THE PAPER SCULPTURE MANUAL

Curated by Mary Ceruti, Matt Freedman, and Sina Najafi
Lively and unconventional, *The Paper Sculpture Show* explored the nature of the art object and the identity of the artist as a traveling exhibition from 2003-07. Twenty-nine international artists and artist collaboratives each contributed a design for a three-dimensional sculpture that could be assembled out of paper by museum visitors.

As many around the world are experiencing social distancing and orders to stay home, ICI is sharing the designs from *The Paper Sculpture Show* as a downloadable, printable, and shareable manual to take you away from your screens and recreate art experiences in domestic spaces.

Interactive, nonconformist and witty, *The Paper Sculpture Manual* still raises many questions about authorship, original versus copy, art and craft, product and process, two dimensional and three dimensional objects, … Now the question is: what are YOU going to make?
# PAPER SCULPTURES

<table>
<thead>
<tr>
<th>Artist</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>JANINE ANTONI</td>
<td>Crumple</td>
</tr>
<tr>
<td>THE ART GUYS</td>
<td>Paper Stunts</td>
</tr>
<tr>
<td>DAVID BRODY</td>
<td>Rental Truck Camera Obscura</td>
</tr>
<tr>
<td>LUCA BUVALI</td>
<td>Pop-Up #16 for: Flying–Practical Training for Beginners</td>
</tr>
<tr>
<td>FRANCIS CAPE + LIZA PHILLIPS</td>
<td>No. 7</td>
</tr>
<tr>
<td>SEONG CHUN</td>
<td>Craft-Proof</td>
</tr>
<tr>
<td>MINERVA CUEVAS</td>
<td>Homemade MVC Student ID Card</td>
</tr>
<tr>
<td>E.V. DAY</td>
<td>Sex, Bugs, and Rock and Roll</td>
</tr>
<tr>
<td>NICOLE EISENMAN</td>
<td>Village Witch Burning</td>
</tr>
<tr>
<td>SPENCER FINCH</td>
<td>Untitled (Samuel Beckett)</td>
</tr>
<tr>
<td>CHARLES GOLDMAN</td>
<td>Night in Day</td>
</tr>
<tr>
<td>RACHEL HARRISON</td>
<td>Straws and Spitballs</td>
</tr>
<tr>
<td>STEPHEN HENDEE</td>
<td>Binding Sites</td>
</tr>
<tr>
<td>PATRICK KILLORAN</td>
<td>Disposable Watches</td>
</tr>
<tr>
<td>GLENN LIGON</td>
<td>Pictures at an Exhibition</td>
</tr>
<tr>
<td>NILDO MEIRELES</td>
<td>From Plane to Line, From Plane to Space</td>
</tr>
<tr>
<td>HELEN MIRRA</td>
<td>Stage/Levee</td>
</tr>
<tr>
<td>ARIC OBROSEY</td>
<td>Paper Work Glove, Recto Verso</td>
</tr>
<tr>
<td>ESTER PARTEGÀS</td>
<td>Things You Don’t Like</td>
</tr>
<tr>
<td>PAUL RAMÍREZ JONAS</td>
<td>Breath</td>
</tr>
<tr>
<td>EVE SUSSMAN</td>
<td>Goggles for Kaleidoscope Eyes</td>
</tr>
<tr>
<td>FRED TOMASELLI</td>
<td>Guide for Spring Molt and Courtship Display</td>
</tr>
<tr>
<td>PABLO VARGAS-LUGO</td>
<td>Infinite Compass</td>
</tr>
<tr>
<td>OLAV WESTPHALEN</td>
<td>How Much Is Not Enough?</td>
</tr>
<tr>
<td>ALLAN WEXLER</td>
<td>Work and Display Stations for the Paper Sculpture Show</td>
</tr>
</tbody>
</table>
RECOMMENDED TOOLS
SCISSORS
GLUE
TAPE
X-ACTO KNIFE
STRAIGHT EDGE
CUTTING MAT (DON'T SCRATCH YOUR KITCHEN TABLE)
MATCHES
PUSHPINS

