THE PAPER SCULPTURE MANUAL

Curated by Mary Ceruti, Matt Freedman, and Sina Najafi
THE PAPER SCULPTURE MANUAL


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/Title</th>
<th>Piece</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 BUVOLOI</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>CILDO 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>DAVID SHRIGLEY</td>
<td>The Paper Sculpture</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**

**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
2. Punch holes until the page is gone
3. Have a great time!

**POSTER**
1. Cut page at borders
2. Get 2 push pins
3. Hold the dull end of the pushpins 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 pillow view is a highly visible piece that 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
Follow the solid lines on the back of each sheet to cut out the separate sections using a box cutter, a ruler, and scissors.

Glue corresponding letters (A2, B3, etc.) with glue inside marked areas.

Glue strip in the back of C.

--- Fold inside.
--- --- Fold outside.

Slide section #3 in the back of #2.

Connect at the slots then glue.

Insert (a) into vertical slot then glue.

Insert (c) into horizontal slot.

Pull up (c).

Close fold-out.
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), C2 (RL2) into E3 (LM1), C2 (RL1) into E5 (LM1)
- F4 (RM2) into A2, F3 (RM2) into C6 (LL2), F2 (RM2) into E5 (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), G1 (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 ACCORDIAN STYLE; BACK & FORTH.
7. REPEAT FOLDING PATTERN SYMMETRICALLY ON BUGS.
8. TRY POSING ANTENNA & LEGS IN VARYING POSITIONS FOR HOURS OF FUN. FOR YOU & THEM...

PAGE 2 (ABOVE)
1. CUT OUT ALONG PERIMETER OF RECTANGLES.
2. FOLD ON DOTTED LINES.
3. CUT 4 VERTICAL SHORT WHITE LINES ON EACH MAT.
4. FOLD AND TAPE CORNERS.
5. AFTER ASSEMBLED PLACE 2 MATS SIDE BY SIDE.
6. PLACE BUGS ON TOP OF EACH OTHER ON TOP OF THE MATS.
Nicole Eisenman

Village Witch Burning

Requires: 3 single-sided sheets
FIERY PIT OF HELL
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.
Rachel Harrison

Straws and Spitballs

Requires: 3 double-sided sheets
STRAW 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
binding sites

35 minutes
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
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"

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 continuously
   Against the Wall.

4. Ready.

C. M. 2002

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© Cildo Meireles

Courtesy Galerie Lelong & Co., New York
INSTRUCTIONS FOR "FROM PLANE TO SPACE"

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, BEYOND EACH OTHER IN ORDER TO CREATE A KIND OF "MOUNT OF PAPER STRIPS."

© Cildo Meireles
Courtesy Galerie Lelong & Co., New York
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
4. Assembly: The printed patterns are on the inside of the glove, the white is the outside (you could assemble it in reverse with patterns out). Place hole #1 over hole #1 U, (the number with the "U" after it goes under the other piece). Take a connector and roll it tightly around a toothpick into a cylinder. The pattern should be on the outside of the connector with the notch at the outside end. Hold connector tight and insert it through the matching holes. It will expand and the notch will lock the paper together. It helps to turn the connectors while inserting. Continue assembling in numerical order through #30.
Ester Partegàs

*Things You Don’t Like*

Requires: 2 double-sided sheets
ESTER PARTEGÀS

"THINGS YOU DON'T LIKE"

