

Copyright rules can freeze production
Story on page 3

THE PAPER TOLE INSTITUTE
PAPER TOLE
SNIPPETS

Volume 2, Issue 1, Feb. 2003



This lynx will be taught during a two-day seminar in June.
More details see page 10.

January Workshops Success
Story on page 4

Executive Director Message

Dear PTI Members:

During the last few months the Institute has sent out two questionnaires. The first was sent to over 100 papertole businesses and teachers, asking for locations and dates for juried shows and exhibitions for paper tole. We also sent faxes to the major paper tole printmakers. To date we have received a single reply about some possible show in the UK. Needless to say, this was a disappointing result.

The second letter was sent out to all members as well as businesses and teachers, asking to complete a survey about teaching costs. The results are on page 3.

In my letter to the members I expressed a need for us to grow and to share the knowledge that we have. This can best be done by way of holding a convention, but the costs are substantial, and we do not yet have enough members to make it a viable option.

We have been in touch with the President of the National Guild of Decoupeurs to discuss the possibility of having a joint convention in 2004. So far, we have not received a definite answer.

As soon as they have made a decision we can start planning for a future get-together.

Sincerely,
Dee Overduin.

The PAPER TOLE INSTITUTE
810 Idlewilde Lane
Lake Charles, LA 70606
Phone/Fax: 1-337-474-0005
Website: www.papertole.org



Andrea Boulton's illumination

Letters to the Editor

Dear Dee: "I tried the illumination technique (as described in your 3rd book) on the windows of a papertoled picture. It was fantastic! (See the picture above.) What I did was to make small slits along the vertical frames of the window to let a HINT of the foil beneath show through. Hence, if the picture is hung with a spotlight shining on it, you will see something glittery peering through the windows!"

Andrea Boulton

Hi Dee: My picture of the wolves sold for 1300 dollars. I had them on consignment at a restaurant nearby. I didn't get the whole 1300 for they took some, but I thought you would like it.

Peggy Huff

Please notify us if you have a change of your email address, so that we can continue to send you the Snippets.

Teacher Certification awarded

Bernadette Widiastuti earned her Basic Teacher Certification in January. **Marit Gabler** earned her Advanced Certification. If you are planning to apply for certification in June, please contact us as soon as possible.

Presentation Competition

Matting and framing is an important part of the completed paper tole picture. Quality framing and matting enhances the appearance and value of your picture.

The PTI is sponsoring a competition for the best presentation of a paper tole picture. See our next issue for prize details, rules, and entry forms.

To get the best quality for printing your newsletter, use 28 lb. Paper at 96 or higher brightness. The key to high quality is the weight and the brightness of the paper.

Tolers Beware

Copyright rules can stop you from selling projects

Paper Tolers should be careful before offering their works for resale because of potential legal problems relating to copyrights and licensing. This is what Carol Vargas found out when she offered her pictures for sale at a craft show.

Vargas, a home-based crafter of paper tole pictures, recently received a certified letter from Enesco that she made improper use of the prints and was in violation of copyright laws. She was told to cease and desist from further using the purchased prints, and was instructed to return the finished products to Enesco forthwith, or the penalties would be severe.

Since Vargas had purchased all her prints as paper tole kits, she was shocked to find out that it was illegal to sell the completed paper tole picture made from the kits. She complied with Enesco's request, took the finished pictures out of their frames and sent them to the Enesco corporate lawyer, who then absolved her from wrong-doing and agreed not to sue for damages.

The prints in question were "Cherished Teddies" and were purchased from a mail-order business in England.

The Paper Tole Institute contacted Jeffrey Michel, Senior Corporate Counsel of Enesco. He explained that the prints were "valuable intellectual property" and making "derivative or modified works" is illegal. He illustrated his point by likening it to the sheet music

industry, where you can purchase the sheets, but you cannot take parts of the music and incorporate it into your own music composition. The same is true for paper tole. You cannot use someone's work, change it, and then resell it. You can use the prints for private use only, not for resale.

When I asked why they did not contact the seller of the prints in England, I was told they had clearly made a disclaimer on their website, and were therefore protected.

