.

To reclaim larger quantities, you'll need to use a multistep process. For each of these steps there are different methods that can be used. The method you choose at each step will affect the succeeding steps.

STEP 1: TURN IT INTO SLOP

Note that if you're limited on time, method 1B here will be faster, but the final result may not be as uniform and will require more attention in step 3.

Option 1A: *Make everything dry, then make everything wet.* Completely dry out all your clay scraps, broken pieces, and discards. Once the clay is bone dry, use a mallet to make small, fairly uniform pieces. This will create dust, so be sure to wear a NIOSH-certified respirator or an N95 mask. Put these dry pieces into a bucket and cover them with fresh water. The fresh water will completely break down the clay, typically in a matter of

hours. This process, called slaking, creates a reclaim slop with very uniform consistency. Mix with a drill mixer.

Option 1B: *Keep everything wet.* Collect all your clay scraps, broken pieces, discards and throwing water in a dedicated slop bucket. Cover part of the bucket opening with mesh to catch any needle tools, ribs, or sponges that inevitably get dumped with the throwing water. Using a drill mixer, mix the slop bucket as thoroughly as possible. You may need to add water to help larger chunks of clay mix.

STEP 2: DRY THE SLOP

No matter which drying method you use, temperature and humidity greatly affect how long the process takes. A dehumidifier can really help speed things up.

Option 2A: *Use plaster to dry out the slop.* Plaster is phenomenal for drying out clay because it's extremely porous. When wet clay is placed on it, the plaster immediately starts drawing the moisture, which speeds up drying time immensely. Plaster recycle slabs come premade 18"x18", or a 20"x20" option with two wells for reclaiming a more liquid slop. Plaster hydrobats and molds can be used, or you can make your own plaster slabs. Be sure to keep an eye on the drying clay.

Once you have a solid slab, flip it to help it dry more uniformly.

For best results, allow plaster slabs to dry between uses.

Option 2B: *Use a pillowcase.* This easy method does not need to be watched quite as closely as with plaster, but can take significantly longer to get dry clay. Place an old pillowcase inside a bucket and fill it with the clay slop. Tie the top of the filled pillowcase into a knot. Place the knot between two pieces of wood, suspending the pillowcase in a 5-gallon bucket. The weight of the clay adds pressure from the pillowcase, which helps squeeze water from the clay. Since nothing is actively pulling water from the clay, this could take up to 3 weeks to dry.

Check out the digital edition to read all about the crucial next step: wedging.



CUSTOMER FAQs: SCRIPTS FOR SUCCESS

By Jessica Cowan, The Pottery Place, Chattanooga, Tennessee

Whew! We made it through another holiday season, y'all! This was my tenth Christmas at the studio, and I can't help but have a laugh at the questions and problems that never seem to change. I know it can be tough coming up with responses and policies, especially when you're being put on the spot in a high-stress time. So, in the spirit of collaboration, I thought we'd try something a little different for this customer service article!

My team of awesome pottery people and I collected some questions we got throughout the holiday season, along with our answers. It's important to remember that every studio is in a different market with a unique set of community values and cultures, and you should do what makes the most sense for you and your business. That said, here are some scripts of what to say and how to say it. We'd love to hear your questions and/or responses. You'll find a QR code attached to this article where you can contribute your thoughts. Who knows, maybe you'll see me at Convention for a customer service roleplay workshop where we can hash all this out (wink, wink).

Question: "Will my piece be ready before Christmas? It's a gift."

Context: It's 3 p.m. on December 23 and there's just no way.

Answer: "Oh gosh, our last day to paint for guaranteed pickup before Christmas was the 20th. If you're looking for gift options, I'd love to show you how our mosaics work; those can be ready as soon as tomorrow. Another idea is we can put together a pottery gift kit and you can give an experience to come in and paint together."

Note: Make sure the delivery is bright and cheery! Empathize with the customer but don't act bummed like you've let them down. The goal is to find the solution to the problem, which in this case is delivering a thoughtful gift. If you've got the firing space and time, you could even opt to charge a "rush firing" fee and get it done. But I don't like to guarantee a 24-hour turnaround on a gift only for it to randomly shiver or turn into a secondary issue at a time when I need minimal problems.

Question: "When do you take your last painters?"

Answer: "You're welcome to get started on a project any time during walk-in hours. We do suggest arriving no later than one hour prior to close in order to allow plenty of time to choose your piece, consider your design, and enjoy the experience. If you're unable to finish, we're happy to wrap your items up for you to take home and return another day; you'll just pay a studio fee to represent your space and supplies upon your return."

That's an easy answer when people call or message ahead, but

often you'll be confronted by someone just walking in 30 minutes before you close. What do we say then?

Alternative Answer: "Hey friend! We're happy to have you here. You're welcome to take a look around and get started on any project you like. I do want to let you know that our closing time tonight is 8 p.m. so, depending on what you choose, you might not be able to complete your project today. But that's okay because we're happy to wrap your items up for you to take home and return another day; you'll just pay a studio fee to represent your space and supplies for the day."

Note: It may annoy you and your staff when people come in during that last hour but, in my opinion, if someone is standing in front of you ready to give you money, you should take it. Don't assume they will come back another day.

Question: "My kid broke this pottery. Do I have to pay for it?"

Answer: "Oh no! You know, we normally have a restocking fee represented by 25% of the cost of the broken pottery, but we get that accidents happen. So how about I get it cleaned up really quick and we all go about our day?"

Note: I like this answer because it lets the customer know that we do have a policy for broken pottery and that we've done them a favor this time by offering them grace. It also serves the purpose of letting the customer know what the cost would be and opens up a door for them to choose to pay for it, should they be so inclined for whatever reason. The reality is, less pottery gets broken than you think. I tallied up my cost of (customer) broken pottery from the last year and it was less than \$60. It's worth it to overlook a broken piece in favor of building a genuine and long-lasting connection with the customer. These little moments are how and when you turn someone from a guest into a full-on fan.

Question: "You misspelled my son's name. How will you fix it?"

Answer: "Oh no! I'm so sorry about that. Let me pull up your order and see what we have down... looks like we have John, J-O-H-N, with your approval next to it. Is this the right ticket?" [Show the customer so they can verify; the next part of the script is the same whether it was their fault or yours.] "So it seems like we've had a miscommunication and we'll definitely be looking into how to tweak our processes to be better going forward. For today though, we can totally fix this. I'm happy to touch these up, adjust the spelling, and refire for you; it will be like it never happened! How does that sound?"

Note: Many of our customers have no larger concept of how pottery works or that we can fix something that is seemingly permanent. Sometimes, reassuring the customer that there

is a solution and explaining the process is all you need to do. Jumping to refunds or redos is not a sustainable business model for you over time.

Question: "My vintage tree lights keep falling out; why didn't you glue them in?"

Answer: "I certainly understand your frustration with loose pin lights. We opt not to glue them in to give you the flexibility to change the pin lights seasonally or do something different with your tree all together such as using it for cake pops, lollipops, or cheese skewers. If you'd like the lights glued in permanently, we suggest industrial glue such as e6000 to glue at home, or we'd be happy to do that for you if you'd like to drop your tree back off to us. The glue takes 24 hours to cure, so it'll be about a day before it's ready to pick back up."

Note: Vintage trees can be a huge seller for you—if you can get the customer to make the investment. We try to showcase a variety of ways to use your vintage trees, but if you've never been introduced to anything besides the pin lights, you wouldn't know any different. So I like this answer because it educates the customer on the additional value of their tree and, if this tree isn't the one they want to use for cake pops, it plants the seed for a second tree painted with that vision in mind.