1 OF 2

1. CUT
2. FOLD
3. GLUE
4. WRITE THINGS YOU DON'T LIKE ABOUT YOURSELF
5.
Paul Ramírez Jonas

*Breath*

Requires: 1 single-sided sheet
1. START HERE
Cut this rectangle first

2. Fold toward you and unfold

3. Fold away from you and unfold

4. Fold like this

5. Fold

6. Fold

7. Fold & Tuck

8. Fold & Tuck

9. Fold

10. Fold & Tuck

11. Fold

12. Fold both ways and unfold

13. Blow air into bottom hole

14. Fold & Tuck

ATH BREP
David Shrigley
*The Paper Sculpture*

Requires: 1 blank sheet
THE PAPER SCULPTURE

1. FOLD THE PAPER LENGTHWAYS WITH THE SHEEN OUTER
2. EARMARK THE WESTERN MOST CORNER OF THE STARBOARD HALF
3. TEAR THE REMAINING (PORT) HALF SLIGHTLY TO THE RIGHT AND CURVE THE THUS-CREATED RIDGE BETWEEN THE HEEL OF YOUR OTHER HAND (REVERSE IF YOU ARE EAST-HANDED) AND FOREFINGER
4. FOLD BOTH SEMISHELVES AGAIN QUICKLY AND THEN ONCE AGAIN AND THEN FLATTEN IT OUT
5. TURN THE PAPER OVER
6. REPEAT
7. YOU SHOULD NOW HAVE AN EVENLY DIVIDED PLANE OF TIGHT FOLDS POINTING UPWARDS. Whilst pressing on the Nether-Side Corner with Thumb AND/OR INDEX FINGER OF YOUR DOMINANT HAND, LIGHTLY BRUSH YOUR WEAKER INNER WRIST OVER THE PUCKERINGS IN A FORWARD MOTION UNTIL THEY ARE FLAT AGAIN
8. TAKE THE FAR CORNER OF THE PAPER UNDER YOUR LEFT OR RIGHT THUMB AND WITH YOUR OTHER THUMB NAIL, PARTLY SCORE A LINE FROM MIDDLE TO TOP, APPROXIMATELY TWO-thirds FROM THE NEGATIVE EDGE.
9. GENTLY CURL THE UNINVOLVED PORTION UNTIL JUST BEFORE ITS NATURAL CREASING POINT, TAKING CARE NOT TO ACTUALLY GO OVER THE MARK
10. TAKE THE NORTH EDGE IN A SCISSOR-LIKE FASHION BETWEEN THE INDEX AND MIDDLE FINGER OF YOUR SUBORDINATE HAND, AND WITH YOUR OTHER ELBOW LOCATE AND FLATTEN THE APEX YOU HAVE PREVIOUSLY MADE.
11. MAKE A FIST ON YOUR LOWER SIDE AND SLOT THE MOST GAUNT EDGE INTO THE WIDEST TUCK BETWEEN YOUR FINGERS AND THE BALL OF YOUR UN-USED FIST, DULL EACH EXTREMITY IN WITH THE BALL OF YOUR UN-USED FIST, DULL EACH EXTREMITY IN WITH THE BALL OF YOUR UN-USED FIST, DULL EACH EXTREMITY IN WITH THE BALL OF YOUR UN-USED FIST, DULL EACH EXTREMITY IN WITH THE BALL OF YOUR UN-USED FIST, DULL EACH EXTREMITY IN
12. TURN UNTIL 'SPIT WILL NOT RUN OF IT'. TURN UNTIL 'SPIT WILL NOT RUN OF IT'. TURN UNTIL 'SPIT WILL NOT RUN OF IT'. TURN UNTIL 'SPIT WILL NOT RUN OF IT'. TURN UNTIL 'SPIT WILL NOT RUN OF IT'. TURN UNTIL 'SPIT WILL NOT RUN OF IT'.
13. FOLD THE PAPER DIAGONALLY SEVERAL TIMES SO THAT THE CORNERS DON'T TOUCH, FLATTEN, REPEAT AND FLATTEN AGAIN
14. FOLD THE PAPER DIAGONALLY SEVERAL TIMES SO THAT THE CORNERS DON'T TOUCH, FLATTEN, REPEAT AND FLATTEN AGAIN
15. TAKING ADJACENT CORNERS BETWEEN THUMB AND SMALLEST FINGER, DRAW THE SHEET TOGETHER AND HOLD IT FOR 2-5 MINUTES
16. TAKING ADJACENT CORNERS BETWEEN THUMB AND SMALLEST FINGER, DRAW THE SHEET TOGETHER AND HOLD IT FOR 2-5 MINUTES
17. TURN THE SHEET OVER AND REPEAT
18. TURN THE SHEET OVER AND REPEAT
19. TURN THE SHEET OVER AND REPEAT
20. TURN THE SHEET OVER AND REPEAT
21. TURN THE SHEET OVER AND REPEAT
22. TURN THE SHEET OVER AND REPEAT
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
1/ ASHY PRINIA
Prinia socialis
RANGE: Indian subcontinent and W Burma
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. stewarti, there is a marked difference between summer and winter plumages, and the tail is longer in winter.

The purse-like 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
RANGE: Africa, from Cameroon to Sudan and Kenya
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
RANGE: sub-Saharan Africa
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. brevicaudata, which is widespread elsewhere. This is often regarded as a separate species, the Gray-backed Camaroptera C. brevicaudata. The green-backed birds prefer moist evergreen forests, whereas the gray-backed ones favor dry thornveld 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 sprig, with more leaves added to make a roof.

GUIDE FOR SPRING MOLT
and COURTSHIP DISPLAY
You will need a sharp #1 X-acto knife, a thin cutting surface, and some clear glue.

1/ Slip the cutting surface between the bird page and the outerwear page.
2/ Carefully cut out the birds but leave all parts of the legs and vegetation intact.
3/ Leftover bird bodies can be glued onto the template on the back of the outerwear page.

Or for gallery installation only, pin the excess birds to the wall. Multicolored map pins have been provided - use any color of pin that is desired.

4/ LONG-TAILED TAILORBIRD
Orthotomus sutorius
RANGE: Indian subcontinent, Southeast Asia to Java, S China; up to 5,250 ft (1,600 m) in Southeast Asia
HABITAT: thickets, scrub, bamboo, gardens
SIZE: 4.5 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 small bush or branch, it uses its bill as a needle to perforate the edges and sew them together using individual stitches of cotton 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
Melocichla mentalis
RANGE: From W Africa to Ethiopia in the N, down to Angola and across to Zambezi River in the S
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 stoutly 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 tuft 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-BELLED EREMOELEMA
Eremomela icteropygia
RANGE: Africa from Sudan, Ethiopia and Somalia S through Kenya and Tanzania to Zimbabwe and Transvaal
HABITAT: woodland, bushveld, scrub
SIZE: 4–4.5 in (10–11 cm)

This pter, 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 acaicas.

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
Sylistitta brachyura
RANGE: widespread across the S Sahel zone from Senegal in the W to Somalia in the E; thence through Uganda and Kenya to Tanzania
HABITAT: acacia woodland, dry scrub, coastal bush
SIZE: 3 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. brachyura of Senegal to Ethiopia, S. b. carmali 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
Backside of panel

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.
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
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.
WORK AND DISPLAY STATIONS FOR THE PAPER SCULPTURE SHOW

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Design your own Paper Sculpture Show
Cut out and fold the scale drawings of 4’X8’ 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.
More on curatorsintl.org