The best way to avoid problems is to be sure the copyrights on purchased prints allow the sale of a 3D rendition of their prints. Any prints that have

world-wide recognition will be protected from making changes and reselling in a different form, i.e. 3D. Some examples of protected prints are Disney, Warner, Precious Moments, Cherished Teddies, Winnie the Pooh, Simpsons, and any other cartoon characters.

The onus is apparently on the seller of the paper tole to find out if the works are protected by a copyright or licensing agreement. If you are not sure, contact the seller of the prints and find out if the projects can be sold.

For more information about copyrights contact your lawyer you can visit www.loc.gov.

Teaching fees survey results

More than 100 surveys were mailed out, and we received 10 responses. Nine were from teachers, one from a student.

The results varied widely for all questions posed. There was a huge difference shown in fees for the classes, number of students in classes and number of hours to complete work. Some teachers taught all students the same project while others allowed multiple projects.

Fees per student per hour ranged from zero to \$10. The middle range was \$4 per student per hour. The highest fees were reported by Certified Paper Tole Teachers, with \$10 and \$8 per student per hour. One teacher reported she received a set fee of \$15 per hour to teach a class of 10 to 14 students at a community

college. All other teachers were responsible for finding their own students.

The lengths of courses were anywhere from a few hours to nine months, but most fell into an 8 to 20-hr range. The minimum number of students in a class ranged from 2 to 10 students, and the maximum ranged from 5 to 14. Most of the maximum #'s fell into the 5 to 8 student range. The teachers with the higher maximum students (9 to 14) charged a lower fee per student per hour.

Because of the low response rate of the survey, it is not possible to draw any meaningful conclusions from the results. The data presented above can only serve as a general guide for you to determine what you want to charge for your classes.

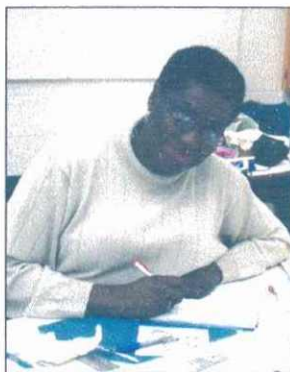
Students enjoy workshops held in Lake Charles

The second paper tole workshops and seminars were held in January in Lake Charles. Students again came from far away places like Guyana, South America, California, Maine, Michigan, as well as locally from De Ridder and Lake Charles.

The ages of the participants spanned three generations, but the group was unanimous in their enthusiasm and eagerness to learn new techniques. The experience of the students ranged from students who had already completed some advanced projects to students who had no experience whatsoever. Still, everyone managed to learn enough to make their trip worthwhile.

On the first day of classes, the students studied different types of techniques from elevations using only one print to layering using more than 6 prints. Cutting guides were made for simple projects, and the illumination technique delighted everyone.

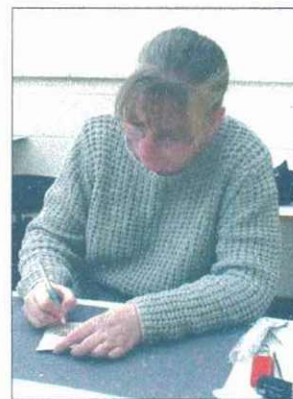
Students learned the feathering technique on the second day, and completed a snowy owl. The third and fourth day were spent on more advanced techniques, including Anton Pieck rooms, and critiques of completed projects. Glazing was demonstrated, as well as making hair with embroidery floss. Even though the students



Fay Housty, Guyana
"I have learnt quite a lot in the short space of time. The demonstrations of the techniques will make it much easier to complete my pictures."



Rosemarie Queenan, Louisiana
"I have enjoyed learning so much and all that good company!"



Peggy Berry, Maine
"I thoroughly enjoyed myself. Good company, new friends and a new way of looking at things."



Lori Sabin, Michigan
"Many great useful suggestions and ideas on how to do many different types of cutting."



Marlo Pugh, Louisiana
"I thoroughly enjoyed my paper tole experience. I was challenged and taught how to make beautiful paper tole pieces all in the same session."