There you have it, folks—the top five questions we got all holiday season long! Visit our survey to tell me how YOU would

have responded OR to submit your own questions (and/or answers) for future review. All submissions are anonymous and won't be held against you in a court of pottery.



Link: <https://forms.gle/4FtpcNhryUt6QcJ9A>

An advertisement for Colorobbia pottery. It features several images of hand-painted ceramic items: three cylindrical containers with floral designs, a square tile with a pink heart and white dots, a collection of round tiles in various colors (yellow, green, blue, brown, pink), and a round tile with a pink background and red strawberries. The text "Vibrant Bellissimo Color Line" is written in a cursive font across the middle. The brand name "COLOROBBIA®" is prominently displayed in blue capital letters. Below it, the text reads: "USA Customer Care: Aline Karpoyan 707-745-9553", "You may Purchase All Colorobbia product at Bisque Imports. www.bisqueimports.com", and the website "Www.Colorobbiaart.it".

PREPARING FOR THE ANNUAL FINANCIAL SURVEY HOW TO KEEP YOUR BOOKS (AND YOUR SANITY) IN ORDER

By Ferne Benson, Mr. Toad's Pottery, LaVale, Maryland

Every year, our industry comes together to share financial data through the annual CCSA Financial Survey. While it may seem daunting, this survey is far more than a box to check. It is a valuable tool that helps us, as a collective community of PYOP studios, to benchmark performance, identify industry trends, and make informed decisions for a prosperous future.

Let's walk through why preparing for the survey matters, how to organize your books effectively, and tips for getting your Point of Sale (POS) system reporting accurately. By putting good practices into place now, you'll make the annual survey a breeze—and ultimately improve the financial management of your studio.

WHY THE FINANCIAL SURVEY MATTERS

Industry Benchmarking and Trends The financial survey allows studio owners to compare their performance against others in the industry. You'll discover how your studio's revenue, category sales, and operational costs measure up. In addition, the collective data reveals patterns—such as popular product lines, average payroll percentages, or emerging trends—that can help you refine your own strategies.

Collective Growth and Advocacy When studios submit accurate data, the association can better advocate for the industry, develop targeted resources, and offer insights that help us all. Inaccurate or incomplete data skews results and can lead to misguided decisions, so your contribution truly matters.

Informed Business Decisions Analyzing your studio's own numbers often leads to aha moments: You might discover a product category that's more profitable than you realized, or identify a new service that's missing from your offerings. Armed with this knowledge, you can make data-driven decisions that fuel your studio's growth.

STEP 1: KEEP YOUR BOOKS RECONCILED

Use an Accounting System Whether you use software like Xero, QuickBooks, or even a well-structured Excel spreadsheet, having your transactions accurately categorized and reconciled is essential. Reconciling means matching each transaction in your accounting system with your bank statements, bills, and any other relevant documentation.

- **Weekly or Monthly Reconciliation:** Staying on top of this process prevents a mad scramble later.
- **Categorize as You Go:** Assign each income and expense to the correct account or category as soon as possible.

Budget and Review Regularly A yearly budget, reviewed on a monthly basis, keeps you informed about where your money is going. Many studio owners find it helpful to compare monthly

spending with the same period in prior years. By tracking expenses as a percentage of income, it becomes easier to see trends or spot inefficiencies.

Create Subaccounts for Better Control You might choose to place your money into designated "subaccounts," such as:

- **Overhead Account:** Rent, utilities, payroll, supplies, dues, and subscriptions
- **Equipment Expansion:** Bisque, paint, and additional studio build-out funds
- **Emergency Fund:** A dedicated account for slow seasons or unexpected costs
- **Owner's Compensation:** Ensures the owner is paid regularly
- **Taxes:** Sales tax and income tax obligations

By distributing income across these subaccounts weekly, you'll see where every dollar is going. This makes budgeting for each category more concrete and prevents overspending.

STEP 2: FINE-TUNE YOUR POS CATEGORIES FOR ACCURATE REPORTING

A critical step for an effortless survey submission is having well-organized POS item categories. The annual survey requests specific breakdowns (e.g., Fired Bisque Painting, Studio Fees, Clay, Canvas Painting, Mosaics, and so on). By aligning your own categories with these—at least at a top level—you'll quickly pull the data you need.

- **Main Categories vs. Subcategories**
 - o **Main Categories** could mirror the survey (e.g., Fired Bisque Painting, Candle Making, Board Art, etc.).
 - o **Subcategories** allow further division within these main categories. For example, under "Kitchen," you might create subcategories like "Mugs," "Plates," and "Bowls."
- **Non-Pottery Items and Services**
 - o Be sure to separate out other revenue streams such as canvas painting, glass fusing, mosaics, or even "Food & Beverage" and "Booking Fees" so you can track how each category contributes to your bottom line.
- **Annual (or More Frequent) Review**
 - o At least once a year—ideally before your survey period—review and refine your POS categories. If your studio has taken on new offerings (e.g., resin pours, jewelry making), add these to your POS system promptly so you don't lose track of data.

STEP 3: GATHER AND REVIEW YOUR DATA FOR THE SURVEY

Know the Timeline The annual survey typically opens at the beginning of May, and you'll have about a month to submit. Mark

your calendar and begin gathering your financial documents well in advance.

Create a Worksheet Download or replicate the survey worksheet ahead of time. Identify where in your accounting records or POS system you'll pull each required figure. This preparation significantly cuts down on stress and errors when you're ready to submit.

What You'll Need

- Monthly sales tax returns
- Annual tax return
- Monthly or year-end accounting reports
- POS sales summaries (broken down by category)

Complete a Draft First Before entering data directly into the survey, fill out your worksheet or run a test in a spreadsheet. Double-check your numbers to ensure accuracy. This prevents the "distractions and stress" factor that can occur if you realize mid-survey that you need additional reports.

STEP 4: OVERCOMING COMMON PITFALLS

Books Not Up to Date If you're behind on bookkeeping, commit now to a catch-up plan. Break this larger goal into manageable steps and focus on daily or weekly habits, like inputting and categorizing transactions regularly.

Overly Complex POS Categories While detail can be good, overly intricate systems make it easy to mis-categorize items. Strike the right balance between necessary detail for the survey and ease of day-to-day operations.

Intimidation The prospect of sharing financial data (even anonymously) can be intimidating. Remember that your honest and accurate input fuels better industry insights and that the survey is designed to help you, too.

STEP 5: USING THE SURVEY FINDINGS

Once the survey is complete, look for the compiled report (usually available by the end of summer or shared during the "Lunch and Learn" at Convention). Use the insights to:

- **Benchmark:** Compare your revenue categories, average

transaction totals, or event success rates against industry norms.

- **Evaluate New Opportunities:** If the survey shows strong returns for, say, glass fusing across many studios, consider whether it's time to offer it in yours.
- **Refine Your Budget:** Adjust your budget and subaccounts for the next year based on both your own numbers and the larger industry trends.

CONCLUSION: INVEST THE EFFORT, REAP THE REWARDS

Preparing for the annual financial survey is not just another item on a busy to-do list; it's an opportunity to dive deep into your numbers, refine your processes, and set yourself up for success. By keeping your books reconciled, maintaining well-structured POS categories, and gathering the necessary data in advance, you can complete the survey with ease—and walk away with valuable insights to grow your studio.