PRINTING INSTRUCTIONS
STEP 1:
SELECT THE DESIGN YOU WOULD LIKE TO MAKE INTO A SCULPTURE

STEP 2:
IN YOUR PRINT DIALOGUE BOX, TYPE IN THE PAGE RANGE OF SELECTED DESIGN

STEP 3:
FOR DOUBLE SIDED PRINTING, MAKE SURE TO SELECT LONG-EDGE BINDING

STEP 4:
PRINT

STEP 5:
FOLLOW THE ARTIST'S INSTRUCTIONS

STEP 6:
LET US KNOW HOW IT GOES! @CURATORSINTL
Janine Antoni
*Crumple*

Requires: 1 single-sided sheet
1. Follow the numbers in reverse order.
2. Begin with the 585th fold.
3. The solid lines are peaks.
4. The dotted lines are valleys.
The Art Guys

Paper Stunts

Requires: 3 double-sided sheets
PAPER STUNTS INSTRUCTIONS

CHOOSE ONE OF THREE DIFFERENT STUNTS!

AIRPLANE

1. CUT PAGE AT BORDERS
2. FOLD PAGE IN HALF LENGTH WISE
3. FOLD TWO TRIANGLES ON EACH HALF AT THE SAME END TO MAKE A POINT
4. AT THE SAME POINT FOLD ANOTHER LONGER TRIANGLE
5. REPEAT STEP 4 TO MAKE YET ANOTHER TRIANGLE
6. UNFOLD THE TRIANGLES KEEPING THE "BOTTOM" TOGETHER
7. (OPTIONAL) USING A SMALL PIECE OF TAPE, SECURE THE "BOTTOM"
8. LET FLY

CONFETTI

1. CUT PAGE AT BORDERS
3. HAVE A GREAT TIME!
2. PUNCH HOLES UNTIL THE PAGE IS GONE

POSTER

1. CUT PAGE AT BORDERS
2. GET 2 PUSH PINS
3. HOLD THE DULL END OF THE PUSH PINS AND SECURE THE POSTER TO A WALL SOMEWHERE IN YOUR HOUSE
4. ENJOY THE POSTER
5. DRIVE SAFELY
David Brody

*Rental Truck Camera Obscura*

Requires: 3 double-sided sheets
Several years ago, while helping my friend G. relocate his studio, I found myself riding with a load of paintings in the cargo area of a rental truck through the streets of Brooklyn. It would have been absolutely dark inside but for one small gash in the back panel which cast a needle of autumn light into the interior void. It was some time before an anomalous movement in the darkness caught the corner of my eye, prompting me to turn around. To my astonishment, I saw above me a crisp color movie of familiar sights projected upside down and backwards. As the truck moved, so moved the alchemical image, but inversely. The rental truck was acting as an ideal travelling camera obscura.

The first optical projections must have seemed part philosopher’s stone, part devil’s work. As I watched the images flicker and dance, I felt as if I were a witness, long before the invention and proliferation of photography, at the first cleaving of the transitory from the eternal; here were the spirits of buildings I’d walked past a hundred times, distilled from their physical bodies and undeniably living apart as images on the wall. Their ghostly detachment was only aggravated by the projection’s double mirror displacement. The whole world of visual habit seemed revealed as an arbitrary hallucination.

On the following pages will be found the means to build a small and imperfect souvenir of this event which enacted for me the common origin of science, magic and art.

David Brody
Directions for rental truck camera obscura:

1. Using scissors, or knife with straight edge, cut all forms from the white background. NOTE: Only four of the six corner pieces (the small butterfly shapes) need to be cut out. Two extras of these (unnumbered) are provided in case of mistakes.

2. Score white lines with one blade of scissors and metal straight edge. NOTE: Careful scoring is essential to the success of the project. Test how much pressure to apply on a piece of scrap. Too lightly and the fold will be rough. Too deeply and the fold may tear. NOTE: Check both sides of each piece to locate all white lines.

3. Make internal cuts, indicated by dotted white lines, on corner pieces and for eyepiece insertion on first assembly. You must use knife and straight edge for the latter. Also, cut lines for light slit on back door UNLESS a looseleaf hole punch is provided, in which case, punch the hole where indicated.

4. Fold back all scored white lines. Using rubber cement if available, attach tabs 1a and 1b, then 2a and 2b of first large assembly to their corresponding receiving surfaces. The pillowed white viewing plane should now be on the interior. NOTE: Cement both surfaces to be joined and let dry until tacky — about a minute. It is difficult to adjust the position of the tacky surfaces once they have come in contact, so proceed with deliberation.