Bernadette Widijastuti, California
"This class is very interesting especially for those who love art. You will very excited when the project is done. The Institute will teach you the right way to do it. I learned a lot of techniques that I never saw before".

were assigned homework, they still had time for getting to know each other and have some fun at a local casino. Marlo who commuted to DeRidder each day (more than an hour's drive away), still found time to bake a cake and cookies for the class. Rosemarie had made a

parting gift for everyone in the class.

All participants enjoyed the week and five students have already committed themselves to coming back in June!

Information on June 2003 seminars and workshops can be found on page 10. Class sizes are limited, so please sign up early to avoid disappointment.

Snow in Alaska

SNOW SCENE IN ALASKA

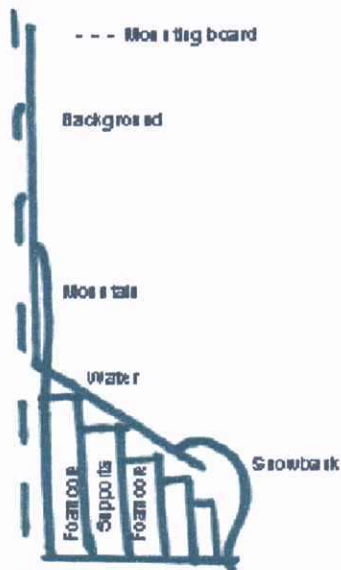
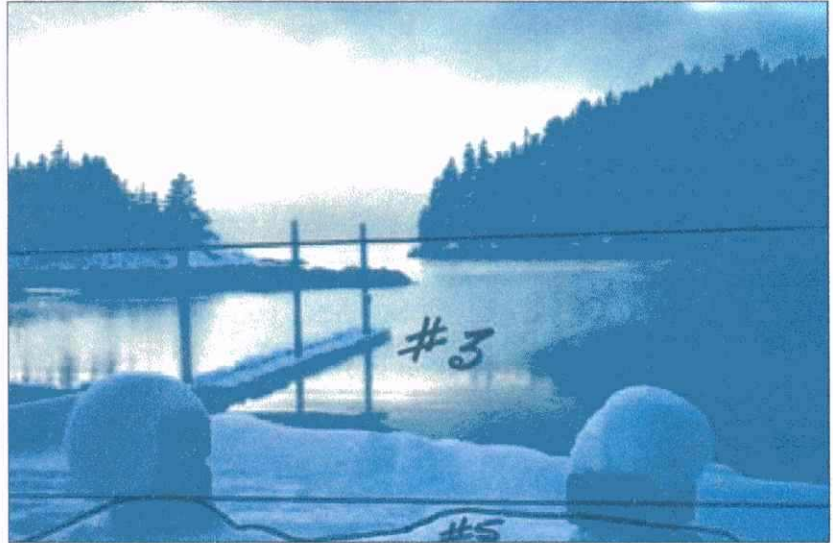
At first glance this scene is deceptively simple, but it uses a few of some very tricky techniques. Since the print is from a personal photograph, some preparation of the paper is necessary before starting the tole work.

Make copies and prepare

Make at least four laser color copies on acid free paper. Use at least a 28 lb. weight paper. Increase the size to approx 8 X 10 inches. To prepare the paper, spray both the front and the back with several coats of an acrylic sealer. This will help the paper keep its shape and will make cutting easier. It will also keep the glue from seeping through the prints.

Mount the Scene

Study the print and decide on



Side view of Snow in Alaska

how to mount the print. The background (the sky and mountain) should be directly against the mounting board. The middleground (the water and trees) will be lifted at the bottom, and the foreground (snow and dock) is bent down a little at the bottom. See sideview on left.