Remember: the accuracy of the survey results depends on contributions from studios like yours. By taking time now to organize your financial systems, you're investing in the future of your business and helping elevate the entire PYOP community. Let's make the next survey period the most insightful one yet!

KEY TAKEAWAYS

- **Stay on top of bookkeeping.** Regularly reconcile transactions using accounting software (e.g., Xero or QuickBooks) or a detailed Excel system.
- **Categorize your POS items thoughtfully.** Align your main categories with the survey's required data points; use subcategories to drill down where needed.
- **Plan ahead for the survey.** Mark your calendar, gather necessary documents, and use the worksheet as a guide to reduce stress.
- **Leverage the data.** Benchmark against industry trends and adapt your studio's offerings or budgeting strategies accordingly.

Quarterly Financial Fitness Check (Q1)

It's time for your studio's first financial check-up of the year! Here's your quick to-do list to keep everything on track for the **CCSA's Financial Survey**:

1. Close Out 2024 Data

Ensure that all transactions from 2024 are recorded correctly in your accounting software (or spreadsheet). Now's the perfect moment to address any missing details or lingering questions.

2. Reconcile and Review

Make sure your bank statements match what's in your books. If anything looks off, reach out to your accountant sooner rather than later. Accurate reconciliation saves time and headaches down the road.

3. Stay Ahead of Taxes

Don't forget to set aside funds for tax payments. Be mindful of important deadlines—if you're an S Corporation, taxes are due in March, not April.

By tackling these key steps in Q1, you'll maintain a solid financial foundation and stay ready for our industry's annual financial survey. A little proactive organization now means smoother sailing (and fewer surprises) all year long!

REFRESHING AND AUDITING YOUR BRAND

By Madeline Riegel, Glazed Expressions, Des Moines, Iowa



The “new me” mindset isn’t just personal—it’s also a rallying cry for businesses to evolve and excel. With a new year comes new challenges, opportunities, and the perfect excuse to refresh your brand strategy. In the ever-evolving business landscape, your brand is more than just a logo or a tagline—it’s the essence of how your customers perceive your business. But even the strongest brands can lose their edge over time. Recognizing when it’s time to refresh your brand is critical to staying relevant, competitive, and

connected with your audience.

So why would you want to refresh your brand? A refreshed brand can help reignite interest in your studio, attract new customers while retaining loyal ones, communicate growth, and strengthen your market position. While there’s no universal rule, consider a brand refresh every 5 to 7 years, or whenever you start to notice the following things:

- **Your brand looks outdated:** Trends in design and marketing evolve rapidly. While a classic aesthetic can be timeless, outdated visuals or messaging can make your business seem disconnected. Updating your branding can give your business a fresh, modern appeal.
- **Your offerings have expanded:** Businesses grow and adapt, often expanding their product or service lines. If your current branding no longer reflects all that you offer, it could confuse potential customers. A refresh can help you clearly communicate your value.
- **You blend in, instead of standing out:** The market is saturated, and if your branding no longer distinguishes you from competitors, it’s a sign you’re overdue for an update. Standing out is essential to capturing attention and driving engagement.

If your studio fits one or more of the listed categories, it could be the perfect time to consider a rebrand. Start by conducting a brand audit. Evaluate the following aspects of your studio’s brand, focusing on both the online and the physical experiences:

- **Analyze your brand identity:** Review your logo, color schemes, typography, and other visual elements. How are they being used, and are they consistent online and in person?

- **Examine your messaging:** Do you have a tagline, mission statement, or certain language you use consistently, such as catchphrases, or nicknames you may call your customers?
- **Evaluate customer perception:** An easy way to gauge this is by using online reviews to identify common things, both good and bad. You can also physically walk into your studio space the way your customers do or even recruit secret shoppers for insight into what your customers are experiencing.
- **Assess your competition:** I’m not just talking about other PYOP in your area, either! Any business that is asking for your customers’ discretionary income is your competition. Other creative studios, theaters, escape rooms, and axe throwing are all examples of possible competition. Study their branding strategies and identify what you think they’re doing better and how you can differentiate your business.
- **Review online presence:** Audit your website for your customers’ experiences and mobile optimization. Then look everywhere outside of your website, including social media pages, Google, Yelp, and anywhere else you have created a presence. Is your content relevant, consistent, and engaging?
- **Evaluate marketing efforts:** Review where your studio is currently putting its marketing dollars. Is it still relevant and effective, and are you getting a return on that investment? Are your marketing efforts resonating with your target audience?
- **Check internal alignment:** Interview your employees to gauge their understanding and alignment with your studio brand and values. Does your internal culture reflect your brand values?

Once you’ve completed your audit, ask yourself what you want to improve or what would have the biggest impact with your customers. Remember, a brand refresh is not about reinventing the wheel; it’s about staying true to your roots while adapting to the present and preparing for the future. It’s an opportunity to breathe new life into your studio.

A brand refresh can be as simple or comprehensive as needed. In following issues, some areas we’ll be exploring in this series include updating your logo or color palette, your physical studio space, online presence, marketing material, and customer experience. The great thing about refreshing your brand is that you can easily break it into smaller chunks and work on it as time permits. The important thing is to have a plan, and you have now identified areas you may want to work on.

FLORAL INSPIRATION: THE MOST COPIED GLASS FUSING PIECE

By Teresa Spencer, Soul Fire Art Studio, Ltd., Delafield, Wisconsin

Twelve years ago, on a visit to Hands On Art Studio in Door County, Wisconsin, I made my second ever glass fusing piece. I was considering my next career move and thought, "This is it." Glass fusing was always going to be central to my business. Because I love glass, my staff and customers love glass. Enthusiasm is contagious!

To prepare for my new business, I attended a glass camp at Bisque Imports. The first piece we made was the "Glorious Garden" project. I recognized its value as a learning piece because it involved using different tools, glass, and skills, but I thought I could improve on the design. Now it's my all-time favorite, and it has never been rotated off the floor display and has remained the #1 most created sample every year. It's rare for a contour kiln not to have at least one of these pieces in it, and over the holidays we had at least six in every load.

Glass drives 30–50% of our studio's volume in any given month. We do not provide patterns but teach techniques and encourage clients to arrive at their own design solutions. (Instructions for the original design can be found at <https://www.bisqueimports.com/Glorious-Garden-Technique-Sheet>.)

Recreating and Reinventing the Garden Design The



See the digital edition for the **details** of the flowers shown here, as well as lots more samples.



beauty of this piece lies in its flexibility, and basic cozy aesthetic. While the core elements—vivid flowers and simple terra cotta flowerpots—are integral to the design, there's ample room for personalization. The design works in many different sizes and formats. Here are the changes we see most often:

- Flowerpots: People like to change the color, or shape, or add detail and designs. Most pieces feature 1 or 3 pots, and a grid of 9 (3x3) is also popular. An emerging trend is to have shelves with other items too.
- Flowers: Our method of experimentation and imperfection encourages customers to explore their creativity, including beginner friendly flowers and ones using scrap bits.

Adapting This Piece to Your Studio's Practices Studios that prefer not to have customers cutting glass can provide precut pots, nipped pieces for flowers, nipped rods for flower centers, stringers for stems, and frit for shading and atmosphere,

For studios that encourage customers to make each piece their own, this works well as a freestyle design, where participants design their own unique "bouquet." We believe that blending structure with creative freedom ensures that every artist, regardless of experience, leaves with a piece all their own. If you don't have this piece as a sample, you should!