5. Attach tab 3 from second large assembly to receiving surface 3 of first assembly.

6. Making certain that tab 3 is secure, flip second assembly over to attach tabs 4a, 4b, and 4c, then 5a and 5b. The box is now well underway. Attach 6a, 6b, and 6c by flipping the front panel into place.

7. Attach tabs 7a and 7b near the back door. Begin to attach the separate back door panel itself with tab 8, then tabs 9a and 9b. Leave door open for now.

---

Key:

- Gray line: Do not score. Fold upward (white line will appear on reverse.)
- White line: score and fold back.
- Receiving surface: Glue. Do not fold.
- Tab: fold back and glue.
- Dotted line: cut.

---

8. Familiarize yourself with tab 10 on the four corner pieces. This tab slides along the back of the same piece so that the flat butterfly shape becomes a three dimensional teepee shape with six equal sides. Got it? Now apply glue and let dry for firm bond, then create the four separate teepee shapes.

9. Take corner piece 11 and, before gluing, locate its position inside the front right corner. Note how no gray shows inside or out when the piece is properly seated. Now apply glue to 11a, b, and c and do not let the glue dry this time since you will need to adjust the corner. Locate position again and hold for 30 seconds until fixed. Repeat for corner pieces 12, 13, and 14.

10. Check to see if all joints are properly attached. If so, close off rental truck by attaching tabs 15a, b and c.

11. Assemble viewing tube by attaching tab 16. Carefully slide tube through rectangular hole on left side of truck. The hole is elongated sideways to allow tube to angle toward viewing panel. Do not glue tube in place. You will want to move it around.

Congratulations. You should now have a working rental truck camera obscura. If light is leaking through any joints, black masking tape, if available, may be used to seal off leaks. Do not expect perfect clarity, as the size of the hole required for sharp focus at this small scale would admit too little light for an image to be visible. With strong light, however, preferably dazzling autumn light, you will get an image. Try waving your hand in front of the lighthole. Is it upside down and backwards?
Luca Buvoli

Pop-Up #16 for: Flying–Practical Training for Beginners

Requires: 3 double-sided sheets
Francis Cape + Liza Phillips
No. 7

Requires: 2 double-sided sheets
INSTRUCTIONS FOR BOX

1. Cut out blue shape (inside of box), and make cuts along solid black lines.

2. Fold along dotted blue lines, and assemble as shown, with tapered flaps wrapping around the outside of box and tucking into slots.
INSTRUCTIONS FOR ASSEMBLING SCULPTURE

1. Cut out shapes (1-3) from green background. Cut out green rectangles (for skylight and stairwell), and make cuts along all green lines.

2. Fold parapet walls as shown. (note that white tab falls below level of roof)

3. Assemble skylight and stairway structures as shown, inserting tabs into slots where indicated.

4. Insert skylight and stairway from the bottom upward, so that the flashing holds the structures in place.

5. Assemble box on page 2 and insert rooftop into box.
Seong Chun
Craft-Proof

Requires: 3 double-sided sheets
How to Weave Your Own Octahedron....
The process of making this piece is similar to weaving. Cut all solid gray lines and gray forms with an Exacto knife. Follow the instructions to insert/weave the pieces into a three dimensional form.

- B4 into A4
- B5 into C4 (LL1)
- B3 into C4 (LL2)
- C4 (RL1) into A3, C3 (RL1) into C5 (LL2), C5 (RL1) into C3 (LL1)
- C4 (RL2) into A5, C3 (RL2) into C5 (LL1), C5 (RL2) into C3 (LL2)
- B6 into E4 (LM2), C6 (RL1) into E3 (LM12), C2 (RL2) into E5 (LM2)
- B2 into E4 (LM1), C6 (RL2) into E5 (LM1), C2 (RL1) into E5 (LM1)
- F4 (RM2) into A2, F3 (RM2) into C6 (LL2), F2 (RM2) into E6 (LM1), F5 (RM2) into C2 (LL1), F6 (RM2) into E2 (LM2)
- F4 (RM1) into A6, F3 (RM1) into C6 (LL1), F2 (RM1) into E6 (LM2), F5 (RM1) into C2 (LL2), F6 (RM1) into E2 (LM1)