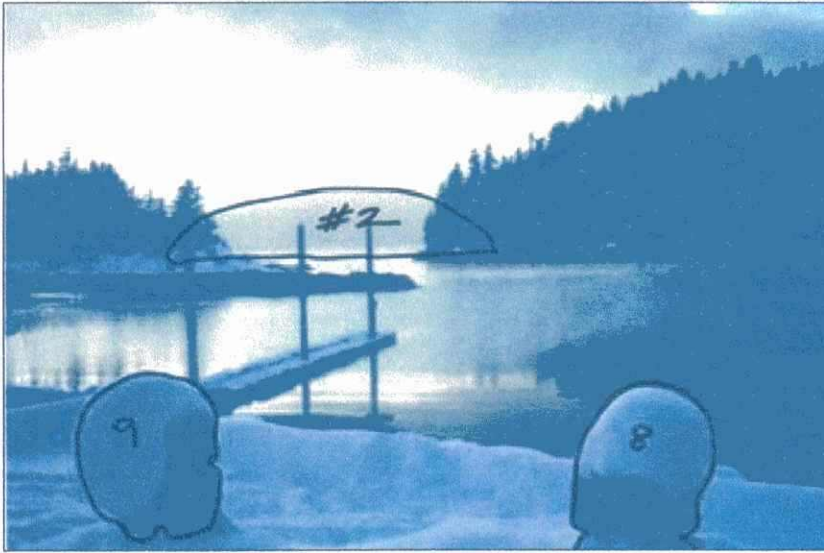
Prepare background

With the sharp end of your shaping tool, carefully etch around the clouds. Then turn

over the print, and with a rounded shaping tool, push out the clouds. This completes preparation of the background, and it can now be glued (with silicone) to the mounting board. Be sure to leave enough room to mount the middle and foreground.

Mountain

First, the dock posts showing on the mountain must be removed. From leftover parts of



Water



the prints cut a piece of mountain and place it underneath the section with the post. Tack in place with removable tape. Then from the front, cut away all of the post, cutting through both layers at once. Peel away the tape, remove the part with the post and fit the piece underneath the post in the opening. This should be a perfect fit. Tape in place from the back. Repeat this procedure with the second post.

Shape the mountain just slightly, and glue very close to the background. (The mountain is being done separately so that the posts can be removed.)

Water

The water must be prepared to eliminate the dock, posts and the snow at the bottom right. Use the same procedure as for the mountain. At the bottom where the posts meet the water, cut small holes so that the posts can be inserted later. Then at the bottom of the water shape from the front to make little waves (at the bottom only). Glaze the whole area with Treasure cote and sprinkle a light dusting of sparkle on the shimmering wavy part. Let dry. To support this piece, cut a piece of matboard

slight smaller than the water and glue to the back of the piece, making openings for the posts to come through. Glue in place, against the mountains at the top, lifting the bottom by about an inch. Use pieces of foam core as spacers underneath the lifted part to keep it in place.

Snowbank and dock

Shape the snow, indenting the darker parts and puffing out the lighter parts. Shape until it looks realistic. Keep the dock attached. Be sure to cut little holes for the posts to be inserted. Fold down the dark right side of the dock. The glue to hold the posts in place will be placed underneath this folded part. The dock should be positioned above the water. Posts can be made of heavy wire painted black. Place the snow on the water so that it is slightly above the edge. Do not glue in place until you have tried to put the posts in place. If it all looks realistic, glue in place. The bottom of the snow needs support to stay in place. Use pieces of foam core.

Posts

Insert them through the holes in the dock and holes in the water. Use a blob of silicone underneath the water to hold the posts in position, and glue the middle of the post to the inside of the dock. When satisfied with their position, glue the snow into place.

Stones

Fold at the corner and glue in place. Add mound of snow.

Trees

Trees need plenty of shaping to make them look realistic. Puff out the snow from the back. Glue in place parallel with the mounting board. You can add some snow to the bottom.

Snow in Norway

The outside looks cold, but inside it is cozy and warm. Marit Gabler, the owner of Gabler 3D gallery welcomes paper tole students into her spacious shop and teaching center located in Sarpsborg, Norway. The teaching center can hold up to 40 students at a time. It is open three days a week, eleven months a year.

Although most of her students come from a 100-km radius, some have come from as far away as Trondheim (670 km), and one student from Svalbard (between the North Pole and Norway). During the winter months, classes are frequently cancelled because of snowstorms.

In addition to her teaching hours, Marit opens her shop each Tuesday evening when her students come and work on their own. If they need assistance, they get it, but no new techniques are taught during this social get-together.

Her first advanced class held recently was a great success. Her students made "The greengrocer" by Anton Pieck without cutting guides, just with help from Marit.