Love Bugs

By Jessie Sterling, Paint the Towne, Wichita, Kansas

SUPPLIES

- Canvas
- Pattern
- Carbon paper
- Pen or pencil
- Medium flat brush
- Small round brush

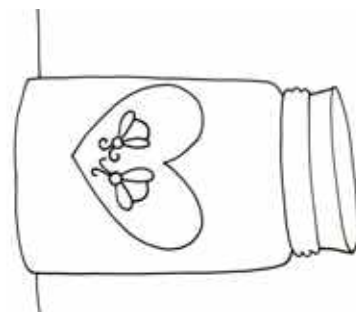
ACRYLIC COLORS

Bright Yellow, Orange, Phthalo Green, White, Purple, Brown, Phthalo Blue, Black

DIRECTIONS

Use big flat brush for larger areas. Use small detail brush for small lines and tight corners. Mix colors on your plate before brushing on your canvas. If you mess up, use a wet napkin to gently wipe or wash the paint off and start again. For paint on clothes, wash with soap and water immediately.

1. Place carbon paper on canvas, then position the pattern on top. Trace the lines to transfer the design.
2. Fill the heart inside the jar with Bright Yellow, and add an Orange glow at the back of the bugs bodies.
3. Mix Phthalo Green with a little White and fill the top half of the jar, mixing in more White closer to the heart, letting it overlap the Yellow just a bit.
4. Mix Purple with a little White and fill the bottom half of the jar under the heart, mixing in more White closer to the heart, letting it overlap the Yellow just a bit.
5. Paint the top of the lid Brown, and the lower edge of the lid Brown mixed with a little Yellow to lighten it.
6. Fill the background with Phthalo Blue. Mix in a little Black for the ground under the jar.
7. Paint one bug body Green and the other Purple.
8. Mix White with a little Blue to paint the bugs' wings and add stripes on the bugs' bodies.
9. Outline the jar and the ridges at the top of the jar with the light blue mix, then add streaks in the inner corners.
10. Use Black to add the heads and antenna to the bugs.
11. Using the back end of a brush dipped in paint, add Yellow dots and White dots all over for glow.
12. Use White to highlight the bugs' heads or anywhere on the jar needing extra shine.



Meet Our New Stuffies



CCX3203 Porkchop The Stuffie Pig ----5-1/4"L x 3"W x 4-1/2"H

CCX3204 Gia The Stuffie Giraffe ----4-1/2"L x 2-1/4"W x 5"H

CCX3202 Tee The Stuffie Turtle ----5"L x 3-3/4"W x 3-1/2"H

CCX3207 Chi Chi the Stuffie Dog ----5"L x 3-3/4"W x 5"H

CCX3209 Nugget The Stuffie Chick ----5"L x 4-1/4"W x 5-1/4"H

CCX3208 Cleo The Stuffie Cat ----5"L x 2-1/2"W x 4-3/4"H

CCX3205 Stan The Stuffie Stegosaurus ----5"L x 2-3/4"W x 4"H

CCX3206 Brian The Stuffie Brontosaurus ----5"L x 2-1/2"W x 4-3/4"H





Life's a Lemon Plate

CCSA Spring Project Guide 2025, Page 16

SUPPLIES

- Bisque: Coupe charger
- Pattern
- Tissue paper
- Pencil
- Sharpie
- Small and medium liner brushes

GLAZE COLORS

Taupe, Lemon Yellow, Olive Green, Black
Writer bottle: Black

DIRECTIONS

1. With a pencil, lightly draw plaid lines on the plate. There are four 1.25" vertical stripes and three 1.25" horizontal stripes. Paint the stripes with 2 coats of Taupe.
2. Place tissue paper over the pattern and trace the design. Once the stripes are dry, position the tissue tracing on the bisque and retrace the design with a marker. (The marker will bleed through the tissue, transferring the design.)
3. Paint the lemons with 3 coats of Lemon Yellow.
4. Paint the leaves with 3 coats of Olive Green.

5. Paint the bow with 3 coats of Black.

6. With small brush or writer bottle, paint the lettering and outline the lemons and leaves with Black. Let dry.

7. Glaze and fire to Cone 06.

This project can be found in the 2025 CCSA Spring Project Guide.





LICENSED 4-H BISQUE

19 FANTASTIC DESIGNS ARRIVING FEBRUARY 2025



4H1005

4-H HARRY THE HIGHLAND COW FIGURINE



4H1011

4-H LIGHTED BARN



4H1002

4-H BLUE RIBBON VASE



4H1001

4-H PIG CONTAINER



4H1004

4-H EGG CARTON TRAY

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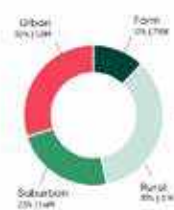
GENDER



DIVERSITY



GEOGRAPHIES



AGE



VISIT THE 4-H SECTION OF OUR WEBSITE

View all 4-H designs.

Learn how to connect with local 4-H groups.

Download marketing materials and **MORE!**

Bisque Imports will contribute to Council Five percent (5%) of the purchase price from the sale of each Bisque Imports 4-H Pottery during the charitable sales promotion. The promotion shall last until June 30, 2026. Bisque Imports will make a minimum contribution to Council in the amount of \$25,000 during the charitable sales promotion.



Faceted Mushrooms

By Michael Harbridge, Mayco

The new matte Jungle Gem glazes are ideal for faceted designs because they do not flow or run at earthenware temperatures, so they can be used next to other colors, and even have products used on the top of them without distorting. The backgrounds of these crystal glazes are matte and the crystals are glossy. The hotter they're fired, the glossier they get, and the more likely they are to develop movement.

SUPPLIES

Bisque: Large Faceted Mushroom (MB-1625)

Small Faceted Mushroom (MB-1626)

Brushes: #4 soft fan, 10/0 detail liner, #6 script liner

MAYCO GLAZES: Ivory Cream (FN302), Antique White (FN014), Cloverfield (CG1015), Frosted Berries (CG1011), Haystack (CG1012), Papaya (CG1013), Pink Plum (CG1014), Sunkissed (SC006), Orange-A-Peel (SC075), Pinkie Swear (SC095), Fruit Of The Vine (SC033), Green Thumb (SC026), Black Licorice (FN254)

DIRECTIONS

1. With a soft fan brush, apply 3 coats of Ivory Cream to the stem and underside of the large mushroom. Apply 3 coats of Antique White to the stem and underside of the small mushroom. Apply 3 coats of Cloverfield to the base (lowest faceted area) on both mushrooms.
2. Decide on the colors and their placement on each mushroom and apply 3 coats of each color using a combination of brushes.
3. Use the liner brush to wisp in slightly diluted strokes of Green Thumb to look like grass growing up from the Cloverfield.

4. Line the faceted edges of the mushroom tops with Licorice French Dimensions.

5. No clear glaze required! Stilt and fire to cone 06.

COLORS SHOWN IN THE EXAMPLES

Large mushroom, starting at the bottom edge of the top:

- Orange-A-Peel around entire lowest ring
- Haystack on largest faceted ring
- Sunkissed on small squares and center of flower
- Papaya on flower petals

Small mushroom, starting with at the bottom edge of the top:

- Fruit Of The Vine around entire lowest ring
- Frosted Berries on largest faceted ring
- Pinkie Swear on small squares and center of flower
- Pink Plum on flower petals

Trend Flash

FIRST LOOK AT 2025

By Crista Toler, Mayco, Studio Market Specialist







Strategize for Success

THE POWER OF COLLABORATION: AMPLIFYING YOUR REACH THROUGH LOCAL PARTNERSHIPS

By Terri J Welch, Paint 'n Fun Ceramics, Christiansburg, Virginia

In the world of PYOP studios, creativity doesn't stop at the art table—it extends to your marketing strategies, too. One of the most effective ways to amplify your social media reach and build a loyal customer base is by partnering with local businesses. These collaborations not only enhance visibility for both parties but also create memorable experiences for your community.