The weaving and or insertions get a bit tougher here and will require some extra negotiating:

- B1 into G3 (LS1), C7 (RL2) into G2 (LS1), C1 (LS1) into F7 (RM1), C1 (RL1) into G4 (LS1), F1 (RM2) into G5 (LS1)
- B7 into G3 (LS2), C7 (RL1) into G2 (LS2), F7 (RM2) into G1 (LS2), C1 (RL2) into G4 (LS2), F1 (RM1) into G5 (LS2)
- H3 (RS2) into A7, H2 (RS2) into C7 (LL1), H1 (RS2) into E7 (LM2), H4 (RS2) into C1 (LL2), H5 (RS2) into E1 (LM1)
- H3 (RS1) into A1, H2 (RS1) into C7 (LL2), H1 (RS1) into E7 (LM1), H4 (RS1) into C1 (LL1), H5 (RS1) into E1 (LM2)
Minerva Cuevas

*Homemade MVC Student ID Card*

Requires: 1 single-sided sheet
MAKE YOUR OWN ORIGINAL MVC STUDENT ID

* You will need your own ID photo.

INSTRUCTIONS

1) Cut the front and the back of the ID and glue them together.
2) Fill in the card with your personal details and paste your photo.
3) Sign and laminate your card.
4) Get those student discounts!!

TRY IT! IT WORKS!
E.V. Day

Sex, Bugs, and Rock and Roll

Requires: 2 single-sided sheets
**ASSEMBLY INSTRUCTIONS**

**PAGE 1**
1. Fold page lengthwise along dotted line.
2. Fold page widthwise along solid line.
3. Cut along solid lines.
4. After cutting is complete, open page - there should be two bugs attached by rear feet.
5. Fold along dotted lines.
6. Fold rear two hind legs accordion style.
7. Repeat folding pattern symmetrically on other side.
8. Using antenna, press insects flat against surface of page for maximum fun for you and them.

**PAGE 2 (ABOVE)**
1. Cut out along perimeter of rectangles.
2. Fold page lengthwise along dotted line.
3. Cut along solid lines.
4. After cutting is complete, open page.
5. Fold along dotted lines.
6. Fold rear two hind legs accordion style.
7. Repeat folding pattern symmetrically on other side.
8. Place bugs on top of each other on top of the page.
Nicole Eisenman

Village Witch Burning

Requires: 3 single-sided sheets
VILLAGE WITCH BURNING

1. Cut and fold up 2 or 3 tabs anywhere you choose on the page of witches.

2. Roll up wood stake into a tube and tape.

3. Tape sides of the witch page together, with witches facing out.

4. Wrap the witch page around the wood stake and bind with a piece of string.

5. Place witches and stake in the center of the town.

6. Use tabs to help ignite the village of witches!
Spencer Finch

*Untitled (Samuel Beckett)*

Requires: 1 double-sided sheet
• Cut along dashed lines to create six strips.
• Join strips by overlapping matching ends and taping on white back side only.
• Attach single long strip to the wall vertically so that the bottom edge just touches the floor with the grey facing outwards.
Charles Goldman

_Night in Day_

Requires: 1 double-sided sheet
poke holes in paper.
hang in window.
STRAWS AND SPITBALLS
Standard directions for making a straw and spitball

1. Choose any one of the diagrams on the facing page.
2. Place a strip of scotch tape inside the blue box.
3. Cut along the red dotted line.
4. Fold straw in half lengthwise so that the tape is on the inside and the stripes on the outside.
5. Attach a strip of scotch tape along one edge of the straw and then fold over to tape the straw shut. This ensures an airtight seal.
6. Place a round object such as a pencil or chopstick inside the straw and gently roll to make it more tube-like.
7. Cut the image of one of the artworks from the slidesheet on the next page and chew.
8. Place the spitball into one end of the straw.
9. Blow from other end, aiming at your target.
10. Repeat steps 7 through 9, if more spitballs are needed.
Stephen Hendee

*Binding Sites*

Requires: 4 single-sided sheets
binding sites

10 minutes
35 minutes

binding sites
Patrick Killoran

*Disposable Watches*

Requires: 1 single-sided sheet
DISPOSABLE WATCHES

01) Cut along the dotted line.
02) Strap watch to wrist using tape.
03) Throw out when worn out.
Glenn Ligon