Each month Marit picks out "The 3D Picture of the month" from the pictures her students hang on one of the walls in her shop. The winner gets her picture in the local newspaper. In January "The best 3D picture of the year" is picked by a jury consisting of a local artist, one representative from the newspaper and the votes from her customers. The proud winner for 2002 is Anne-Mari Meier for her exceptional work. Marit will be teaching basic, feathering and furring classes for the Paper Tole Institute in June 2003.



Gabler 3D Gallery in Winter



From left to right: Winner Anne-Mari Meier, Artist Elisabeth Gyllensten, Owner Marit Gabler and art journalist Halvor Titlestad

- Photo courtesy Sarpsborg Arbeiderblad.

MARIT'S RECIPE FOR MAKING SNOW

Spread a thin layer of white silicone glue on the front of the print, and then sprinkle some diamond dust or some white sparkles on it for a special effect.

Snow in Louisiana

Let it snow with micafilm

Micafilm is a sturdy transparent film that can be used for making windowpanes in paper tole. This material provides for clear vision even if more than one layer is used.

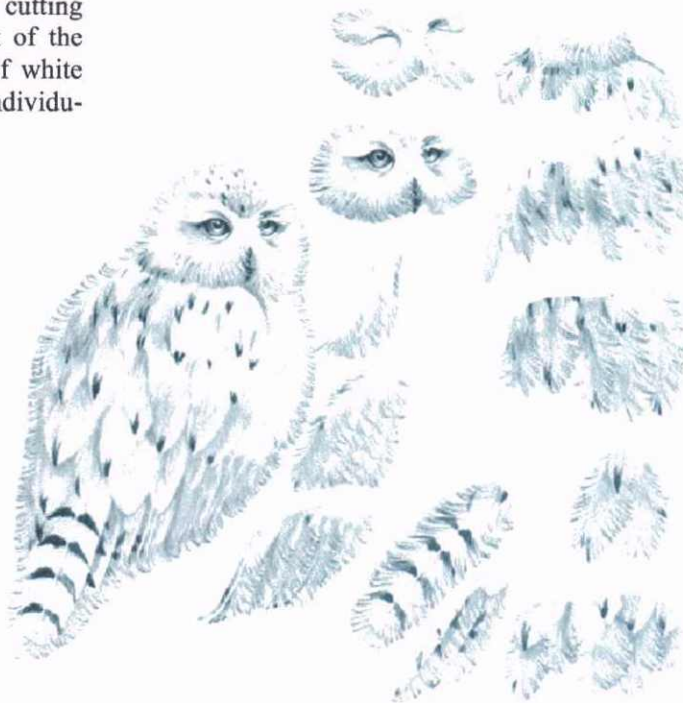
If you have ever wanted to add snowflakes to a scene, this new technique will show you how. For an 8X10 picture, cut a 10X12 piece of foamcore with an 8X10 inch window. This will make a one-inch border frame. Cut a piece of 10X12 micafilm and glue it to the back of this frame. From a white paper towel, tear tiny bits of paper to resemble snowflakes and tack to the front and back of the micafilm with white glue. With the mica side down, cover the foamcore with a suitable mat. Place the mat and foamcore frame underneath the glass in your frame. If your frame is deep enough, you can make several layers of snow to increase the dimensionality of the picture. Then frame the piece as you normally would, using mats and foamcore strips as spacers.

This technique can also be used to support any small pieces that are far away from the background. Micafilm is available in many custom framing shops.

Try making the snowy owl below. The cutting guide shows feathered pieces. The back of the base owl is covered with a thin layer of white glue and carefully rounded. When dry, individually pieces are added.



With the help of micafilm, a few snowflakes are added to the owl picture



Q & A

Q. *Dear Dee: Do you remember awhile back I asked you about birch trees on how to mold them? It worked out really well with the molding. My problem now is the black pieces I took out are they reinserted again somewhere or are they just omitted?*

I am working on a red cardinal in the branches of snowy berries, I am not quite sure on how to finish the head, as my instructor never showed us that part. She always did it, said we are just newbies and shouldn't touch that for at least a year or two. The head is a smooth look, do I do tiny feathers or fur it?

I also have one wolf head to do. I studied your photo gallery picture of the midnight wolves. Do you mold the paper so it molds down to give it a rounded look and how do I make the nose stand out more?