At Paint 'n Fun Ceramics, we've built strong partnerships with restaurants, breweries, wineries, and event spaces in our area. By co-hosting events with businesses like Zeppoli's Italian Restaurant, Eastern Divide Brewing, Pete Dye River Course, and Beliveau Farm Winery, among others, we've been able to reach new audiences, strengthen community ties, and showcase the versatility of our studio offerings. Here's how we've made these collaborations work—and how you can, too.



IDENTIFY THE RIGHT PARTNERS

The first step to successful collaboration is finding businesses that align with your studio's values and audience. For us that meant partnering with establishments that prioritize community, creativity, and customer experience. Restaurants, breweries, and wineries often have built-in audiences looking for fun, interactive events, making them ideal partners.

At Zeppoli's Italian Restaurant, we co-hosted a 55-plus painting event featuring our "Night Watch" silhouette design, paired with delicious mimosas. The relaxed atmosphere and artistic activity appealed perfectly to their patrons while showcasing our studio's capabilities.

DESIGN COLLABORATIVE EVENTS

The key to a successful partnership event is to blend your studio's offerings with the partner's environment. Whether it's painting while sipping wine or creating pottery in a cozy restaurant setting, the activity should enhance the guest experience without overshadowing the venue.

At Beliveau Farm Winery, we hosted a "Sip and Paint" evening where attendees painted vibrant, vineyard-inspired pottery while enjoying award-winning wines. The event was a hit, with guests sharing their creations—and the winery's wines—on social

media.

CROSS-PROMOTE EFFECTIVELY

Collaboration doesn't end with event planning; it's just as important to work together on marketing. Share promotional posts on both businesses's social media platforms, tag each other in stories, and encourage guests to do the same. The more visibility the event gets, the greater the turnout.

For an event at Eastern Divide Brewing, we co-created a Facebook event and shared Instagram posts

leading up to the night. Guests loved the idea of painting ceramic Christmas trees while enjoying craft beer, and the brewery gained new patrons who discovered them through our promotion.



HIGHLIGHT THE COMMUNITY CONNECTION

These events are about more than just business—they're an opportunity to strengthen community ties. Share the story behind your partnerships and highlight how these collaborations bring people together.

At Pete Dye River Course, we hosted a family-friendly painting event on their scenic patio. The partnership celebrated the beautiful local environment and gave families a chance to bond over creativity, with stunning river views as their backdrop.

CAPTURE AND SHARE THE MAGIC

Don't forget to document your events with high-quality photos and videos. These assets can be used to showcase the success of your collaborations and encourage others to join in future events. Sharing candid moments of guests painting, laughing, and enjoying themselves helps convey the unique value of your studio.

BUILD LONG-TERM RELATIONSHIPS

The most rewarding partnerships are those that grow over time. Many of our partners now reach out to us when planning events because they've seen how well these collaborations resonate with their audiences.

FINAL THOUGHTS

Collaborating with local businesses has not only helped our



business expand its reach but has also deepened our connection to the community. By sharing resources, audiences, and creative energy, you can create unforgettable experiences that benefit everyone involved.

So look around your community—what local business would make great partners for your studio? The possibilities are endless, and the results are truly inspiring.



HOW TO RECLAIM CLAY

By Maggie Fretz, The Ceramic Shop and Roselli and Starr Stilts, Norristown, Pennsylvania

Where there is wet clay, there will be clay scraps. And with a bit of time and effort, unfired clay can be reclaimed indefinitely and used to make new pieces. This includes dried-out clay and throwing scraps. The goal is to get all these pieces back to the consistency and uniformity of clay out of the bag. There are several different methods, depending on the volume of scrap clay, available space, budget, time, and manpower. Choosing the reclaim process that best works for your studio can save a lot of money and frustration in the long run.

If your studio uses clay only occasionally, there are very simple ways to reclaim small amounts. Reclaiming a wheel-thrown piece right after being taken off the wheel is simple. Because water is added when using the wheel, the only goal here is to dry the clay back to a workable consistency. Squish that clay into a long log, form an arch, and leave it to dry until it's no longer tacky to the touch. Wedge it and use it again. For hand-built pieces being reclaimed immediately, the goal is to rehydrate the clay because water has been absorbed by whatever surface you were working on. Spray down the dried-out clay before wedging it. The longer the clay has been out, the more water you may need. Wedged clay can be used immediately or bagged.

To reclaim larger quantities, you'll need to use a multistep process. For each of these steps there are different methods that can be used. The method you choose at each step will affect the succeeding steps.

STEP 1: TURN IT INTO SLOP

Note that if you're limited on time, method 1B here will be faster, but the final result may not be as uniform and will require more attention in step 3.

Option 1A: *Make everything dry, then make everything wet.* Completely dry out all your clay scraps, broken pieces, and discards. Once the clay is bone dry, use a mallet to make small, fairly uniform pieces. This will create dust, so be sure to wear a NIOSH-certified respirator or an N95 mask. Put these dry pieces into a bucket and cover them with fresh water. The fresh water will completely break down the clay, typically in a matter of hours. This process, called slaking, creates a reclaim slop with very uniform consistency. Mix with a drill mixer.

Option 1B: *Keep everything wet.* Collect all your clay scraps,

broken pieces, discards and throwing water in a dedicated slop bucket. Cover part of the bucket opening with mesh to catch any needle tools, ribs, or sponges that inevitably get dumped with the throwing water. Using a drill mixer, mix the slop bucket as thoroughly as possible. You may need to add water to help larger chunks of clay mix.

STEP 2: DRY THE SLOP

No matter which drying method you use, temperature and humidity greatly affect how long the process takes. A dehumidifier can really help speed things up.

Option 2A: *Use plaster to dry out the slop.* Plaster is phenomenal for drying out clay because it's extremely porous. When wet clay is placed on it, the plaster immediately starts drawing the moisture, which speeds up drying time immensely. Plaster recycle slabs come premade 18"x18", or a 20"x20" option with two

wells for reclaiming a more liquid slop. Plaster hydrobats and molds can be used, or you can make your own plaster slabs. Be sure to keep an eye on the drying clay. Once you have a solid slab, flip it to help it dry more uniformly. For best results, allow plaster slabs to dry between uses.

Option 2B: *Use a pillowcase.* This easy method does not need to be watched quite as closely as with plaster, but can take significantly longer to get dry clay. Place an old pillowcase inside a bucket and fill it with the clay slop. Tie the top of the filled pillowcase into a knot. Place the knot between two pieces of wood, suspending the pillowcase in a 5-gallon bucket. The weight of the clay adds pressure from the pillowcase, which helps squeeze water from the clay. Since nothing is actively pulling water from the clay, this could take up to 3 weeks to dry.

STEP 3: WEDGING

The goal of wedging is to create homogeneous clay. Wedging



also prepares the clay for use by removing air bubbles. Properly wedged clay can make centering easier and can help hand-built pieces dry more evenly, which in turn can reduce or prevent warping.