Pictures at an Exhibition

Requires: 2 double-sided sheets
GLENN LIGON _PICTURES AT AN EXHIBITION

The Paper Sculpture Show and Book. Copyright © 2003 Glenn Ligon, Cabinet Magazine, Independent Curators International (ICI), New York, SculptureCenter
Instructions:

1. Cut out “gallery” on sheet 1 along all solid black lines. Fold along dotted black lines.
2. Glue tabs to exterior walls of gallery.
3. Cut out “top” on sheet 2 along all solid black lines. Fold along dotted black lines.
4. Glue tabs to interior of top.

Optional: cut out “viewer.” Fold along dotted line. Glue tab to gallery floor.
Cildo Meireles

*From Plane to Line, From Plane to Space*

Requires: 4 single-sided sheets
INSTRUCTIONS FOR "FROM PLANE TO LINE"
C.M. 2002

1. Fix (glue) this side of this sheet against the wall.

2. Strip a second sheet, similar to this one, as thin as possible.

3. Fix (glue) all the strips (2) continuously against the wall beside (1)
INSTRUCTIONS FOR "FROM PLANE TO SPACE"
C.M. 2002

1. PLACE THIS SIDE OF THIS SHEET ON A TABLE.

2. STRIP A SECOND SHEET, SIMILAR TO THIS ONE, AS THIN AS POSSIBLE.

3. THROW DOWN ALL THE STRIPS, FREELY, BEHIND (1) IN ORDER TO CREATE A KIND OF "MOUNT OF PAPER STRIPS"
Helen Mirra

Stage/Levee

Requires: 3 double-sided sheets from a high-resolution printer
Sculpture can be one or more pages. It can be placed on table or on floor at wall (neither a shelf nor windowsill is recommended).

Cut on the marked white lines.
Fold along color shift. Unfold to make a 90-degree angle.
To extend the sculpture, slip adjacent sheets together at the cut lines so the sheets then overlap one inch.
If placed on a table etc., title is Stage. When placed on the floor where the floor meets a wall, title is Levee.
Aric Obrosey

*Paper Work Glove, Recto Verso*

Requires: 2 double-sided sheets
TO MAKE A PAPER WORK GLOVE

1. Adhere cut-out templates to the front of the solid outlines. Use an X-ACTO knife. The rectangles will be scored and folded at one end and are connected, then glued together with a paper punch.

2. Punch out holes with a 3/16 inch hole punch.

3. Lightly score dotted lines for folding.

NOTE: Sheets are printed on two sides. Folded sheet is placed with the spiral binding at the center, and the paper should be folded over the center strip.
NOTE: When assembling the cuff, holes #25 and #26, bend cuff like this...
Ester Partegàs

*Things You Don’t Like*

Requires: 2 double-sided sheets
Paul Ramírez Jonas

_Breath_

Requires: 1 single-sided sheet
Eve Sussman

*Goggles for Kaleidoscope Eyes*

Requires: 3 double-sided sheets
Fred Tomaselli

*Guide for Spring Molt and Courtship Display*

Requires: 3 double-sided sheets
OLD WORLD WARBLERS

ASHY PRINIA

BLACK-COLLARED APALIS

LONG-TAILED TAILORBIRD

MOUSTACHED GRASS-WARBLER

BLEATING CAMAROPTERA

YELLOW-BELLED EREMOMELA

SOUTHERN TIT-WARBLER

NORTHERN CROMBEC
1/ ASHY PRINIA  
Prinia socialis  
**HABITAT:** scrub, grassland, grain fields, open forest, reedbeds, stream banks, mangroves  
**SIZE:** 5 in (12.5 cm)  

This long-tailed bird is a common sight in the scrublands of southern Asia, where it can be found on hills up to 4,000 ft (1,200 m). Its range of habitats is typical of the tropical prinias. It is a very nervous bird and, when seen, it is usually hopping restlessly through the foliage cocking its tail. It feeds on insects gleaned from low vegetation and also takes nectar from flowers. In the northern race *P. s. stuartii*, there is a marked difference between summer and winter plumages, and the tail is longer in winter.  
The purselike nest is built in a bush and the 3-5 eggs are incubated by both adults for 12 days.  