Help, sorry to be such a pain, your the last person I can ask about these things.

Thanks so much for helping me

Maureen Woloshen

Dear Maureen:

Part of the PTI membership benefits is that you are able to ask questions. So it is absolutely no trouble.

Answer 1

You don't do anything with the black pieces you took out of the birch tree. but when you glue the tree in place, make sure there is another one just behind it that does not have the black cut away. Then when you look at it, the birch part will be just a little higher than the black of the tree underneath it. This is what makes it look dimensional.

Answer 2

Head of cardinal is very smooth. Make tiny feather cuts around the head, and then smooth them out. This is just so the edge does not look stark, or as if you forgot



Inside Gabler 3D Gallery:and Teaching Center:
Graduates of the first advanced class held in Norway. Story page 7.

to do something with it. Make a slit between the two sections of the beak so that both sides can be shaped. Cut a hole for the eye on the top layer, and on the layer directly beneath it, put treasure cote to make the eye shiny. The head can be done by just making light cuts on the surface with your exacto knife. It will look unrealistic to feather or fur a cardinal because it is by nature a very smooth bird. Most cardinal prints that I have seen have the beak attached to the body. If that is the case, make a cut along the bottom of the beak, and then you can pull down the edges of the bird's breast to make the body smooth and round, and that will at the same time make the head look better.

Answer 3

Wolf head. Mold it so that it is nicely rounded. To make the head stand away from the body, cut underneath the jaw line so that you can pull the head forward. You can add an extra nose

and put treasure cote on it to make it shiny. Be sure to cut out the nostrils on the top nose, and also put treasure cote on the piece directly below so that the nose and the inside the nostrils look wet.

NEW MEMBERS

Marie G., Australia
greaves67@ozemail.com.au

Marlene M., Puerto Rico
Mrmerc@isla.net

Pat S., Canada
pats@ns.sympatico.ca

Renate R., Canada
rendellr@soonet.ca

Bernadette, W., California
Dette91765@yahoo.com

Beverly L.
St.Charles, MD

Rita M., U.K.
Reetpetite2003@yahoo.co.uk

Web sources

www.artaffairs.com: Information about new art and artists, ideas for framing. Sign up for free newsletter.

<http://www.craftadventures.com/community/advertise>: Free listing in their directory

www.loc.gov: Library of Congress website. Information about copyrights.

Exciting new techniques offered at June workshops in Lake Charles

Another week-long paper tole workshop will be held in the Fine Arts Building at McNeese University in Lake Charles.

The courses cover a wide range of paper tole techniques. Projects include the Lynx in Winter for furring, the Snowy Owl for feathering, and pansies to demonstrate the illumination technique.

Basic topics covered include: bevel cutting, shaping or molding, coloring, elevations, ladders, eliminating double images, changing backgrounds, use of wires for support, mounting and

glazing.

The more advanced classes will include making rooms, windows, walls, scenes, people and small animals, more difficult flowers and floral arrangements.

The business course will discuss a Business plan, budgets, proforma and cash flow statements.

Two new cutting techniques (Incire and Papuela) will be taught as evening mini-courses. These are used primarily for making cards or scrapbooking.

Class sizes are kept small, so that each individual will receive

personal attention.

It is recommended that students read *"The Paper Tole Book"* and *"More Paper Tole"* before attending classes. The more you know beforehand, the more you will be able to absorb the new material.

Teaching certifications will be held during the week and a celebration dinner will be arranged for Saturday evening.

Whether you are a beginner or an expert paper toler, there is something to learn for everyone. Come and join us in beautiful Lake Charles, LA.

Marit Gabler, CPTT, was born in Oslo, Norway, and lives with her husband Reidar in the south of Norway.

She discovered paper tole six years ago and has been teaching her art for the past five years. She has her own teaching center with a shop in the center of Sarpsborg, Norway, and gives lessons 10

months a year. Her work has been displayed in exhibitions and galleries in Oslo, Sarpsborg, Moss and Askim, as well as in museums and the Town Hall.