Option 3A: Wedging by hand. Option 1A creates a very uniform slurry, which typically requires less wedging. Option 2A typically results in uniform drying, but depending on how thick the clay was on the plaster slab, the outside may be a bit firmer than the inside. Option 1B can result in inconsistent densities of clay throughout. If some areas of clay are harder than others, be sure to wedge the clay thoroughly. Option 2B creates more of a ball, and the inside can be softer than expected when you take the clay out. No matter which option you choose, be sure to wedge clay to a uniform wetness and density throughout.

There are several types of manual wedging with different difficulty levels—check out YouTube for great videos explaining each one. Practice with different techniques and quantities to find what wedging style works best for you. The height of your table will affect your leverage, so standing on a short platform may help. The quantity of clay will also affect your ability to wedge effectively.

Option 3B: Pug mill. These workhorses do all the worst parts of the reclaim manual labor. A pug mill is a big investment (\$4,000 to \$14,000) but may end up being your favorite employee.

Generally, the more expensive a pug mill is, the more clay it can reclaim at one time. Pug mills can be used strictly for reclaiming clay, but some have a mixing function that makes reclaiming easier, eliminating the need to make slop by hand.

Pug mills can also be de-airing. This feature removes air from the clay being pugged, meaning it will reduce the need to wedge clay that has come out of the pug mill. Combined with an optional pug cutter, this can make precutting clay to a consistent size for students much easier. Some pug mills have an automatic shutoff feature when the hopper is open, which reduces the risk of injury. People tend to wish they had gotten a larger pug mill, rather than saying they didn't need a pug mill quite so big.



Reclaimed clay can be stored in plastic bags or sealed buckets. Figuring out which method works best for your studio for each step in the reclaiming process may take some trial and error. For my home studio I use 1A, 2A, and 3A. I find spiral wedging easiest on my wrists, but I can't effectively wedge over 10 pounds, even after years of practice. Once you have your method figured out, I recommend making a reclaim schedule. You may have lighter weeks for reclaim, but staying on top of it can help prevent a daunting buildup of manual labor.



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By Teresa Spencer, Soul Fire Art Studio, Ltd., Delafield, Wisconsin

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Recreating and Reinventing the Garden Design The beauty of this piece lies in its flexibility, and basic cozy aesthetic. While the core elements—vivid flowers and simple terra cotta flowerpots—are integral to the design, there's ample room for

personalization. The design works in many different sizes and formats. Here are the changes we see most often:

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Top row, left to right:

- Orange and yellow poppies: Shape squares into circles by nipping the corners and then making little nips for organic edges. Decorate with stacks of colors—stringers, frit, etc. (We fire to three layers thick, including the base, but watch for customers building too high if they're making bigger versions of these. The little piece of frit in the center isn't enough to cause an issue.)
- Rosebuds: Triangle center with thin straight pieces on the outside angled to suggest a curve. Leaves are almond shapes with a stringer for the midrib (one is half almond shape with a gap for the midrib. (To make almonds, score a gentle curve; break one side and then the other.)
- Orchid: Cut petals in a teardrop shape, nipping around the edge for a more organic feel. The filaments are vitrigraph, or you can curve stringers over a flame. Nip rod bits on end represent the anthers.
- Daisy: Narrow almond petals. If your pieces aren't perfect, most customers won't waste too much glass trying to be perfect either.

Bottom row, left to right:

- Lavender: Mix frit—opaque and translucent, coarse and medium—to add depth and interest. Finish with stringer stems and green nipped leaves, made by nipping narrow bits along the edge of scrap green.
- Wildflowers: The same narrow nipping technique was used on various height pieces on the purple and orange



flowers just above the lavender sprigs. The curves get more extreme when you nip narrow bits along edges that are curvy already.

- Red buds: Nip bits from a scrap piece and arrange three together, with a shorter one in the center and two longer pieces curving in on the outside.
- Spider mum: Stringer petals with a nipped bit of rod in the center.
- Allium: A mix of opaque and translucent, coarse and medium frit, with two flower groups arranged more tightly, and one scattered. As with the orchid filaments, use vitrigraph or bent stringers for the stems.
- Hyacinth: Nipped rods on edge, with varied heights, stringer stems, and nipped leaves.





Hugging Hands Planter

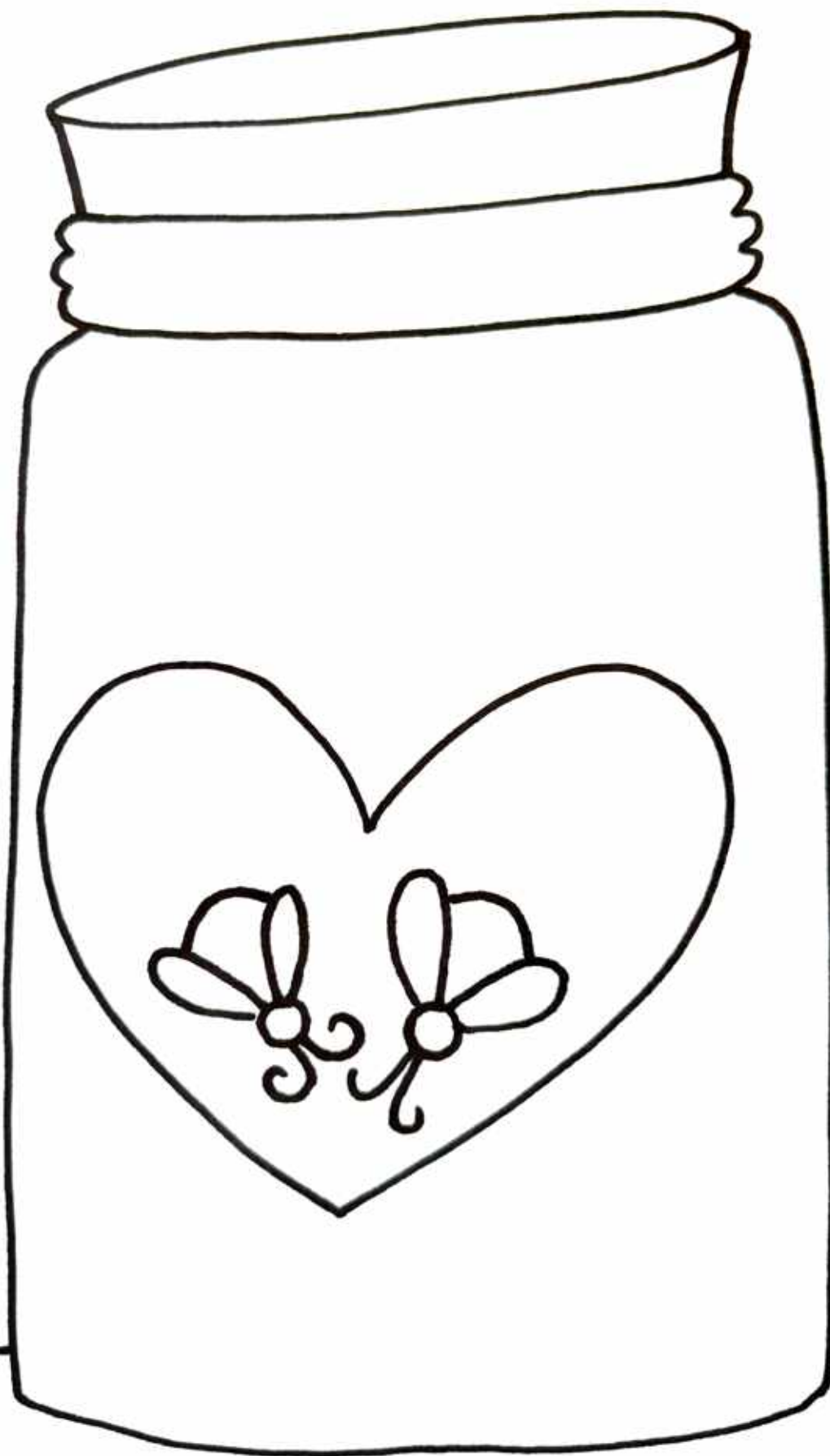
By Lynn Webb, Practically Picasso, St. Petersburg, Florida