2/ BLACK-COLLARED APALIS  
Apalis pulchra  
**HABITAT:** undergrowth in highland forest  
**SIZE:** 5 in (12.5 cm)  

The *Apalis* warblers are mainly forest-dwellers of slender build with long, thin, graduated tails and gray, green or brown plumage. The Black-collared Apalis is a noisy, lively resident of mountain and upland forests in central Africa. In areas where it is common, it can often be seen sitting up and down plant stems with its tail cocked up and wagging from side to side. It feeds mainly on insects picked out of the ground vegetation. The male has a brief, warbling song.  
This species occasionally adopts the nests of other birds but, if it has to, it will build a purse-shaped nest of its own, using moss and lichens with a lining of soft feathers.  

3/ BLEATING CAMAROPTERA  
Camaroptera brachyura  
**HABITAT:** woodland thickets, forest edge, riverine bush, parks, gardens  
**SIZE:** 5 in (12.5 cm)  

Of the half dozen or so camaropteras found in Africa, this is the most common. There are 2 groups: a green-backed group of races, including *C. b. brachyura*, which occurs mostly down the eastern edge of Africa, from Kenya south to South Africa; and a gray-backed group, *C. b. brevicauda*, which is widespread elsewhere. This is often regarded as a separate species, the Gray-backed Camaroptera *C. brevicauda*. The green-backed birds prefer moist evergreen forests, whereas the gray-backed ones favor dry thorn-veld and open broad-leaved woodlands.  
Skulking by habit, these birds are not always easy to see as they forage among the vegetation, but their alarm call is quite distinctive, like the bleating of a lamb. Another equally curious call sounds like stones being tapped together.  
Its soft, downy nest is made within a frame formed from the broad leaves of a single twig or spray, with more leaves added to make a roof.  

4/ LONG-TAILED TAILORBIRD  
Orthotomus sutorius  
**HABITAT:** thickets, scrub, bamboo, gardens  
**SIZE:** 43 in (12 cm); breeding male 6 in (15.5 cm)  

Widespread and familiar throughout southern Asia, the Long-tailed Tailorbird is often seen hopping about in bushes and around verandas in search of insects and spiders. It has a habit of carrying its tail high over its back and jerking it up and down. The tail is usually longest in the breeding male.  
Its name is derived from its astonishing nest-building technique. Taking 1 or 2 large leaves on a low bush or branch, it uses its bills as a needle to perforate the edges and sew them together using individual stitches of cottony plant material or the silk from spiders' webs or insect cocoons. The nest itself, made of soft plant fibers, is formed inside this pocket. The 2-3 eggs are incubated by both of the parents.  

5/ MOUSTACHED GRASS-WARBLER  
Melicocichla mentalis  
**HABITAT:** edges of mountain evergreen forest with coarse grass and scattered trees, marshy land along streams  
**SIZE:** 7-8 in (18-20 cm)  

This is a sturdily built species which looks more like a bulbul (pp. 250-53) than a warbler. Only the male sports the black cheek stripe that gives the species its name.  
Its alarm note is a rasping call, but the male has an attractive, thrushlike song and will sometimes sing or sunbathe on top of a tuff of grass. In general, though, it is a solitary, stealthy species which often skulks behind vegetation. It feeds mainly on insects, especially grasshoppers and beetles. It lays 2 pinkish-white eggs, marbled with red, in a bowl-shaped nest built in a tussock.  

6/ YELLOW-BELLIED EREMOMELA  
Eremomelaicteropygia  
**HABITAT:** woodland, bishveld, scrub  
**SIZE:** 4-4½ in (10-11 cm)  

This pert, short-tailed warbler is common in many parts of its range, although in dry areas it tends to be nomadic. It is usually seen in pairs or family parties, busily seeking insects among the twigs and branches of trees, especially acacias.  
Its nest is a thin-walled cup of dry grass, bound together with spiders' silk and sited in a bush. The hen bird usually lays a clutch of 2-3 white, chocolate-spotted eggs.  