She has made 3D pictures from Norwegian artists' painting, and they are now part of the artists' personal collections. Her work is sold in Norway,

Sweden, Denmark and Germany. Five of her large 3D pictures have been purchased for display at one of Norway's newest hotels.

Marit's exceptional work in furring and feathering has prompted the PTI to ask her to teach those techniques in the June 2003 Paper Tole Workshops. She also teaches basic courses.



Dee Overduin, BS, MBA, is a resident of Lake Charles, Louisiana. She was born in The Netherlands, and raised in Canada.

Dee has taught paper tole for the past 18 years and has appeared on the HGTV Carol Duvall show. She is the Executive Director of the National Guild of Decoupeurs, and her paper tole piece "Foiled" won the prestigious People's Choice award at their 2002 convention in Alexandria, Virginia.

Her work has been featured in the Italian book, "Come decorare con il Dé-coupage" by Celina di Pisa.

She is the author of "The PAPER TOLE Book" and "How to MAKE MONEY WITH PAPER TOLE" and "MORE PAPER TOLE". She is the owner of The Tole Way, an Internet-based paper tole business.

She will be teaching the advanced courses during the June 2003 workshops.



THE
PAPER TOLE
INSTITUTE

PAPER TOLE WORKSHOPS AND SEMINARS
JUNE 2003

Day	Morning	Afternoon	Evening
Day 1 Wednesday June 4/03	PAPER TOLE PROJECT & CUTTING GUIDES The students will learn basic techniques such as mounting, cutting, shaping, coloring and gluing. Advanced students will learn to illuminate the prints. The student will also learn two ways to prepare cutting guides for more complex projects. These techniques are useful for beginners as well as experienced tolers. Instruction: \$65* Supplies fee: \$15		6-8:30 PM PAPUELA Decorative Cutting Technique for Cards or Scrapbooking Instruction \$30 Supplies Fee: \$15
	OPTION II: SETTING THE SCENE: ADVANCED CLASS PART I Using Anton Pieck and Kim Jacobs, each student will work on a different print during class. Choose from 15 different images. Instruction: \$65 Supplies Fee: \$25 (8 9X12 prints and mounting materials)		
Day 2 Thursday June 5/03	FEATHERING The student will learn feathering techniques, and will complete a small feathering project. Instruction: \$65 Supplies fee: \$12		6-8:30 PM INCIRE Decorative Cutting Technique for Cards or Scrapbooking Instruction: \$30 Supplies Fee: \$15
	OPTION II: ADVANCED FLORALS Roses and more advanced flowers, bouquets and arrangements - elevations. Instruction: \$65 Supplies fee: \$21 (2 sets of floral prints)		
Day 3 Friday June 6/03	FURRING (Lynx in Winter) PART I Learn to make a snow scene and add an animal. Furring and layering. Instruction: \$65 Supplies fee: \$30 for prints and mounted board.		
	OPTION II: INSIDE THE SCENE ADVANCED CLASS PART II Adding details, constructing people, small animals and fixing them into place. Instruction: \$65		
Day 4 Saturday June 7/03	CRITIQUES Evaluation of completed paper tole works. Discussions of techniques and suggestions for enhancement or improvement. Instruction: \$40	TEACHING PAPER TOLE This will be lecture followed by a question and answer period. Instruction: \$50	TEACHER CERTIFICATION DINNER 6:30 TO 8:00 PM.
	FURRING PART II Constructing the animal body so that it looks proportionate and totally realistic. Instruction: \$65 Supplies fee: \$30 for prints and mounted board** **(No additional supplies fee for those taking Part I)		
Day 5 Sunday June 8/03	DIMENSIONAL FRAMING Demonstration of three different methods of 3D framing. Discussion of suitable framing methods for different styles of paper tole Instruction: \$40 ***	PAPER TOLE AS A BUSINESS Business plan – lecture and discussion. Instruction: \$50	
***Students can dimensionally mat a completed picture. Fees include bevel-cut acid-free mats, foamcore spacers, two-sided tape and glass. Also included are wire, hooks, dustcover and bumpers. Frame not included. Standard sizes are used so that an economy priced pre-made frame can be added later.		Framing Material fees for: Owl 11X14 \$25 Lynx 16X20 \$40 Flower: 8X10 \$16 Anton Pieck 14X11 \$25.	