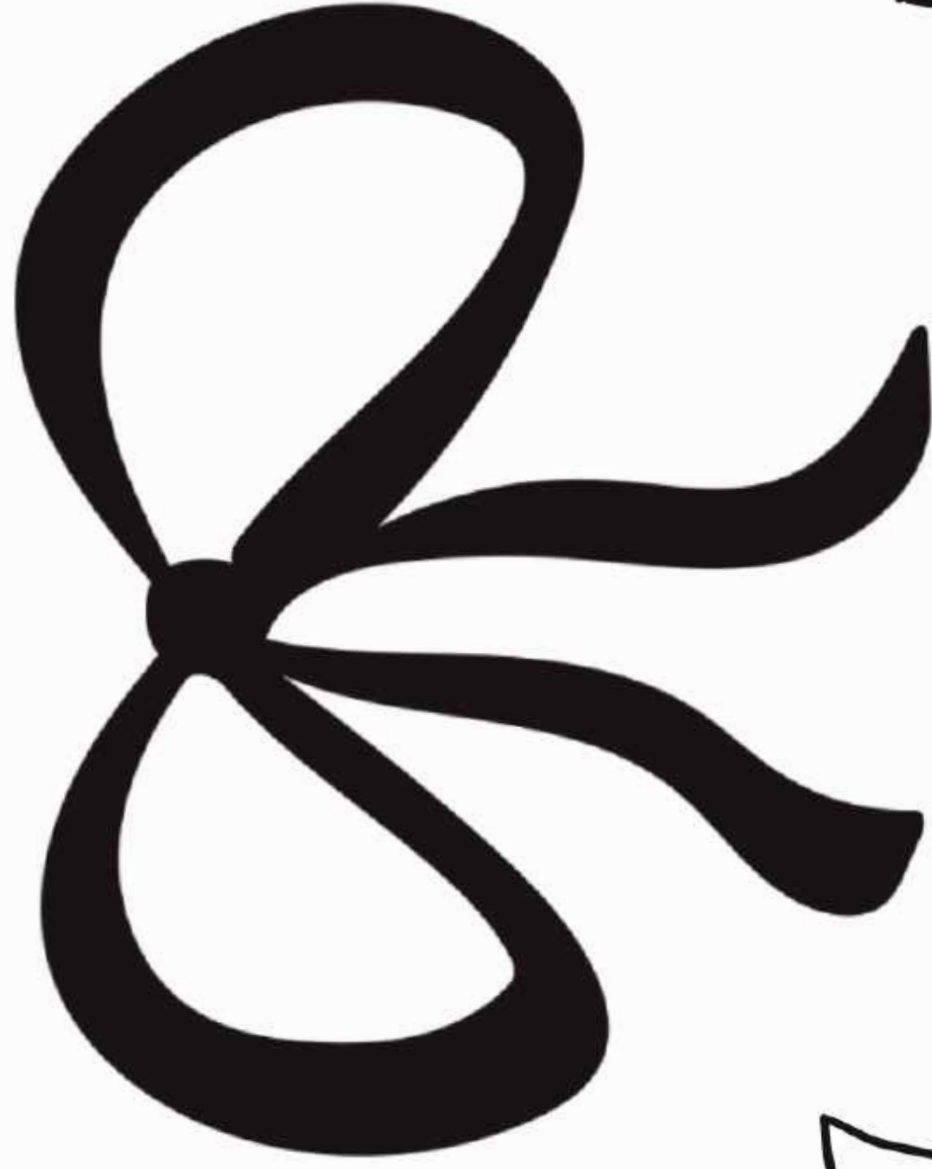
SUPPLIES

- White clay of choice
- Slab mat
- 4" circle cutter
- Straw
- Needle tool
- Round sponge
- Tracing of child's hands
- Letter stamps
- Clay tile

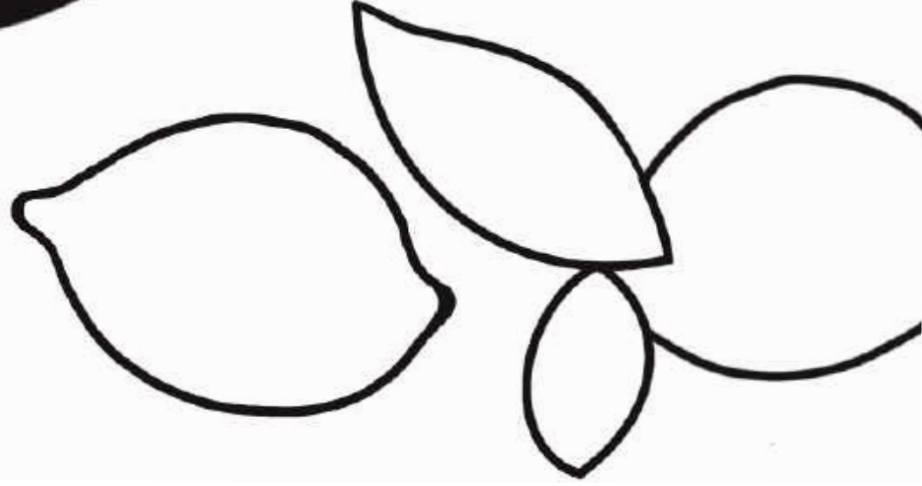
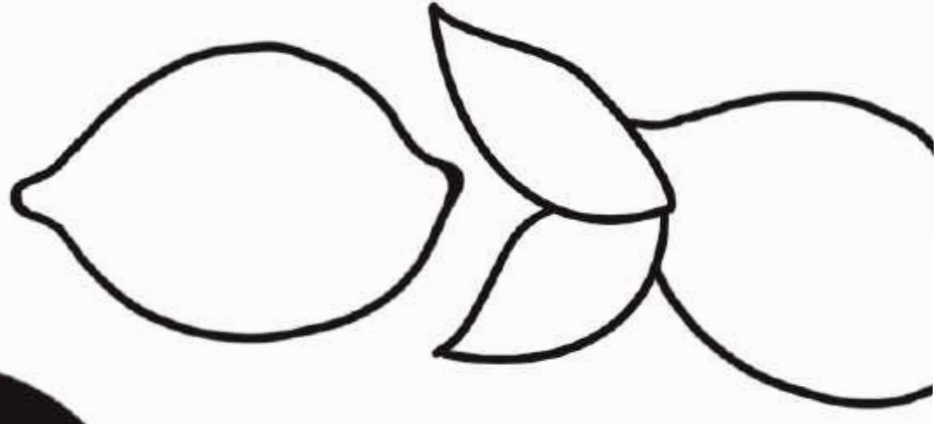
DIRECTIONS

1. Roll a $\frac{3}{8}$ " slab of clay and use the cutter to cut out a 4" circle for the planter base.
2. Use the coil method to build your planter. Smooth the coils on the inside to ensure they are securely in place.
3. Use a straw to poke a drainage hole in the base.
4. Roll $\frac{3}{8}$ "-thick slab and trace the child's hand to cut out.
5. Score and slip both the hand and the coil pot.
6. Use slip to attach in place so it looks like the hands are holding the planter.
7. Stamp the child's name on the hand with letter stamps. (You could also stamp the name on the bottom of the planter before building the coil pot.)
8. Move the pot to a clay tile to dry slowly.
9. Fire to Cone 04
10. Glaze and fire to Cone 06 for low fire or Cone 6 for mid-fire.





turn life's lemons
into something
sweet.