7/ NORTHERN CROMBEC  
Sylvietta brachyura  
**HABITAT:** widespread across the S Sahel zone from Senegal in the W to Somalia in Zimmbwe and Transvaal  
**SIZE:** 3½ in (8 cm)  

The Northern Crombec is a plump little warbler with an extremely short tail. Its habit of running along branches and climbing through the foliage of thorn trees in search of insects has earned it the alternative name Nuthatch Warbler.  
Usually seen in pairs, they are common birds in many parts of Africa. The Northern Crombec is one of 9 species of crombec, all African. There are about 6 races. In contrast to the others, such as *S. b. brevicauda* of Senegal to Ethiopia, *S. b. carinata* of Cameroon and Central African Republic has distinctive chestnut underparts.
Pablo Vargas-Lugo

*Infinite Compassion*

Requires: 2 double-sided sheets
Infinite Compassion
Pablo Vargas-Lugo

Instructions
1. Cut sections A and B. Glue section A over shaded area of section B. Remember that the black side is the front of the piece.
2. Fold back the tabs.
3. Take your smile and put it against a wall, the red side facing back and preferably some 40 or 50 centimeters above eye level. Find the proper curvature for your smile; if you don't feel comfortable with it, feel free to cut here and there to make it more amiable. Fix it with thumb tacks.
Olav Westphalen

How Much is Not Enough

Requires: 4 double-sided sheets
CUT ALONG SOLID LINES
SCORE ON DOTTED LINES
FOLD IN TOWARDS YOU
ENOUGH

IS

NOT

HOW MUCH
CUT ALONG SOLID LINES
SCORE ON DOTTED LINES
FOLD TOWARDS YOU
HANDLE / TOP PART

ASSEMBLE BOTH PARTS OF HANDLE
AND SLIDE BOTTOM PART INTO TOP
PART. GLUE TOGETHER.
HANDLE / BOTTOM PART

GLUE

ASSEMBLE

HANDLE STICKS OUT EXACTLY 3/4 INCH

HOW MUCH IS NOT ENOUGH?
Allan Wexler

*Work and Display Stations for The Paper Sculpture Show*

Requires: 3 double-sided sheets
CONSTRUCTION DRAWINGS AND INSTRUCTIONS FOR BUILDING WORK AND DISPLAY STATIONS FROM 4’X8’ SHEETS OF PLYWOOD FOR THE PAPER SCULPTURE SHOW

DISPLAY STATION

WORK STATION

SCALE: 1”=1'-0"
INSTRUCTIONS FOR GALLERY STAFF

The Work and the Display Stations can be constructed in a variety of ways to allow each gallery to configure an exhibition specific to its needs.

To design your gallery’s Paper Sculpture Show exhibition create a scale model of the elements using sheet 3. Consider using various permutations and configurations of the Work and Display Stations as shown on sheet 2.

To Fabricate the Stations:

1. Translate your exhibit model. Since the construction drawings contain all the lines needed for all variations of the work stations, you will need to analyze which variation of Work or Display Station model you created to determine which of the lines on the construction drawings you will need to transfer to the plywood. Each Station uses one 4’X8’ sheet of 3/4” birch plywood. Use your exhibition model to determine how many sheets of plywood you will need to purchase.

2. Use the construction drawings on sheet 1 to transfer the cutting lines onto plywood sheets. Determine which of the lines in the construction drawings you will need to transfer to the plywood. Be sure to transfer ONLY the lines needed for the configuration you have chosen. Tools should include a pencil, straight edge, compass and tape measure.

3. The drawings below illustrate the cutting and assembly sequence of Station A1. To cut the plywood use a Bosch Jig saw with a U1 AO blade (or a similar jig saw and blade). Carefully plunge cut and cut out the elements. The 3/4” diameter curves allow for easy cutting. To assemble use #6 flat head drywall screws where necessary. Option: to cut the 3/4” slots, use a plunge router.
ALLAN WEXLER
WORK AND DISPLAY STATIONS FOR THE PAPER SCULPTURE SHOW

The Paper Sculpture Show and Book. Copyright © 2003 Allan Wexler, Cabinet Magazine, Independent Curators International (ICI), New York, SculptureCenter
Design your own Paper Sculpture Show

Cut out and fold the scale drawings of 4' x 8' sheets of plywood to create scale models of the exhibition’s Work and Display Stations. You can configure the basic design of each Station in a variety of ways, and use them to create a unique exhibition design.

SCALE: 1/2"=1'-0"