*NOTE: STUDENTS MUST BRING CURVED SCISSORS, CUTTING BOARD, KNIFE, EXTRA BLADES, GLUE AND SHAPING TOOLS. IF YOU WISH TO PURCHASE THESE SUPPLIES, THEY WILL BE OFFERED FOR SALE AT THE WORKSHOPS OR CAN BE PURCHASED FROM THE TOLE WAY WWW.PAPERTOLE.COM OR CALL 1-888-311-TOLE.

WORKSHOPS REGISTRATION FORM

To:
The Paper Tole Institute
 810 Idlewilde Lane, Lake Charles, LA 70606
 Phone: 1-337-474-0005; Fax: 1-337-562-0725;
 Email: PaperToleInstitute@papertole.org.

Registration Information:

Name: (Please print) _____

Address: _____ City: _____ State: _____ Zip _____

Phone: _____ Email: _____

Please register me in the following workshops:

Date	Time	Workshop	Instruction Fee	Supplies Fee	Workshop Total
Day 1 Wednesday June 4/03	9-5	Paper Tole Project & Cutting Guides Or Setting the Scene – Advanced Part I	\$65 \$65	\$10 \$25	
	6-8:30 PM	Papuela	\$30	\$15	
Day 2 Thursday June 5/03	9-5	Feathering Or Advanced Florals	\$65 \$65	\$12 \$21	
	6-8:30 PM	Incire	\$30	\$15	
Day 3 Friday June 6/03	9-5	Furring Part I Or Inside the Scene – Advanced Part II	\$65 \$65	\$30	
	9-12 1-4	Critiques Teaching Paper Tole Or	\$35 \$50	None None	
Day 4 Saturday June 7/ 03	9-5	Furring Part II* *no supplies fee if registered for Furring Part I	\$65	\$30	
	9-12	Dimensional Framing No supplies fee for demonstration only. For hands 3D matting add material fees. You may do more than one.	\$40	Owl 11X14 \$25 Lynx 16X20 \$40 Flower: 8X10 \$16 Pieck: 14X11 \$25	
Day 5 Sunday June 8/03	1-5	Paper Tole as a Business	\$50	None	
A minimum deposit of \$50 is required with this registration. This amount is non-refundable after May 1/03. Balance of fees due by May 10/03			Total.....\$ DEPOSIT-----\$ BAL.DUE BY May 10\$		
Method of Payment	Check Credit card	Card #:	Expiry date: Month and Year		
		Name on Credit Card and Signature:			

PLEASE MAIL, FAX OR EMAIL YOUR COMPLETED REGISTRATION FORM. Enrolment is limited and classes are filled on a first come first serve basis.



HELP OUR PAPER TOLE INSTITUTE GROW

Our Institute has enjoyed a steady growth since its inception in December of 2001. It is our goal to have 150 members by the end of this year, with an additional growth of 100 new members in the following years. In order to accomplish this, we need help from our present members. Therefore, we are offering some great incentives for bringing in new members to the Institute.

As a PTI member in good standing, we are offering you a **\$10 credit** for each and every new individual member that you sign up for the Paper Tole Institute. For a new Teacher membership, you will receive **\$15 credit**, and for a new business membership a **\$20 credit**.

Credits can be used for:

- Purchases from the Tole Way, for any prints, books, supplies and tools
- Any courses offered by the Institute
- Renewal fees of your membership

Simply fill out the form below, and mail, fax or email to PTI headquarters.

Name of PTI Member: _____ Phone # _____

New Member: _____ **Phone #** _____

Address: _____

City, State & Zip _____

Type of Membership:	Individual	\$35
(Please circle one)	Teacher	\$50
	Business	\$75

NOTE: If you want the Paper Tole Snippets mailed to you, please add \$10 to the fees.

Check or credit card? Circle one.

Credit card # _____ Expiry Date: _____
(Visa, Mastercard, Amex, or Discover)

New Member Signature

Mail, fax or email to: PTI headquarters, 810 Idlewilde Lane, Lake Charles, LA 70605
Phone: 337.474.0005 – Fax 337.562.0725 – email: PaperToleInstitute@cox-internet.com.