*turn life's lemons
into something
sweet*





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GS9023

GIRL SCOUT CAMPFIRE TREAT BOX
3 1/2" H X 3 3/4" L X 3 3/4" W - CASE OF 6



GS9022

GIRL SCOUT PROMISE DISH
5 1/2" L X 2 3/4" W X 2 1/4" H - CASE OF 12



GS5025

GIRL SCOUT VINTAGE ROCKET BANK
6 1/8" H X 5 1/4" L X 2 3/4" W - CASE OF 4



GS5025

GIRL SCOUT PROMISE VASE
7 1/4" H X 2 3/4" L X 2 3/4" W - CASE OF 6



GS5024

GIRL SCOUT COOKIE DOUGH BANK
6" H X 3 3/4" L X 2" W - CASE OF 4



GS1291

GIRL SCOUT DAISY BOX
4" DIA X 2 3/4" H - CASE OF 4



GS2093

FLAT TREFOIL ORNAMENT
3 1/2" DIA. X 4" H - CASE OF 12



GS7022

GIRL SCOUT VINTAGE CANOE
10 1/4" L X 2 3/4" W X 2 3/4" H - CASE OF 6



GS7018

GIRL SCOUT BRIDGING KEEPSAKE
8" L X 4" H X 3 1/4" W - CASE OF 4



GS4027

GIRL SCOUT TOUGH COOKIE ORN.
3 1/2" L X 3" DIA. X 1" THICK - CASE OF 12



GS1021

GIRL SCOUT COOKIE PLATE
6" L X 6" W X 3/4" H - CASE OF 6



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(GARE ARTIST)

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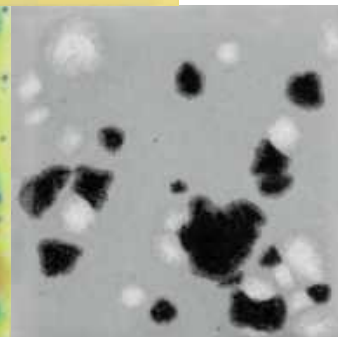
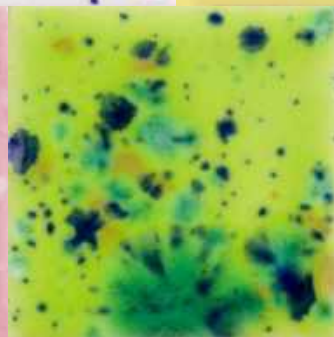
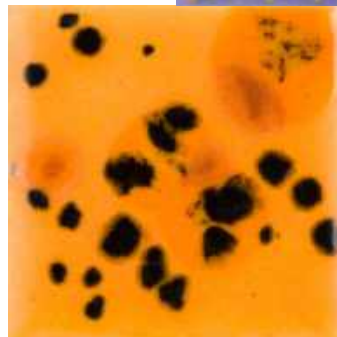
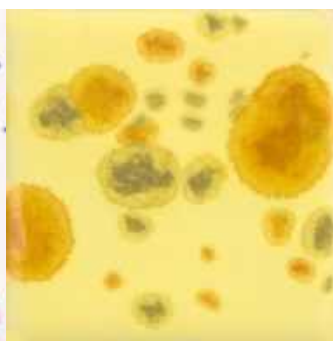
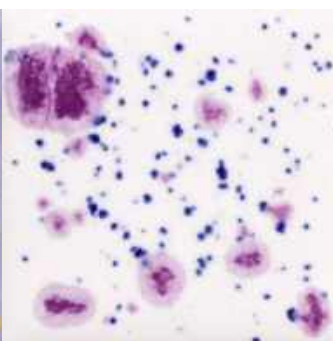
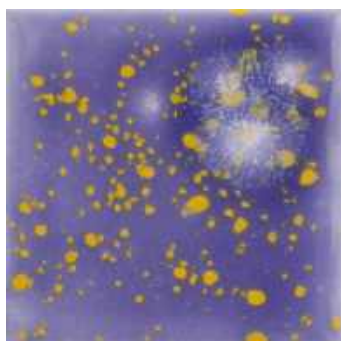


Jungle Gems™

Crystal Glaze

CG1010 PERIWINKLE SKY
CG1011 FROZEN BERRIES

CG1012 HAYSTACK



CG1013 PAPAYA

CG1014 PINK PLUM

CG1015 CLOVERFIELD

CG1016 ASTEROID

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Bring in the New Year with outstanding new color! Vibrancy, unparalleled coverage and versatility make Stroke & Coat® the **glaze of choice** for PYOP studios!



Why **Stroke & Coat**?

- Created with PYOP studios in mind
- Compatible with earthenware bisque, clay, and stoneware
- Create intricate designs, watercolor, all-over coverage & a variety of techniques
- Easily intermixable to create a custom colors
- Solid coverage with just 3 coats (thicker viscosity means better coverage!)
- Bottles are overfilled giving you even more for your money!
- Fires glossy without clear glaze. Your customers will use every last drop!
- AP Non-Toxic, Food Safe, and Dinnerware Safe

How it Works

- We'll send up to 100 bottles of Mayco Stroke & Coat® in 8 oz. or 16 oz. bottles*
- You'll also receive a welcome kit that includes a selection of other Mayco glazes, exclusive new projects, instructional videos, and more!
- Keep and use up your existing color from the other glaze company. No need to pack it up and send it to us.

*One-time offer and is not a bottle-for-bottle switch. Not to be used for new studios.



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STONEWARE BISQUE

- A** SB150 Fluted Oval Platter.....15"L x 10.25"W x 1"H
- B** SB151 Fluted Dinner Plate....11.25"L x 11.25"W x 1"H
- C** SB152 Fluted Salad Plate8.5"L x 8.5"W x 0.75"H

- D** SB153 Fluted Large Bowl.....9"L x 8.75"W x 2.25"H
- E** SB154 Fluted Small Bowl.....6.5"L x 6.5"W x 2.75"H

[VIEW PROJECT](#)



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SAND DOLLAR ENGOBE MUG



INSTRUCTIONS

- Wipe dust from bisque with a damp sponge
- Using a #4 soft fan brush (RB144) apply 2 coats of EG005 Black Engobe to the bottom 2/3 of the mug.
- Let dry completely.
- When engobe is dry, apply 2 coats of SW196 Sand Dollar to top ½ of the mug and the entire handle, overlapping the Black Engobe.
- Fire to cone 6

ENGOBE TIPS

*Engobes do not stick to the kiln shelf when 2 coats are applied.
Engobes can impact the results when used under a glaze.*

SUPPLIES

Form

- SB108 Contemporary Mug

Color

- EG005 Black Engobe
- SW196 Sand Dollar

Decorating Accessories

- RB144 #4 Soft Fan

Miscellaneous Accessories

- Sponge
- Water

